











A BOOK OF ENGLISH LITERATURE





THE MACMILLAN COMPANY

NEW YORK · BOSTON · CHICAGO · DALLAS  
ATLANTA · SAN FRANCISCO

MACMILLAN & CO., LIMITED

LONDON · BOMBAY · CALCUTTA  
MELBOURNE

THE MACMILLAN CO. OF CANADA, LTD.

TORONTO

# A BOOK OF ENGLISH LITERATURE

SELECTED AND EDITED

BY

FRANKLYN BLISS SNYDER, PH. D.

ASSOCIATE PROFESSOR OF ENGLISH IN NORTHWESTERN UNIVERSITY

AND

ROBERT GRANT MARTIN, PH. D.

ASSISTANT PROFESSOR OF ENGLISH IN NORTHWESTERN UNIVERSITY

New York

THE MACMILLAN COMPANY

1916

*All rights reserved*

5.75

COPYRIGHT, 1916,  
BY THE MACMILLAN COMPANY  
Set up and electrotyped. Published February, 1916.

## PREFACE

IN preparing this volume, primarily intended for college courses in the development of English literature, the editors have tried to give to the most important men a representation more adequate than they have been accorded in previous volumes of the kind, and so comprehensive that whoever uses the book will find a considerable range of possible selection. In addition, the editors have included enough work by men of secondary importance to fill the gaps between the larger figures, and to make this text adequate for any survey of English literature from Chaucer to Meredith, save in the fields of drama and fiction. Fiction has been omitted for obvious reasons. The drama would have been excluded entirely, had it not been felt that some teachers would be glad of a specimen miracle play. An appendix containing brief biographies of the chief men represented, and bibliographical suggestions, may be of assistance to those who desire to use the volume without an accompanying history.

In certain respects the texts here presented have been standardized. Punctuation has been modernized; the spelling *-or* instead of *-our* for words such as *honor*, *labor*, etc., has been adopted; except in a few obvious instances, the full form of the weak past participle in *-ed* has been used throughout the volume.

The thanks of the editors are due to Professor R. E. Neil Dodge, of the University of Wisconsin, and Houghton Mifflin Company, for permission to use the *Cambridge* text of Spenser. Stevenson's *Aes Triplex* is taken from the *Thistle* edition, published by Charles Scribner's Sons, the authorized publishers of Stevenson's works. The debt of the editors to such standard works as Skeat's *Oxford Chaucer*, Child's *Ballads*, and Lucas's *Lamb*, will be recognized by all who use the book.





# CONTENTS

## THE END OF THE MIDDLE AGES

GEOFFREY CHAUCER	PAGE
The Prologue . . . . .	I
The Nun's Priest's Tale . . . . .	11
The Pardoner's Tale . . . . .	19
Balade de Bon Conseyl . . . . .	25
Chaucer's Complaint to His Purse . . . . .	25
ANONYMOUS	
Piers the Plowman . . . . .	26
ANONYMOUS	
The Chester Miracle Play of Noah's Flood . . . . .	27
ENGLISH AND SCOTTISH POPULAR BALLADS	
Edward . . . . .	32
Kemp Owyne . . . . .	33
Sir Patrick Spens . . . . .	34
The Wife of Usher's Well . . . . .	34
Robin Hood and Guy of Gisborne . . . . .	35
Robin Hood's Death and Burial . . . . .	38
The Hunting of the Cheviot . . . . .	39
Bonnie George Campbell . . . . .	43
SIR THOMAS MALORY	
Le Morte Darthur: Caxton's Preface . . . . .	44
Book XXI . . . . .	45

## THE ELIZABETHAN AGE

EDMUND SPENSER	
The Faerie Queene: Letter to Raleigh . . . . .	49
Book I, Canto i . . . . .	51
Canto iii . . . . .	56
Canto xi . . . . .	57
Prothalamion . . . . .	66
ELIZABETHAN SONNETEERS	
SIR THOMAS WYATT	
The Lover Compareth His State . . . . .	69
HENRY HOWARD, EARL OF SURREY	
Description of Spring . . . . .	69
SIR PHILIP SIDNEY	
Astrophel and Stella: Nos. 1, 31, 39, 41 . . . . .	69
EDMUND SPENSER	
Amoretti: Nos. 24, 34, 63, 70, 75, 79 . . . . .	71
SAMUEL DANIEL	
Care-Charmer Sleep . . . . .	72
MICHAEL DRAYTON	
Since There's no Help . . . . .	72
WILLIAM SHAKESPEARE	
Sonnets: Nos. 18, 29, 30, 33, 64, 65, 66, 71, 73, 98, 106, 116, 146 . . . . .	72

## ELIZABETHAN SONG WRITERS

	PAGE
ANONYMOUS	
Back and Side, Go Bare, Go Bare . . . . .	75
SIR EDWARD DYER	
My Mind to Me a Kingdom Is . . . . .	76
SIR PHILIP SIDNEY	
Love Is Dead . . . . .	76
JOHN LYLY	
Cupid and Campaspe . . . . .	77
Spring's Welcome . . . . .	77
GEORGE PEELE	
Cupid's Curse . . . . .	77
ROBERT GREENE	
Sweet Are the Thoughts . . . . .	77
Sephestia's Song to Her Child . . . . .	78
THOMAS LODGE	
Rosalind's Madrigal . . . . .	78
CHRISTOPHER MARLOWE	
The Passionate Shepherd to His Love . . . . .	78
THOMAS NASH	
Litany in Time of Plague . . . . .	79
SIR WALTER RALEIGH	
His Pilgrimage . . . . .	79
The Conclusion . . . . .	80
ROBERT SOUTHWELL	
The Burning Babe . . . . .	80
WILLIAM SHAKESPEARE	
Songs from Plays	
When Icicles Hang by the Wall. . . . .	80
Who Is Silvia? . . . . .	81
Over Hill, Over Dale . . . . .	81
Tell Me Where Is Fancy Bred . . . . .	81
Under the Greenwood Tree . . . . .	81
Blow, Blow, Thou Winter Wind . . . . .	81
It Was a Lover and His Lass . . . . .	82
O Mistress Mine, Where Are You Roaming? . . . . .	82
Take, O Take Those Lips Away . . . . .	82
Come, Thou Monarch of the Vine . . . . .	82
Hark, Hark! the Lark . . . . .	82
Fear no More the Heat o' the Sun . . . . .	82
Come unto These Yellow Sands . . . . .	82
Full Fathom Five Thy Father Lies . . . . .	83
Where the Bee Sucks . . . . .	83
ANONYMOUS	
Hey Nonny No! . . . . .	83
Thy EDMUND CAMPION	
Of Corinna's Singing . . . . .	83
When Thou Must Home . . . . .	83
Come, Cheerful Day . . . . .	83
Now Winter Nights Enlarge . . . . .	84
Cherry-Ripe . . . . .	84
Chance and Change . . . . .	84
THOMAS DEKKER	
O Sweet Content . . . . .	84

	PAGE
Lullaby . . . . .	85
MICHAEL DRAYTON	
Agincourt . . . . .	85
BEN JONSON	
Hymn to Diana . . . . .	86
Song to Celia . . . . .	86
The Triumph of Charis . . . . .	87
To the Memory of Shakespeare . . . . .	87
A Pindaric Ode . . . . .	88
An Epitaph on Salathiel Pavy . . . . .	88
JOHN DONNE	
Go and Catch a Falling Star . . . . .	88
Love's Deity . . . . .	89
Sweetest Love, I Do not Go . . . . .	89
Death, Be not Proud . . . . .	90
FRANCIS BEAUMONT	
Even Such Is Man . . . . .	90
On the Tombs in Westminster Abbey . . . . .	90
JOHN FLETCHER	
Sweetest Melancholy . . . . .	90
Care-Charming Sleep . . . . .	91
Song to Bacchus . . . . .	91
JOHN WEBSTER	
A Dirge . . . . .	91
Hark, Now Everything Is Still . . . . .	91
WILLIAM BROWNE	
On the Countess Dowager of Pembroke . . . . .	91
ELIZABETHAN PROSE	
SIR THOMAS NORTH	
The Death of Cæsar . . . . .	91
JOHN LYL	
Queen Elizabeth . . . . .	97
SIR PHILIP SIDNEY	
The Defence of Poesy . . . . .	100
SIR WALTER RALEIGH	
The Last Fight of the <i>Revenge</i> . . . . .	103
FRANCIS BACON	
Essays: Of Truth . . . . .	107
Of Adversity . . . . .	108
Of Marriage and Single Life . . . . .	109
Of Great Place . . . . .	109
Of Wisdom for a Man's Self . . . . .	111
Of Youth and Age . . . . .	112
Of Gardens . . . . .	112
Of Studies . . . . .	114

## PURITANS AND CAVALIERS

### CAROLINE SONG WRITERS

#### GEORGE WITHER

Shall I, Wasting in Despair . . . . .	115
---------------------------------------	-----

THOMAS CAREW	PAGE
Ask Me no More Where Jove Bestows . . . . .	115
He That Loves a Rosy Cheek . . . . .	115
SIR JOHN SUCKLING	
Constancy . . . . .	116
Why so Pale and Wan, Fond Lover? . . . . .	116
RICHARD LOVELACE	
To Lucasta, on Going to the Wars . . . . .	116
To Althea, from Prison . . . . .	116
JAMES SHIRLEY	
A Dirge . . . . .	117
ROBERT HERRICK	
The Argument of His Book . . . . .	117
Upon the Loss of His Mistresses . . . . .	117
Corinna's Going A-Maying . . . . .	117
To the Virgins, to Make Much of Time . . . . .	118
How Roses Came Red . . . . .	118
To Daffodils . . . . .	119
Night Piece, to Julia . . . . .	119
Upon Julia's Clothes . . . . .	119
An Ode for Ben Jonson . . . . .	119
Grace for a Child . . . . .	119
To Keep a True Lent . . . . .	119
GEORGE HERBERT	
Virtue . . . . .	120
The Collar . . . . .	120
The Quip . . . . .	120
The Pulley . . . . .	121
RICHARD CRASHAW	
In the Holy Nativity of Our Lord God . . . . .	121
HENRY VAUGHAN	
The Retreat . . . . .	123
Peace . . . . .	123
The World . . . . .	123
EDMUND WALLER	
On a Girdle . . . . .	124
Go, Lovely Rose! . . . . .	124
ANDREW MARVELL	
An Horatian Ode . . . . .	124
ABRAHAM COWLEY	
The Change . . . . .	126
The Wish . . . . .	126
The Swallow . . . . .	127
The Thief . . . . .	127
CHARLES SACKVILLE, EARL OF DORSET	
Song: To All You Ladies now at Land . . . . .	127
CAROLINE PROSE	
SIR THOMAS BROWNE	
Hydriotaphia, or Urn-Burial . . . . .	128
THOMAS FULLER	
The Good Schoolmaster . . . . .	132
The Life of Queen Elizabeth . . . . .	134
IZAACK WALTON	
The Complete Angler . . . . .	137

	PAGE
JEREMY TAYLOR	
Holy Dying . . . . .	142
JOHN MILTON	
✓ L'Allegro . . . . .	145
✓ Il Penseroso . . . . .	147
Lycidas . . . . .	148
On His Having Arrived at the Age of Twenty-Three . . . . .	151
On Shakespeare . . . . .	152
To the Lord General Cromwell . . . . .	152
✓ On His Blindness . . . . .	152
On the Late Massacre in Piedmont . . . . .	152
To Cyriack Skinner . . . . .	153
On His Deceased Wife . . . . .	153
✓ Paradise Lost: Book I . . . . .	153
Book II . . . . .	165
Book XII . . . . .	180
Areopagitica . . . . .	181
SAMUEL PEPYS	
The Diary . . . . .	187
LOYALIST STALL BALLADS	
To Make Charles a Great King . . . . .	191
The Humble Petition of the House of Commons . . . . .	192
The Character of a Roundhead . . . . .	192
Come, Drawer, Some Wine . . . . .	192
The Protecting Brewer . . . . .	193
The Lawyers' Lamentation . . . . .	193

# THE AGE OF CLASSICISM

JOHN DRYDEN	
✓ Absalom and Achitophel . . . . .	195
Mac Flecknoe . . . . .	204
The Hind and the Panther . . . . .	207
A Song for St. Cecilia's Day . . . . .	208
Alexander's Feast . . . . .	209
Lines Under the Portrait of Milton . . . . .	211
An Essay of Dramatic Poesy . . . . .	211
Preface to the Fables . . . . .	213
DANIEL DEFOE	
The True-Born Englishman . . . . .	214
The Shortest Way with the Dissenters . . . . .	216
The Apparition of Mrs. Veal . . . . .	221
JONATHAN SWIFT	
✓ The Tale of a Tub . . . . .	226
A Modest Proposal . . . . .	231
The Journal to Stella . . . . .	236
JOSEPH ADDISON	
The Campaign . . . . .	239
The Spacious Firmament on High . . . . .	240
JOSEPH ADDISON and RICHARD STEELE	
The Tatler	
Prospectus . . . . .	240
Duelling . . . . .	241
Ned Softly . . . . .	242



	PAGE
Frozen Words . . . . .	244
The Spectator	
Mr. Spectator . . . . .	246
The Club . . . . .	248
Westminster Abbey . . . . .	251
Sir Roger at Church . . . . .	253
Sir Roger at the Assizes . . . . .	254
The Vision of Mirza . . . . .	256
A Coquette's Heart . . . . .	258
ALEXANDER POPE	
Windsor Forest . . . . .	260
An Essay on Criticism . . . . .	262
✓ The Rape of the Lock . . . . .	264
An Essay on Man . . . . .	276
Epistle to Dr. Arbuthnot . . . . .	278
The Universal Prayer . . . . .	279
OLIVER GOLDSMITH	
The Deserted Village . . . . .	279
The Retaliation . . . . .	286
The Citizen of the World	
Beau Tibbs at Home . . . . .	287
A Visit to a Silk-Merchant . . . . .	289
SAMUEL JOHNSON	
The Rambler, No. 121 . . . . .	290
Letter to the Earl of Chesterfield . . . . .	293
Letter to James Macpherson . . . . .	294
Lives of the English Poets	
Milton . . . . .	294
Dryden . . . . .	297
Addison . . . . .	298
Pope . . . . .	299
Gray . . . . .	300
JAMES BOSWELL	
The Life of Samuel Johnson: The Year 1763 . . . . .	301
EDMUND BURKE	
Address to the Electors of Bristol . . . . .	322
The Impeachment of Warren Hastings . . . . .	326
Reflections on the Revolution in France . . . . .	329
THE PRECURSORS OF ROMANTICISM	
ALLAN RAMSAY	
Peggy . . . . .	332
The Lass with a Lump of Land . . . . .	332
JAMES THOMSON	
The Seasons . . . . .	333
The Castle of Indolence . . . . .	335
Rule, Britannia . . . . .	336
EDWARD YOUNG	
Night Thoughts . . . . .	336
ROBERT BLAIR	
The Grave . . . . .	337
WILLIAM COLLINS	
A Song from Cymbeline . . . . .	339

	PAGE
How Sleep the Brave . . . . .	339
Ode to Evening . . . . .	339
The Passions . . . . .	340
THOMAS GRAY	
Ode on a Distant Prospect of Eton College . . . . .	342
Elegy Written in a Country Churchyard . . . . .	343
The Progress of Poesy . . . . .	345
The Bard . . . . .	347
The Fatal Sisters . . . . .	349
Sketch of His Own Character . . . . .	350
Letters . . . . .	350
JAMES MACPHERSON	
Cath-Loda . . . . .	352
The Songs of Selma . . . . .	353
Carthon . . . . .	353
ROBERT FERGUSON	
The Daft Days . . . . .	353
THOMAS CHATTERTON	
Bristowe Tragedie . . . . .	354
Song from Ælla . . . . .	359
WILLIAM COWPER	
Walking with God . . . . .	360
The Loss of the Royal George . . . . .	360
The Task . . . . .	361
On the Receipt of My Mother's Picture . . . . .	362
Sonnet to Mrs. Unwin . . . . .	364
To Mary . . . . .	364
The Castaway . . . . .	365
ROBERT BURNS	
Lines to John Lapraik . . . . .	366
The Holy Fair . . . . .	366
To a Mouse . . . . .	369
To a Daisy . . . . .	369
The Cotter's Saturday Night . . . . .	370
Address to the Unco Guid . . . . .	373
Tam O'Shanter . . . . .	374
Scots Wha Hae . . . . .	377
Songs	
Mary Morison . . . . .	377
Green Grow the Rashes . . . . .	377
Auld Lang Syne . . . . .	378
Of A' the Airts . . . . .	378
Tam Glen . . . . .	378
My Heart's in the Highlands . . . . .	379
Go Fetch to Me a Pint of Wine . . . . .	379
John Anderson . . . . .	379
Willie Brewed a Peck o' Maut . . . . .	379
Sweet Afton . . . . .	380
Bonie Doon . . . . .	380
Ae Fond Kiss . . . . .	380
Highland Mary . . . . .	381
Duncan Gray . . . . .	381
See, the Smoking Bowl before Us . . . . .	382

	PAGE
Contented wi' Little . . . . .	382
A Man's a Man for A' That . . . . .	382
O, Wert Thou in the Cauld Blast . . . . .	383
WILLIAM BLAKE	
Songs of Innocence	
Introduction . . . . .	383
The Lamb . . . . .	383
Cradle Song . . . . .	384
The Little Black Boy . . . . .	384
Songs of Experience	
The Clod and the Pebble . . . . .	384
The Sick Rose . . . . .	385
The Tiger . . . . .	385
The Sunflower . . . . .	385
Auguries of Innocence . . . . .	385
Milton . . . . .	385
GEORGE CRABBE	
The Village . . . . .	385
The Borough . . . . .	387
WILLIAM LISLE BOWLES	
Time . . . . .	387
Hope . . . . .	388
To the River Tweed . . . . .	388
Bamborough Castle . . . . .	388
Written at Tynemouth after a Tempestuous Voyage . . . . .	388

## THE AGE OF ROMANTICISM

WILLIAM WORDSWORTH	
Preface to the Lyrical Ballads . . . . .	389
Lines Written in Early Spring . . . . .	392
Expostulation and Reply . . . . .	392
The Tables Turned . . . . .	392
✓ Tintern Abbey . . . . .	393
Lucy Gray . . . . .	395
She Dwelt among the Untrodden Ways . . . . .	396
Three Years She Grew . . . . .	396
A Slumber Did My Spirit Seal . . . . .	396
The Prelude . . . . .	396
Michael . . . . .	399
My Heart Leaps Up . . . . .	406
Resolution and Independence . . . . .	406
Yew Trees . . . . .	408
At the Grave of Burns . . . . .	409
The Solitary Reaper . . . . .	409
To the Cuckoo . . . . .	410
She Was a Phantom of Delight . . . . .	410
I Wandered Lonely as a Cloud . . . . .	411
Ode to Duty . . . . .	411
✓ Character of the Happy Warrior . . . . .	411
✓ Ode: Intimations of Immortality . . . . .	413
To a Sky-Lark . . . . .	415

	PAGE
On the Extinction of the Venetian Republic . . . . .	415
London, 1802 . . . . .	416
Westminster Bridge . . . . .	416
On the Sea-Shore near Calais . . . . .	416
The World Is too Much with Us . . . . .	416
To Toussaint L'Ouverture . . . . .	417
SAMUEL TAYLOR COLERIDGE	
France: An Ode . . . . .	417
✓ Kubla Khan . . . . .	419
✓ The Rime of the Ancient Mariner <i>retribution</i> . . . . .	419
Frost at Midnight . . . . .	430
Hymn before Sunrise in the Vale of Chamouni . . . . .	431
Dejection: An Ode . . . . .	433
Youth and Age . . . . .	435
Work without Hope . . . . .	436
Biographia Literaria . . . . .	436
ROBERT SOUTHEY	
The Inchcape Rock . . . . .	440
My Days among the Dead Are Passed . . . . .	441
SIR WALTER SCOTT	
Lochinvar . . . . .	441
Soldier, Rest! . . . . .	442
Boat Song . . . . .	442
Coronach . . . . .	443
Harp of the North . . . . .	443
Jock of Hazeldean . . . . .	444
Brignall Banks . . . . .	444
County Guy . . . . .	445
Bonny Dundee . . . . .	445
GEORGE GORDON, LORD BYRON	
When We Two Parted . . . . .	446
Know Ye the Land . . . . .	446
She Walks in Beauty . . . . .	447
The Destruction of Sennacherib . . . . .	447
Stanzas for Music . . . . .	447
So We'll Go no More A-Roving . . . . .	448
My Boat Is on the Shore . . . . .	448
Sonnet on Chillon . . . . .	448
The Prisoner of Chillon <i>religion faith</i> . . . . .	448
Childe Harold's Pilgrimage: Canto III . . . . .	452
Canto IV . . . . .	456
Don Juan: Dedication . . . . .	460
Canto III . . . . .	460
Canto IV . . . . .	463
PERCY BYSSHE SHELLEY	
Hymn to Intellectual Beauty . . . . .	471
Ozymandias . . . . .	472
✓ Ode to the West Wind . . . . .	472
The Indian Serenade . . . . .	474
✓ The Cloud . . . . .	474
✓ To a Skylark . . . . .	475
To ——— (Music, When Soft Voices Die) . . . . .	476
Stanzas Written in Dejection . . . . .	476

	PAGE
The World's Wanderers . . . . .	477
Time . . . . .	477
✓ To Night . . . . .	477
To — (One Word Is Too Often Profaned) . . . . .	478
Lyrics from Prometheus Unbound . . . . .	478
✓ Adonais . . . . .	479
Final Chorus from Hellas . . . . .	488
When the Lamp Is Shattered . . . . .	488
With a Guitar, to Jane . . . . .	489
JOHN KEATS	
Sleep and Poetry . . . . .	490
Endymion . . . . .	490
La Belle Dame sans Merci . . . . .	491
✓ Ode to a Nightingale . . . . .	492
✓ Ode on a Grecian Urn . . . . .	493
✓ Ode on Melancholy . . . . .	494
✓ To Autumn . . . . .	494
Lines on the Mermaid Tavern . . . . .	495
Robin Hood . . . . .	495
The Eve of St. Agnes . . . . .	496
Hyperion: Book I . . . . .	502
On First Looking into Chapman's Homer . . . . .	507
When I Have Fears . . . . .	507
Bright Star . . . . .	508
THOMAS CAMPBELL	
Ye Mariners of England . . . . .	508
THOMAS MOORE	
The Time I've Lost in Wooing . . . . .	508
Oft in the Silly Night . . . . .	509
The Harp That Once through Tara's Halls . . . . .	509
Oh, Breathe not His Name . . . . .	509
CHARLES WOLFE	
The Burial of Sir John Moore . . . . .	509
THOMAS HOOD	
The Bridge of Sighs . . . . .	510
The Song of the Shirt . . . . .	511
CHARLES LAMB	
Christ's Hospital Five and Thirty Years Ago . . . . .	512
Dream Children . . . . .	519
The Praise of Chimney-Sweepers . . . . .	521
A Dissertation upon Roast Pig . . . . .	525
The Superannuated Man . . . . .	529
WILLIAM HAZLITT	
The Fight . . . . .	533
On Going a Journey . . . . .	542
On Familiar Style . . . . .	548
THOMAS DE QUINCY	
Confessions of an Opium-Eater . . . . .	551
On the Knocking at the Gate in Macbeth . . . . .	559
✓ Levana and Our Ladies of Sorrow . . . . .	561



THE VICTORIAN AGE

	PAGE
WALTER SAVAGE LANDOR	
Rose Aylmer . . . . .	566
The Death of Artemidora . . . . .	566
Sappho to Hesperus . . . . .	566
One Year Ago . . . . .	566
To Robert Browning . . . . .	566
On the Hellenics . . . . .	567
Iphigeneia and Agamemnon . . . . .	567
To Youth . . . . .	568
To Age . . . . .	568
On His Seventy-Fifth Birthday . . . . .	568
To My Ninth Decade . . . . .	568
ALFRED, LORD TENNYSON	
The Lady of Shalott . . . . .	568
Enone . . . . .	570
✓ The Lotos-Eaters . . . . .	574
A Dream of Fair Women . . . . .	575
You Ask Me Why . . . . .	579
Morte D'Arthur . . . . .	579
✓ Ulysses . . . . .	583
Locksley Hall . . . . .	584
Break, Break, Break . . . . .	589
Songs from the Princess: Bugle Song . . . . .	589
Tears, Idle Tears . . . . .	589
Home They Brought Her Warrior Dead . . . . .	590
In Memoriam . . . . .	590
The Eagle . . . . .	592
Maud . . . . .	592
The Charge of the Light Brigade . . . . .	594
The Northern Farmer—Old Style . . . . .	594
The Higher Pantheism . . . . .	596
Flower in the Crannied Wall . . . . .	596
The Revenge . . . . .	597
Rizpah . . . . .	599
By an Evolutionist . . . . .	601
Merlin and the Gleam . . . . .	601
Crossing the Bar . . . . .	603
ROBERT BROWNING	
Song from Pippa Passes . . . . .	603
Cavalier Tunes . . . . .	603
The Lost Leader . . . . .	604
How They Brought the Good News . . . . .	605
Meeting at Night . . . . .	606
Parting at Morning . . . . .	606
Soliloquy of the Spanish Cloister . . . . .	606
Home-Thoughts, from Abroad . . . . .	607
Home-Thoughts, from the Sea . . . . .	607
Saul . . . . .	607
Love among the Ruins . . . . .	614
Memorabilia . . . . .	615
✓ My Last Duchess . . . . .	615

	PAGE
In a Gondola . . . . .	616
A Grammarian's Funeral . . . . .	619
The Bishop Orders His Tomb . . . . .	621
✓ Andrea Del Sarto . . . . .	623
Prospice . . . . .	627
Abt Vogler . . . . .	627
Rabbi Ben Ezra . . . . .	629
Epilogue to Asolando . . . . .	632
ELIZABETH BARRETT BROWNING	
Sonnets from the Portuguese . . . . .	632
The Cry of the Children . . . . .	633
A Musical Instrument . . . . .	636
EDWARD FITZGERALD	
Rubáiyát of Omar Khayyám . . . . .	636
THOMAS CARLYLE	
Sartor Resartus . . . . .	644
Past and Present . . . . .	648
Cromwell's Letters and Speeches . . . . .	655
JOHN RUSKIN	
Modern Painters: Sunrise and Sunset in the Alps . . . . .	657
The Two Boyhoods . . . . .	658
The Stones of Venice: St. Mark's . . . . .	664
Time and Tide: Letter xv . . . . .	669
The Relation of Art to Morals . . . . .	671
THOMAS BABINGTON, LORD MACAULAY	
Oliver Goldsmith . . . . .	675
ARTHUR HUGH CLOUGH	
Qua Cursum Ventus . . . . .	683
Where Lies the Land . . . . .	684
All Is Well . . . . .	684
Life Is Struggle . . . . .	684
Ite Domum Saturæ . . . . .	684
Say not the Struggle Nought Availeth . . . . .	685
MATTHEW ARNOLD	
Shakespeare . . . . .	685
The Forsaken Merman . . . . .	686
Philomela . . . . .	687
Requiescat . . . . .	688
The Scholar-Gipsy . . . . .	688
Sohrab and Rustum . . . . .	692
The Austerity of Poetry . . . . .	706
Rugby Chapel . . . . .	706
Dover Beach . . . . .	709
The Last Word . . . . .	709
Literature and Science . . . . .	709
THOMAS HENRY HUXLEY	
On the Advisableness of Improving Natural Knowledge . . . . .	720
JOHN HENRY, CARDINAL NEWMAN	
The Idea of a University . . . . .	728
Apologia pro Vita Sua . . . . .	739
DANTE GABRIEL ROSSETTI	
The Blessed Damozel . . . . .	740
Sister Helen . . . . .	741

	PAGE
✓ The House of Life: The Sonnet . . . . .	745
Lovesight . . . . .	745
Silent Noon . . . . .	745
A Superscription . . . . .	745
WILLIAM MORRIS	
The Earthly Paradise: An Apology . . . . .	746
Prologue . . . . .	746
Atalanta's Race . . . . .	747
The Haystack in the Floods . . . . .	758
WALTER HORATIO PATER	
Style . . . . .	760
Wordsworth . . . . .	772
ROBERT LOUIS STEVENSON	
Æs Triplex . . . . .	780
ALGERNON CHARLES SWINBURNE	
✓ The Garden of Proserpine . . . . .	784
Atalanta in Calydon: Choruses . . . . .	785
A Match . . . . .	787
To Walt Whitman in America . . . . .	787
After Sunset . . . . .	789
On the Deaths of Thomas Carlyle and George Eliot . . . . .	789
Christopher Marlowe . . . . .	789
Ben Jonson . . . . .	790
GEORGE MEREDITH	
Love in the Valley . . . . .	790
Juggling Jerry . . . . .	794
Lucifer in Starlight . . . . .	795



A BOOK OF ENGLISH LITERATURE



# A BOOK OF ENGLISH LITERATURE

## THE END OF THE MIDDLE AGES

GEOFFREY CHAUCER (1340-1400)

### THE PROLOGUE

Whan that Aprille with his shoures sote  
The droghte of Marche hath perced to the  
rote,

And bathed every veyne in swich licour,  
Of which vertu engendred is the flour;  
Whan Zephirus eek with his swete breeth 5  
Inspired hath in every holt<sup>1</sup> and heeth

The tendre croppes, and the yonge sonne  
Hath in the Ram his halfe cours y-ronne,  
And smale fowles maken melodye,  
That slepen al the night with open yē, 10  
(So priketh hem nature in hir corages<sup>2</sup>):  
Than longen folk to goon on pilgrimages  
(And palmers for to seken straunge  
strondes)

To ferne<sup>3</sup> halwes,<sup>4</sup> couthe<sup>5</sup> in sondry lon-  
des;

And specially, from every shires ende 15  
Of Engeland, to Caunterbury they wende,  
The holy blisful martir for to seke,  
That hem hath holpen, whan that they  
were seke.

Bifel that, in that seson on a day,  
In Southwerk at the Tabard as I lay 20  
Redy to wenden on my pilgrimage  
To Caunterbury with ful devout corage,  
At night was come in-to that hostelrye  
Wel nyne and twenty in a companye,  
Of sondry folk, by aventure<sup>6</sup> y-falle<sup>7</sup> 25  
In felawshipe, and pilgrims were they  
alle,

That toward Caunterbury wolden ryde;  
The chambres and the stables weren wyde,  
And wel we weren esed atte beste.<sup>8</sup>  
And shortly, whan the sonne was to reste,  
So hadde I spoken with hem everichon, 31  
That I was of hir felawshipe anon,  
And made forward<sup>9</sup> erly for to ryse,  
To take our wey, ther as I yow devyse.

But natheles, whyl I have tyme and  
space, 35

Er that I ferther in this tale pace,  
Me thinketh it acordaunt to resoun,  
To telle yow al the condicioun  
Of ech of hem, so as it semed me,  
And whiche they weren, and of what  
degree; 40

And eek in what array that they were  
inne:

And at a knight than wol I first biginne.

A KNIGHT ther was, and that a worthy  
man,

That fro the tyme that he first bigan  
To ryden out, he loved chivalrye, 45  
Trouthe and honour, fredom and cur-  
teisye.

Ful worthy was he in his lordes werre,<sup>10</sup>  
And therto hadde he riden (no man ferre<sup>11</sup>)  
As wel in Cristendom as hethenesse,  
And ever honoured for his worthinesse. 50  
At Alisaundre he was, whan it was wonne;  
Ful ofte tyme he hadde the bord bi-  
gonne<sup>12</sup>

Aboven alle naciouns in Pruce.

In Lettow hadde he reysed<sup>13</sup> and in Ruce,  
No Cristen man so ofte of his degree. 55  
In Gernade at the sege eek hadde he be  
Of Algezir, and riden in Belmarye.

At Lyeys was he, and at Satalye,  
Whan they were wonne; and in the Grete  
See

At many a noble aryve<sup>14</sup> hadde he be. 60  
At mortal batailles hadde he been fiftene,  
And foughten for our feith at Tramissene  
In listes thryes, and ay slayn his foo.

This ilke worthy knight hadde been also  
Somtyme with the lord of Palatye, 65  
Ageyn another hethen in Turkeye:

And evermore he hadde a sovereyn  
prys.<sup>15</sup>

And though that he were worthy, he was  
wys,

And of his port as meke as is a mayde.  
He never yet no vileinye ne sayde 70  
In al his lyf, un-to no maner wight.<sup>16</sup>  
He was a verray parfit gentil knight.

<sup>1</sup> wood. <sup>2</sup> hearts. <sup>3</sup> distant. <sup>4</sup> shrines. <sup>5</sup> known.  
<sup>6</sup> chance. <sup>7</sup> fallen. <sup>8</sup> "entertained in the best manner."  
<sup>9</sup> agreement.

<sup>10</sup> war.

<sup>11</sup> farther.

<sup>12</sup> "he had been placed at the head of the table."

<sup>13</sup> gone on an expedition.

<sup>14</sup> disembarkation.

<sup>15</sup> reputation.

<sup>16</sup> no sort of person.

But for to tellen yow of his array,  
His hors<sup>1</sup> were goode, but he was nat gay.  
Of fustian he wred a gipoun<sup>2</sup> 75  
Al bismotered<sup>3</sup> with his habergeoun;<sup>4</sup>  
For he was late y-come from his viage,<sup>5</sup>  
And wente for to doon his pilgrimage.

With him ther was his sone, a yong  
SQUYER,  
A lovyere, and a lusty bachelor, 80  
With lokkes crulle,<sup>6</sup> as they were leyd in  
presse.

Of twenty yeer of age he was, I gesse.  
Of his stature he was of evene lengthe,<sup>7</sup>  
And wonderly deliver,<sup>8</sup> and greet of  
strengthe.

And he had been somtyme in chivachye,<sup>9</sup>  
In Flaundres, in Artoys, and Picardye, 86  
And born him wel, as of so litel space,<sup>10</sup>  
In hope to stonden in his lady<sup>11</sup> grace.  
Embrouded<sup>12</sup> was he, as it were a mede<sup>13</sup>  
Al ful of fresshe floures, whyte and rede. 90  
Singinge he was, or floytinge,<sup>14</sup> al the day;  
He was as fresh as is the month of May.  
Short was his gounne, with sleeves longe and  
wyde.

Wel coude he sitte on hors, and faire ryde.  
He coude songes make and wel endyte, 95  
Iuste<sup>15</sup> and eek daunce, and wel purtreye<sup>16</sup>  
and wryte.

So hote<sup>17</sup> he lovede, that by nightertale<sup>18</sup>  
He sleep namore than dooth a nightin-  
gale.

Curteys he was, lowly, and servisable,  
And carf biforn his fader at the table. 100

A YEMAN hadde he, and servaunts namo  
At that tyme, for him liste<sup>19</sup> ryde so;  
And he was clad in cote and hood of grene;  
A sheef of peacock-arwes brighte and kene  
Under his belt he bar ful thriftily, 105  
(Wel coude he dresse his takel<sup>20</sup> yemanly:  
His arwes drouped noght with fetheres  
lowe),

And in his hand he bar a mighty bowe.  
A not-heed<sup>21</sup> hadde he, with a broun  
visage.

Of wode-craft wel coude he al the usage. 110  
Upon his arm he bar a gay bracer,<sup>22</sup>  
And by his syde a swerd and a bokeler,  
And on that other syde a gay daggere,

<sup>1</sup> horses (plural).    <sup>2</sup> doublet.    <sup>3</sup> spotted.  
<sup>4</sup> coat of mail.    <sup>5</sup> voyage.    <sup>6</sup> curly.  
<sup>7</sup> ordinary height.    <sup>8</sup> active.    <sup>9</sup> military expedition.  
<sup>10</sup> "considering the short time he had served."  
<sup>11</sup> lady's.    <sup>12</sup> adorned.    <sup>13</sup> meadow.    <sup>14</sup> fluting.  
<sup>15</sup> joust.    <sup>16</sup> draw.    <sup>17</sup> hotly.    <sup>18</sup> in the night-time.  
<sup>19</sup> it pleased him.    <sup>20</sup> take care of his weapons.  
<sup>21</sup> cropped head.    <sup>22</sup> guard.

Harneised<sup>23</sup> wel, and sharp as point of  
spere;

A Cristofre<sup>24</sup> on his brest of silver shene. 115  
An horn he bar, the bawdrik<sup>25</sup> was of grene;  
A forster<sup>26</sup> was he, soothly, as I gesse.

Ther was also a Nonne, a PRIORESSE,  
That of hir smyling was ful simple and  
coy; 119

Hir gretteste ooth was but by seynt Loy,  
And she was cleped<sup>27</sup> madame Eglentyne.  
Ful wel she song the service divyne,  
Entuned in hir nose ful semely;

And Frensh she spak ful faire and fetisly,<sup>28</sup>  
After the scole of Stratford atte Bowe, 125  
For Frensh of Paris was to hir unknowe.  
At mete wel y-taught was she with-alle;  
She leet no morsel from hir lippes falle,  
Ne wette hir fingres in hir sauce depe.

Wel coude she carie a morsel, and wel  
kepe, 130

That no drope ne fille up-on hir brest.  
In curteisye was set ful moche hir lest.<sup>29</sup>  
Hir over lippe wyped she so clene,  
That in hir coppe was no ferthing sene  
Of grece, whan she dronken haddé hir  
draughte. 135

Ful semely after hir mete she raughte,<sup>30</sup>  
And sikerly<sup>31</sup> she was of greet disport,<sup>32</sup>  
And full plesaunt, and amiable of port,<sup>33</sup>  
And peyned hir<sup>34</sup> to countrefete chere<sup>35</sup>  
Of court, and been estatlich<sup>36</sup> of manere, 140  
And to ben holden digne<sup>37</sup> of reverence.

But, for to spoken of hir conscience,<sup>38</sup>  
She was so charitable and so pitous,  
She wolde wepe, if that she sawe a mous  
Caught in a trappe, if it were deed or  
bledde. 145

Of smale houndes had she, that she fedde  
With roasted flesh, or milk and wastel  
breed. 150

But sore weep she if oon of hem were deed,  
Or if men smoot it with a yerde smerte:  
And al was conscience and tendre herte. 150  
Ful semely hir wimpel pinched<sup>40</sup> was;  
Hir nose tretys,<sup>41</sup> hir eyen greye as glas;  
Hir mouth ful smal, and ther-to softe and  
reed;

But sikerly she hadde a fair forheed;  
It was almost a spanne brood, I trowe; 155

<sup>23</sup> equipped.  
<sup>24</sup> "figure of St. Christopher used as a brooch."  
<sup>25</sup> belt.    <sup>26</sup> forester.    <sup>27</sup> named.    <sup>28</sup> elegantly.  
<sup>29</sup> pleasure.    <sup>30</sup> reached.    <sup>31</sup> truly.    <sup>32</sup> fond of pleasure.  
<sup>33</sup> behavior.    <sup>34</sup> tried hard.    <sup>35</sup> deportment.  
<sup>36</sup> dignified.    <sup>37</sup> worthy.    <sup>38</sup> tenderness of heart.  
<sup>39</sup> fine bread.    <sup>40</sup> pleated.    <sup>41</sup> well proportioned.



For, hardily, she was nat undergrowe.  
 Ful fetis<sup>1</sup> was hir cloke, as I was war.  
 Of smal coral aboute hir arm she bar  
 A peire<sup>2</sup> of bedes, gauded al with grene;  
 And ther-on heng a broche of gold ful  
 shene, 160  
 On which ther was first write a crowned A,  
 And after, *Amor vincit omnia*.

Another NONNE with hir hadde she,  
 That was hir chapeleyne, and PREESTES  
 thre.

A MONK ther was, a fair for the mais-  
 trye,<sup>3</sup> 165

An out-rydere, that lovede venerye;<sup>4</sup>  
 A manly man, to been an abbot able.  
 Ful many a deyntee hors hadde he in  
 stable:

And, whan he rood, men mighte his brydel  
 here

Ginglen in a whistling wind as clere, 170  
 And eek as loude as dooth the chapel-belle,  
 Ther as this lord was keper of the celle.

The reule of seint Maure or of seint Benoit,  
 By-cause that it was old and som-del  
 streit,<sup>5</sup> 174

This ilke<sup>6</sup> monk leet olde thinges pace,<sup>7</sup>  
 And held after the newe world the space.  
 He yaf<sup>8</sup> nat of that text a pulled hen,  
 That seith, that hunters been nat holy  
 men;

Ne that a monk, whan he is cloisterlees,  
 Is lykned til a fish that is waterlees; 180  
 This is to seyn, a monk out of his cloistre.  
 But thilke text held he nat worth an oistre.  
 And I seyde, his opinioun was good.  
 What sholde he studie, and make him-  
 selven wood,<sup>9</sup>

Upon a book in cloistre alwey to poure, 185  
 Or swinken<sup>10</sup> with his handes, and laboure,  
 As Austin bit? How shal the world be  
 served?

Lat Austin have his swink to him reserved.  
 Therefore he was a pricasour<sup>11</sup> aright;  
 Grehoundes he hadde, as swifte as fowel  
 in flight; 190

Of priking<sup>12</sup> and of hunting for the hare  
 Was al his lust, for no cost wolde he spare.  
 I seigh his sleeves purfild<sup>13</sup> at the hond  
 With grys,<sup>14</sup> and that the fyneste of a  
 lond;

And, for to festne his hood under his chin,

He hadde of gold y-wroght a curious pin:  
 A love-knotte in the gretter ende ther was.  
 His heed was balled, that shoon as any  
 glas, 198

And eek his face, as he had been anoint.  
 He was a lord ful fat and in good point;<sup>15</sup>  
 His eyen stepe,<sup>16</sup> and rollinge in his heed,  
 That stemed<sup>17</sup> as a forneys of a leed;<sup>18</sup>  
 His botes souple, his hors in greet estat.  
 Now certainly he was a fair prelat;  
 He was nat pale as a for-pyned<sup>19</sup> goost. 205  
 A fat swan loved he best of any roost.

His palfrey was as broun as is a berye.

A FRERE there was, a wantown and a  
 merye,

A limitour,<sup>20</sup> a ful solempne<sup>21</sup> man.

In alle the ordres foure is noon that can<sup>22</sup>

So moche of daliaunce and fair langage. 211

He hadde maad ful many a mariage

Of yonge wommen, at his owne cost.

Un-to his ordre he was a noble post.

Ful wel biloved and famulier was he 215

With frankeleyns<sup>23</sup> over-al in his contree,

And eek with worthy wommen of the  
 toun:

For he had power of confessioun,

As seyde him-self, more than a curat,

For of his ordre he was licentiat.<sup>24</sup> 220

Ful swetely herde he confessioun,

And plesaunt was his absolucioun;

He was an esy man to yeve<sup>25</sup> penaunce

Ther-as he wiste to han a good pitaunce;

For unto a povre order for to yive 225

Is signe that a man is wel y-shrive.

For if he yaf, he dorste make avaunt,<sup>26</sup>

He wiste that a man was repentaunt.

For many a man so hard is of his herte,

He may nat wepe al-thogh him sore  
 smerte. 230

Therefore, in stede of weping and preyeres,

Men moot yeve silver to the povre freres.

His tipet was ay farsed<sup>27</sup> full of knyves

And pinnes, for to yeven faire wyves.

And certainly he hadde a mery note; 235

Wel coude he synge and pleyen on a rote.<sup>28</sup>

Of yeddinges<sup>29</sup> he bar utterly the prys.

His nekke whyt was as the flour-de-lys;

Ther-to he strong was as a champioun.

He knew the tavernes well in every

toun, 240

15 in good condition. 16 glittering. 17 glowed.

18 fire under a cauldron. 19 wasted away.

20 licensed beggar. 21 important. 22 knows.

23 country gentlemen. 24 licensed to hear confessions.

25 give. 26 boast. 27 stuffed.

28 a sort of fiddle. 29 songs.

<sup>1</sup> handsome. <sup>2</sup> string. <sup>3</sup> a superior sort of fellow.

<sup>4</sup> hunting. <sup>5</sup> somewhat strict. <sup>6</sup> same. <sup>7</sup> go.

<sup>8</sup> cared. <sup>9</sup> mad. <sup>10</sup> work. <sup>11</sup> hard rider.

<sup>12</sup> riding. <sup>13</sup> trimmed. <sup>14</sup> gray fur.

And everich hostiler and tappestere<sup>1</sup>  
 Bet<sup>2</sup> than a lazar<sup>3</sup> or a beggestere;<sup>4</sup>  
 For unto swich a worthy man as he  
 Acorded nat, as by his facultee,<sup>5</sup>  
 To have with seke lazars aqueyntaunce.<sup>245</sup>  
 It is nat honest, it may nat avaunce<sup>6</sup>  
 For to delen with no swich poraille,<sup>7</sup>  
 But al with riche and sellers of vitaille.  
 And over-al, ther as profit sholde aryse,  
 Curteys he was, and lowly of servyse. <sup>250</sup>  
 Ther nas<sup>8</sup> no man nowher so vertuous.  
 He was the beste beggere in his hous;  
 For thogh a widwe hadde noght a sho,  
 So plesaunt was his *In principio*,<sup>9</sup>  
 Yet wolde he have a ferthing, er he wente.  
 His purchas<sup>10</sup> was wel bettre than his  
 rente.<sup>11</sup> <sup>256</sup>  
 And rage he coude as it were right a  
 whelp.  
 In love-dayes ther coude he mochel helpe.  
 For ther he was nat lyk a cloisterer,  
 With a thredbar cope, as is a povre scoler,  
 But he was lyk a maister or a pope. <sup>261</sup>  
 Of double worsted was his semi-cope,  
 That rounded as a belle out of the presse.  
 Somwhat he lipped, for his wantownesse,  
 To make his English swete up-on his  
 tonge; <sup>265</sup>  
 And in his harping, whan that he had  
 songe,  
 His eyen twinkled in his heed aright,  
 As doon the sterres in the frosty night.  
 This worthy limitour was cleped Huberd.

A MERCHANT was ther with a forked  
 berd, <sup>270</sup>  
 In mottelce, and hye on horse he sat,  
 Up-on his heed a Flaundrish bever hat;  
 His botes clasped faire and fetisly.  
 His resons he spak ful solempnely,  
 Souninge<sup>12</sup> alway thencrees of his winning.  
 He wolde the see were kept<sup>13</sup> for any  
 thing <sup>276</sup>  
 Bitwixe Middleburgh and Orewelle.  
 Wel coude he in eschaunge sheeldes<sup>14</sup> selle.  
 This worthy man ful wel his wit bisette;<sup>15</sup>  
 Ther wiste no wight that he was in dette,  
 So estatly was he of his governaunce,<sup>16</sup> <sup>281</sup>  
 With his bargaynes, and with his chev-  
 isaunce.<sup>17</sup>

<sup>1</sup> barmaid. <sup>2</sup> better. <sup>3</sup> leper. <sup>4</sup> beggar woman.

<sup>5</sup> considering his ability. <sup>6</sup> profit. <sup>7</sup> poor people.

<sup>8</sup> was not.

<sup>9</sup> the beginning of the Latin Gospel of St. John.

<sup>10</sup> proceeds of his begging.

<sup>11</sup> regular income.

<sup>12</sup> tending towards.

<sup>13</sup> shields, French coins.

<sup>14</sup> management.

<sup>15</sup> guarded.

<sup>16</sup> employed.

<sup>17</sup> dealings.

For sothe he was a worthy man with-alle,  
 But sooth to seyn, I noot<sup>18</sup> how men him  
 calle.

A CLERK ther was of Oxenford also, <sup>285</sup>  
 That un-to logik hadde longe y-go.  
 As lene was his hors as is a rake,  
 And he nas nat right fat, I undertake;  
 But loked holwe, and ther-to soberly.  
 Ful thredbar was his overest courtepy;<sup>19</sup> <sup>290</sup>  
 For he had gotten him yet no benefyce,  
 Ne was so worldly for to have offyce.  
 For him was lever have at his beddes heed  
 Twenty bokes, clad in blak or reed,  
 Of Aristotle and his philosophye, <sup>295</sup>  
 Than robes riche, or fithele,<sup>20</sup> or gay sau-  
 trye.<sup>21</sup>

But al be that he was a philosophre,  
 Yet hadde he but litel gold in cofre;  
 But al that he mighte of his freendes  
 hente,<sup>22</sup>

On bokes and on lerninge he it spente, <sup>300</sup>  
 And bisily gan for the soules preye  
 Of hem that yaf him wher-with to scoleye.  
 Of studie took he most cure and most  
 hede.

Noght o word spak he more than was nede,  
 And that was seyde in forme and rever-  
 ence,<sup>23</sup> <sup>305</sup>  
 And short and quik, and ful of hy sen-  
 tence.<sup>24</sup>

Souninge<sup>25</sup> in moral vertu was his speche,  
 And gladly wolde he lerne, and gladly  
 teche.

A SERGEANT OF THE LAWE, war<sup>26</sup> and wys,  
 That often hadde been at the parvyys,<sup>27</sup> <sup>310</sup>  
 Ther was also, ful riche of excellence.  
 Discreet he was, and of greet reverence:  
 He semed swich, his wordes weren so wyse.  
 Iustyce he was ful often in assyse,  
 By patente, and by pleyn commissioun;<sup>28</sup> <sup>315</sup>  
 For<sup>28</sup> his science, and for his heigh renoun,  
 Of fees and robes hadde he many oon.  
 So greet a purchasour<sup>29</sup> was nowher noon.  
 Al was fee simple to him in effect,  
 His purchasing mighte nat been infect. <sup>320</sup>  
 Nowher so bisy a man as he ther nas,  
 And yet he semed bisier than he was.  
 In termes hadde he caas<sup>30</sup> and domes<sup>31</sup> alle,  
 That from the tyme of king William were  
 falle.

<sup>18</sup> know not.

<sup>19</sup> get.

<sup>20</sup> meaning.

<sup>21</sup> church-porch.

<sup>22</sup> cases.

<sup>23</sup> outer coat. <sup>24</sup> fiddle. <sup>25</sup> psaltery.

<sup>26</sup> "with propriety and modesty."

<sup>27</sup> conducting to.

<sup>28</sup> because of.

<sup>29</sup> conveyancer.

<sup>30</sup> judgments.

Therto he coude endyte, and make a thing,  
Ther coude no wight pinche<sup>1</sup> at his  
wryting;

And every statut coude he pleyn by rote.  
He rood but hoonly in a medlee<sup>2</sup> cote  
Girt with a ceint<sup>3</sup> of silk, with barres  
smale;

Of his array telle I no lenger tale.  
A FRANKLEYN was in his compaignye;  
Whyt was his berd, as is the dayesye.  
Of his complexioun he was sangwyn.<sup>4</sup>  
Wel loved he by the morwe<sup>5</sup> a sop<sup>6</sup> in  
wyn.<sup>6</sup>

To liven in delyt was ever his wone,<sup>7</sup>  
For he was Epicurus owne sone,  
That heeld opinioun that pleyn delyt<sup>8</sup>  
Was verrailly felicittee parfyt.

An housholdere, and that a greet, was he;  
Seynt Iulian he was in his contree.

His breed, his ale, was alwey after oon,<sup>9</sup>  
A better envyned<sup>10</sup> man was no-where noon.  
With-oute bake mete was never his hous,  
Of fish and flesh, and that so plentevous,  
It snewed in his hous of mete and drinke,  
Of alle deyntees that men coude thinke.

After the sondry sasons of the yeer,  
So chaunged he his mete and his soper.  
Ful many a fat partrich hadde he in  
mewe,<sup>11</sup>

And many a breem<sup>12</sup> and many a luce<sup>13</sup> in  
stewe.<sup>14</sup>

Wo was his cook, but-if his sauce were  
Poynaunt and sharp, and redy al his gere.  
His table dormant<sup>15</sup> in his halle alway  
Stood redy covered al the longe day.

At sessionours ther was he lord and sire.  
Ful ofte tyme he was knight of the shire.

An anlas<sup>16</sup> and a gipsier<sup>17</sup> al of silk  
Heng at his girdel, whyt as morne milk.

A shirreve hadde he been, and a countour;<sup>18</sup>  
Was no-where such a worthy vavasour.<sup>19</sup>

An HABERDASSHER and a CARPENTER,  
A WEBBE,<sup>20</sup> a DYERE, and a TAPICER,<sup>21</sup>

Were with us eek, clothed in o<sup>22</sup> liveree,  
Of a solempne and greet fraternitee.

Ful fresh and newe hir gere apyked<sup>23</sup> was;  
Hir knyves were y-chaped<sup>24</sup> noght with  
bras,

But al with silver, wrought ful clene and  
weel,

Hir girdles and hir pouches every-deel.  
Wel semed ech of hem a fair burgeys,  
To sitten in a yeldhalle<sup>25</sup> on a deys.

Everich, for the wisdom that he can,  
Was shaply for to been an alderman.

For catel<sup>26</sup> hadde they y-nogh and rente,  
And eek hir wyves wolde it wel assente;  
And elles certein were they to blame.  
It is ful fair to been y-clept "*ma dame*",  
And goon to vigilyës al bifore,  
And have a mantel royalliche y-bore.

A Cook they hadde with hem for the  
nones,<sup>27</sup>

To boille the chiknes with the mary-bones,  
And poudre-marchant tart,<sup>28</sup> and galin-  
gale.<sup>29</sup>

Wel coude he knowe a draughte of London  
ale.

He coude roste, and sethe,<sup>30</sup> and broille,  
and frye,

Maken mortreux,<sup>31</sup> and wel bake a pye.  
But greet harm was it, as it thoughte  
me,

That on his shine a mormal<sup>32</sup> hadde he;  
For blankmanger,<sup>33</sup> that made he with the  
beste.

A SHIPMAN was ther, woning fer by  
weste:

For aught I woot, he was of Dertemouthe.  
He rood up-on a rouncy,<sup>34</sup> as he couthe,<sup>35</sup>  
In a gowne of falding<sup>36</sup> to the knee.

A daggere hanging on a laas<sup>37</sup> hadde he  
Aboute his nekke under his arm adoun.

The hote somer had maad his hewe al  
broun;

And, certeinly, he was a good felawe.  
Ful many a draughte of wyn had he  
y-drawe

From Burdeux-ward, whyl that the chap-  
man<sup>38</sup> sleep.

Of nyce conscience took he no keep.<sup>39</sup>  
If that he faught, and hadde the hyer  
hond,

By water<sup>40</sup> he sente hem hoorn<sup>40</sup> to every  
lond.

But of his craft<sup>41</sup> to rekene wel his tydes,  
His stremes<sup>42</sup> and his daungers him bisydes,

<sup>25</sup> guild-hall. <sup>26</sup> property. <sup>27</sup> for the occasion.  
<sup>28</sup> a sharp sort of flavoring. <sup>29</sup> sweet cyperus.  
<sup>30</sup> boil. <sup>31</sup> pottages. <sup>32</sup> sore.

<sup>33</sup> a sort of chicken compote. <sup>34</sup> hackney.  
<sup>35</sup> as well as he could. <sup>36</sup> coarse cloth.  
<sup>37</sup> string. <sup>38</sup> super-cargo. <sup>39</sup> cared nothing at all.

<sup>40</sup> he made the losers "walk the plank."  
<sup>41</sup> skill. <sup>42</sup> currents.

<sup>1</sup> find fault with. <sup>2</sup> of mixed colors. <sup>3</sup> girdle.

<sup>4</sup> ruddy. <sup>5</sup> in the morning. <sup>6</sup> wine with bread in it. <sup>7</sup> custom.

<sup>8</sup> joy. <sup>9</sup> of one quality. <sup>10</sup> stored with wine.

<sup>11</sup> coop. <sup>12</sup> a sort of fish. <sup>13</sup> pike.

<sup>14</sup> fish-pond. <sup>15</sup> permanent side table. <sup>16</sup> short dagger.

<sup>17</sup> purse. <sup>18</sup> auditor. <sup>19</sup> landed gentleman.

<sup>20</sup> weaver. <sup>21</sup> upholsterer. <sup>22</sup> one.

<sup>23</sup> trimmed. <sup>24</sup> capped.

His herberwe<sup>1</sup> and his mone,<sup>2</sup> his lode-  
menage,<sup>3</sup>  
Ther nas noon swich from Hulle to  
Cartage.

Hardy he was, and wys to undertake; 405  
With many a tempest hadde his berd been  
shake.

He knew wel alle the havenes, as they  
were,

From Gootlond to the cape of Finistere,  
And every cryke in Britayne and in  
Spayne; 409

His barge y-cleped was the Maudelayne.

With us ther was a DOCTOUR OF PHISYK,  
In al this world ne was ther noon him lyk  
To speke of phisik and of surgerye;  
For he was grounded in astronomye.

He kepte<sup>4</sup> his pacient a ful greet del 415  
In houres,<sup>4</sup> by his magik naturel.

Wel coude he fortunen<sup>5</sup> the ascendent  
Of his images for his pacient.

He knew the cause of everich maladye,  
Were it of hoot or cold, or moiste, or  
drye, 420

And where engendred, and of what hu-  
mour;

He was a verrey parfit practisour.

The cause y-knowe, and of his harm the  
rote,<sup>6</sup>

Anon he yaf the seke man his bote.<sup>7</sup>

Ful redy hadde he his apothecaries, 425  
To sende him drogges, and his letuaries,<sup>8</sup>

For ech of hem made other for to winne;  
Hir frendschipe nas nat newe to binne.

Wel knew he the olde Esculapius,  
And Deiscorides, and eek Rufus; 430

Old Ypocras, Haly, and Galien;  
Serapion, Razis, and Avicen;

Averrois, Damascien, and Constantyn;  
Bernard, and Gatesden, and Gilbertyn.

Of his diete mesurable<sup>9</sup> was he, 435

For it was of no superfluitee,  
But of greet norissing and digestible.

His studie was but litel on the Bible.

In sangwin<sup>10</sup> and in pers<sup>11</sup> he clad was al,  
Lyned with taffata and with sendal,<sup>12</sup> 440

And yet he was but esy of dispenche,<sup>13</sup>

He kepte that he wan in pestilence.

For gold in phisik is a cordial,

Therefore he lovede gold in special.

A good WYF was ther of bisyde BATHE,  
But she was som-del deef, and that was  
scathe.<sup>14</sup> 446

Of clooth-making she hadde swiche an  
haunt,<sup>15</sup>

She passed hem of Ypres and of Gaunt.

In al the parissh wyf ne was ther noon

That to the offring bifore hir sholde goon;

And if ther dide, certeyn, so wrooth was  
she, 451

That she was out of alle charitee.

Hir coverchiefs<sup>16</sup> ful fyne were of ground;<sup>17</sup>

I dorste swere they weyeden ten pound

That on a Sondag were upon hir heed. 455

Hir hosen weren of fyn scarlet reed,

Ful streite y-teyd, and shoes ful moiste<sup>18</sup>  
and newe.

Bold was hir face, and fair, and reed of  
hewe.

She was a worthy womman al hir lyve;

Housbondes at chirche-dore she hadde  
fyve, 460

Withouten other companye in youthe;

But therof nedeth nat to speke as nouthe.<sup>19</sup>

And thryes hadde she been at Ierusalem;

She hadde passed many a straunge streem;

At Rome she hadde been, and at Boloigne,

In Galice at seint Iame, and at Coloigne.

She coude muche of wandring by the  
weye. 467

Gat-tothed<sup>20</sup> was she, soothly for to seye.

Up-on an amblere esily she sat,

Y-wimpled<sup>21</sup> wel, and on hir heed an hat 470

As brood as is a bokeler or a targe;

A foot-mantel<sup>22</sup> aboute hir hipes large,

And on hir feet a paire of spores sharpe.

In felawschip wel coude she laughe and  
carpe. 474

Of remedies of love she knew per-chaunce,

For she coude of that art the olde daunce.

A good man was ther of religioun,

And was a povre PERSOUN<sup>24</sup> of a toun;

But riche he was of holy thought and werk.

He was also a lerned man, a clerk, 480

That Cristes gospel trewely wolde preche;

His parisshens devoutly wolde he teche.

Benigne he was, and wonder diligent,

And in adversitee ful pacient; 484

And swich he was y-preved<sup>25</sup> ofte sythes.<sup>26</sup>

Ful looth were him to cursen for his tythes,

<sup>1</sup> harbor.

<sup>2</sup> position of the moon.

<sup>3</sup> pilotage.

<sup>4</sup> watched for his patient's favorable star.

<sup>5</sup> On the five following lines consult the notes.

<sup>6</sup> root, origin.

<sup>7</sup> remedy.

<sup>8</sup> remedies.

<sup>9</sup> temperate.

<sup>10</sup> red cloth.

<sup>11</sup> blue cloth.

<sup>12</sup> thin silk.

<sup>13</sup> expenditure.

<sup>14</sup> a pity.

<sup>15</sup> skill.

<sup>16</sup> head-dresses.

<sup>17</sup> texture.

<sup>18</sup> suppl.

<sup>19</sup> at present.

<sup>20</sup> with teeth far apart.

<sup>21</sup> her head well covered with a wimple.

<sup>22</sup> cloth to protect the skirt.

<sup>23</sup> talk.

<sup>24</sup> parish priest.

<sup>25</sup> proved.

<sup>26</sup> many a time.

But rather wolde he yeven, out of doute,  
Un-to his povre parisshe aboute  
Of his offring, and eek of his substaunce.  
He coude in litel thing han suffisaunce. 490  
Wyd was his parisshe, and houses fer  
a-sonder,

But he ne lafte<sup>1</sup> nat for reyn ne thonder,  
In siknes nor in meschief to visyte  
The ferreste in his parisshe, muche<sup>2</sup> and  
lyte,<sup>3</sup>  
Up-on his feet, and in his hand a staf. 495  
This noble ensample to his sheep he yaf,  
That first he wroghte, and afterward he  
taughte;

Out of the gospel he tho wordes caughte;  
And this figure he added eek ther-to,  
That if gold ruste, what shal iren do? 500  
For if a preest be foul, on whom we truste,  
No wonder is a lewed<sup>4</sup> man to ruste;  
And shame it is, if a preest take keep,<sup>5</sup>  
A [spotted] shepherde and a clene sheep.  
Wel oghte a preest ensample for to yive, 505  
By his clennesse, how that his sheep shold  
live.

He sette nat his benefice to hyre,  
And leet his sheep encombred in the  
myre,  
And ran to London, un-to sēynt Poules,  
To seken him a chaunterie for soules, 510  
Or with a bretherhed to been withholde,<sup>6</sup>  
But dwelte at hoom, and kepte wel his  
folde,

So that the wolf ne made it nat miscarie;  
He was a shepherde and no mercenarie.  
And though he holy were, and vertuous, 515  
He was to sinful man nat despitous,<sup>7</sup>  
Ne of his speche daungerous<sup>8</sup> ne digne,<sup>9</sup>  
But in his teching discreet and benigne.  
To drawn folk to heven by fairnesse  
By good ensample, this was his bisnesse:  
But it were any persone obstinat, 521  
What so he were, of heigh or lowe estat,  
Him wolde he snibben<sup>10</sup> sharply for the  
nones.

A better preest I trowe that nowher noon  
is.

He wayted now on pompe and reverence,  
Ne maked him a spyced<sup>11</sup> conscience, 526  
But Cristes lore, and his apostles twelve,  
He taughte, and first he folwed it him-  
selve.

With him ther was a PLOWMAN, was his  
brother,  
That hadde y-lad<sup>12</sup> of dong ful many a  
fother;<sup>13</sup> 530

A trewe swinkere<sup>14</sup> and a good was he,  
Livinge in pees and parfit charitee.

God loved he best with al his hole herte  
At alle tymes, thogh him gamed<sup>15</sup> or  
smerte,<sup>16</sup>

And thanne his neighebour right as him-  
selve. 535

He wolde thresshe, and ther-to dyke<sup>17</sup> and  
delve,

For Cristes sake, for every povre wight,  
Withouten hyre, if it lay in his might.

His tythes payed he ful faire and wel,  
Bothe of his propre swink<sup>18</sup> and his catel.<sup>19</sup>  
In a tabard<sup>20</sup> he rood upon a mere. 541

Ther was also a Reve<sup>21</sup> and a Millere,  
A Somnour<sup>22</sup> and a Pardoner also,  
A Maunciple,<sup>23</sup> and my-self; ther were  
namo.

The MILLER was a stout carl, for the  
nones, 545

Ful big he was of braun, and eek of bones;  
That proved wel, for over-al ther he cam,  
At wrastling he wolde have alwey the  
ram.<sup>24</sup>

He was short-sholdred, brood, a thikke  
knarre,<sup>25</sup>

Ther nas no dore that he nolde<sup>26</sup> heve of  
harre,<sup>26</sup> 550

Or breke it, at a renning, with his heed.  
His berd as any sowe or fox was reed,  
And ther-to brood, as though it were a  
spade.

Up-on the cop<sup>27</sup> right of his nose he hade  
A werte, and ther-on stood a tuft of heres,  
Reed as the bristles of a sowes eres; 556  
His nose-thirles<sup>28</sup> blake were and wyde.  
A swerd and bokeler bar he by his syde;  
His mouth as greet was as a greet forneys.  
He was a Ianglere<sup>29</sup> and a goliardeys,<sup>30</sup> 560  
And that was most of sinne and harlotryes.  
Wel coude he stelen corn, and tollen  
thryes;

And yet he hadde a thombe of gold,  
pardee.

A whyt cote and a blew hood wered he.

<sup>12</sup> carried in a cart.

<sup>15</sup> it pleased.

<sup>18</sup> labor.

<sup>21</sup> bailiff.

<sup>23</sup> steward of a college.

<sup>25</sup> a sturdy fellow.

<sup>27</sup> top.

<sup>13</sup> load.

<sup>16</sup> pained.

<sup>19</sup> property.

<sup>22</sup> summoner for an ecclesiastical court.

<sup>24</sup> win the prize, a ram.

<sup>26</sup> could not lift off its hinges.

<sup>29</sup> talker.

<sup>14</sup> laborer.

<sup>17</sup> dig.

<sup>20</sup> loose coat.

<sup>28</sup> loose coat.

<sup>30</sup> buffoon.

<sup>1</sup> ceased not.

<sup>4</sup> ignorant.

<sup>7</sup> merciles.

<sup>10</sup> reprove.

<sup>2</sup> high.

<sup>5</sup> pay attention to it.

<sup>8</sup> disdainful.

<sup>11</sup> over-scrupulous.

<sup>3</sup> low.

<sup>6</sup> confined.

<sup>9</sup> scornful.

A baggepype wel coude he blowe and  
sowne, 565  
And therewithal he broghte us out of  
towne.

A gentil MAUNCIPLE was ther of a tem-  
ple,

Of which achatours<sup>1</sup> mighte take exemple  
For to be wyse in bying of vitaille.

For whether that he payde, or took by  
taille,<sup>2</sup> 570

Algate<sup>3</sup> he wayted<sup>4</sup> so in his achat,<sup>5</sup>  
That he was ay biforn and in good stat.

Now is nat that of God a ful fair grace,  
That swich a lewed<sup>6</sup> mannes wit shal pace

The wisdom of an heep of lerned men? 575  
Of maistres hadde he mo than thryes ten,  
That were of lawe expert and curious;

Of which ther were a doseyn in that hous,  
Worthy to been stiwardes of rente and

lond  
Of any lord that is in Engelond, 580

To make him live by his propre good,  
In honour dettelees,<sup>7</sup> but he were wood,<sup>8</sup>

Or live as scarsly as him list desire;  
And able for to helpen al a shire

In any cas that mighte falle or happe; 585  
And yit this maunciple sette<sup>9</sup> hir aller  
cappe.<sup>9</sup>

The REVE was a sclendre colerik man,  
His berd was shave as ny as ever he

can.  
His heer was by his eres round y-shorn.

His top was dokked lyk a preest biforn. 590  
Ful longe were his legges, and ful lene,  
Y-lyk a staf, ther was no calf y-sene.

Wel coude he kepe a gerner<sup>10</sup> and a binne;  
Ther was noon auditour coude on him

winne.  
Wel wiste he, by the droghte, and by the

reyn, 595  
The yelding of his seed, and of his greyn.  
His lordes sheep, his neet,<sup>11</sup> his dayerye,

His swyn, his hors, his stoor,<sup>12</sup> and his  
pultre,

Was hoolly in this reves governing,  
And by his covenaut yaf the rekening, 600

Sin that his lord was twenty yeer of age;  
Ther coude no man bringe him in arrerage.

Ther nas baillif, ne herde, ne other hyne,<sup>13</sup>  
That he ne knew his sleighte<sup>14</sup> and his

covyne;<sup>15</sup> 604

<sup>1</sup> caterers. <sup>2</sup> on credit. <sup>3</sup> always. <sup>4</sup> took precautions.

<sup>5</sup> buying. <sup>6</sup> ignorant. <sup>7</sup> free from debt.

<sup>8</sup> mad. <sup>9</sup> over-reached them all. <sup>10</sup> granary.

<sup>11</sup> cattle. <sup>12</sup> stock. <sup>13</sup> servant. <sup>14</sup> trickery. <sup>15</sup> deceit.

They were adrad of him, as of the deeth.  
His woning<sup>16</sup> was ful fair up-on an heeth,

With grene treës shadwed was his place.  
He coude bettre than his lord purchase.

Ful riche he was astored prively,  
His lord wel coude he plesen subtilly, 610

To yeve and lene<sup>17</sup> him of his owne good,  
And have a thank, and yet a cote and

hood.  
In youthe he lerned hadde a good mister;<sup>18</sup>

He was a wel good wrighte, a carpenter.  
This reve sat up-on a ful good stot,<sup>19</sup> 615

That was al pomely<sup>20</sup> grey, and highte Scot.  
A long surcote of pers<sup>21</sup> up-on he hade,

And by his syde he bar a rusty blade.  
Of Northfolk was this reve, of which I telle,

Bisyde a toun men clepen Baldeswelle. 620  
Tukked<sup>22</sup> he was, as is a frere, aboute,  
And evere he rood the hindreste of our

route.  
A SOMNOUR was ther with us in that

place,  
That hadde a fyr-reed cherubinnes face,

Wel \* loved \* he garleek, \* oynons, and eek  
lekes,

And for to drynken strong wyn, reed as  
blood. 635

Thanne wolde he speke, and crye as he  
were wood.

And whan that he wel dronken hadde the  
wyn,

Than wolde he speke no word but Latyn.  
A fewe termes hadde he, two or three,

That he had lerned out of som decree; 640  
No wonder is, he herde it al the day;  
And eek ye knowen wel, how that a lay

Can clepen "Watte,"<sup>23</sup> as well as can the  
pope.

But who-so coude in other thing him  
grobe,<sup>24</sup>

Thanne hadde he spent al his philosophye;  
Ay "*Questio quid iuris*" wolde he crye. 646

He was a gentil harlot<sup>25</sup> and a kynde;  
A bettre felawe sholde men noght fynde.

He wolde suffre for a quart of wyn  
A good felawe to have his [wikked sin] 650

A twelf-month, and excuse him atte fulle;  
And prively a finch eek coude he pulle.

And if he fond owher<sup>26</sup> a good felawe,  
He wolde techen him to have non awe,

<sup>16</sup> house.

<sup>17</sup> lend.

<sup>18</sup> trade.

<sup>19</sup> horse.

<sup>20</sup> dappled.

<sup>21</sup> blue cloth.

<sup>22</sup> tucked.

<sup>23</sup> jay can cry "Wat." <sup>24</sup> test him in any other point.

<sup>25</sup> rogue.

<sup>26</sup> anywhere.

In swich cas, of the erchedeknes curs, 655  
But-if<sup>1</sup> a mannes soule were in his purs;  
For in his purs he sholde y-punissshed be.

"Purs is the erchedeknes helle," seyde he.  
But wel I woot he lyed right in dede;  
Of cursing oghte ech gilty man him drede—  
For curs wol slee, right as assoilling<sup>2</sup>  
saveth— 661

And also war him<sup>3</sup> of a *significavit*.  
In daunger<sup>4</sup> hadde he at his owne gyse<sup>5</sup>  
The yonge girles<sup>6</sup> of the diocyse,  
And knew hir counseil, and was al hir  
reed.<sup>7</sup> 665

A gerland hadde he set up-on his heed,  
As greet as it were for an ale-stake;  
A bokeler hadde he maad him of a cake.

With him ther rood a gentil PARDONER  
Of Rouncival, his freend and his compeer,  
That streight was comen fro the court of  
Rome. 671

Ful loude he song, "Com hider, love, to  
me."

This sonnour bar to him a stif burdoun,  
Was never trompe of half so greet a soun.  
This pardoner hadde heer as yelow as wax,  
But smothe it heng, as doth a strike<sup>8</sup> of  
flex; 676

By ounces<sup>9</sup> henge his lokkes that he hadde,  
And ther-with he his shuldres over-  
spradde;

But thinne it lay, by colpons<sup>10</sup> oon and  
oon;

But hood, for Iolitee, ne wered he noon,<sup>680</sup>  
For it was trussed up in his walet.

Him thoughte,<sup>11</sup> he rood al of the newe  
Iet;<sup>12</sup>

Dischevele, save his cappe, he rood al bare.  
Swiche glaringe eyen hadde he as an hare.  
A vernicle hadde he sowed on his cappe.<sup>685</sup>  
His walet lay biforn him in his lappe,  
Bret-ful<sup>13</sup> of pardoun come from Rome al  
hoot.

A voys he hadde as smal as hath a goot.  
No berd hadde he, ne never sholde have,  
As smothe it was as it were late  
y-shave; 690

\* \* \* \* \*  
But of his craft, fro Berwik into Ware,  
Ne was ther swich another pardoner.  
For in his male<sup>14</sup> he hadde a pilwe-beer,<sup>15</sup>

Which that, he seyde, was our lady veyl:<sup>16</sup>  
He seyde, he hadde a gobet<sup>17</sup> of the seyl<sup>696</sup>  
That sēynt Peter hadde, whan that he  
wente

Up-on the see, til Iesu Crist him hente.<sup>18</sup>  
He hadde a croys of latoun,<sup>19</sup> ful of stones,  
And in a glas he hadde pigges bones. 700  
But with thise relikes, whan that he fond  
A povre person dwelling up-on lond,<sup>20</sup>  
Up-on a day he gat him more moneye  
Than that the person got in monthes  
tweye.

And thus with feyned flaterye and Iapes,<sup>21</sup>  
He made the person and the peple his apes.  
But trewely to tellen, atte laste, 707  
He was in chirche a noble ecclesiaste.  
Wel coude he rede a lessoun or a storie,  
But alderbest<sup>22</sup> he song an offertorie; 710  
For wel he wiste, whan that song was  
songe,

He moste preche, and wel affyle<sup>23</sup> his tonge,  
To winne silver, as he ful wel coude;  
Therefore he song so meriely and loude.

Now have I told you shortly, in a clause,  
Thestat,<sup>24</sup> tharray, the nombre, and eek  
the cause 716

Why that assembled was this companye  
In Southwerk, at this gentil hostelrye,  
That highte the Tabard, faste by the  
Belle.

But now is tyme to yow for to telle 720  
How that we baren us that ilke night,  
Whan we were in that hostelrye alight.

And after wol I telle of our viage,  
And al the remenaunt of our pilgrimage.  
But first I pray yow, of your curteisye, 725

That ye narette<sup>25</sup> it nat my vileinye,<sup>25</sup>  
Thogh that I pleynly speke in this matere,  
To telle yow hir wordes and hir chere,<sup>26</sup>

Ne thogh I speke hir wordes properly.<sup>27</sup>  
For this ye knowen al-so wel as I, 730

Who-so shal telle a tale after a man,  
He moot reherce, as ny as ever he can,  
Everich a<sup>28</sup> word, if it be in his charge,

Al speke he<sup>29</sup> never so rudeliche and large;<sup>30</sup>  
Or elles he moot telle his tale untrewe, 735

Or feyne thing, or fynde wordes newe.  
He may nat spare, al-though he were his  
brother;

He moot as wel seye o word as another.

<sup>1</sup> unless. <sup>2</sup> absolution. <sup>3</sup> let him beware of.  
<sup>4</sup> in his jurisdiction. <sup>5</sup> way. <sup>6</sup> people.  
<sup>7</sup> adviser. <sup>8</sup> hank of flax. <sup>9</sup> small portions.  
<sup>10</sup> shreds. <sup>11</sup> it seemed to him. <sup>12</sup> fashion.  
<sup>13</sup> brim-full. <sup>14</sup> wallet. <sup>15</sup> pillow-case.

<sup>16</sup> the Virgin Mary's veil. <sup>17</sup> piece. <sup>18</sup> took.  
<sup>19</sup> brass. <sup>20</sup> in the country.  
<sup>21</sup> tricks. <sup>22</sup> best of all. <sup>23</sup> sharpen. <sup>24</sup> the estate.  
<sup>25</sup> "ascribe it not to my ill breeding."  
<sup>26</sup> behavior. <sup>27</sup> every.  
<sup>28</sup> literally. <sup>29</sup> although he speak. <sup>30</sup> freely.

Crist spak him-self ful brode in holy writ,  
And wel ye woot, no vileinye is it. 740  
Eek Plato seith, who-so that can him rede,  
The wordes mote be cosin to the dede.

Also I prey yow to foryeve it me,  
Al have I nat set folk in hir degree<sup>1</sup>  
Here in this tale, as that they sholde  
stonde; 745

My wit is short, ye may wel understonde.

Greet chere made our hoste us everichon,  
And to the soper sette he us anon;  
And served us with vitaille at the beste.  
Strong was the wyn, and wel to drinke us  
leste.<sup>2</sup> 750

A semely man our hoste was with-alle  
For to han been a marshal in an halle;  
A large man he was with eyen stepe,<sup>3</sup>  
A fairer burgeys is ther noon in Chepe:  
Bold of his speche, and wys, and wel  
y-taught, 755

And of manhod him lakkede right naught.  
Eek therto he was right a mery man,  
And after soper pleyen<sup>4</sup> he bigan,  
And spak of mirthe amonges othere  
things, 759

Whan that we hadde maad our rekeninges;  
And seyde thus: "Now, lordinges, trewely  
Ye been to me right welcome hertely:  
For by my trouthe, if that I shal nat lye,  
I ne saugh<sup>5</sup> this yeer so mery a companye  
At ones<sup>6</sup> in this herberwe<sup>7</sup> as is now. 765  
Fayn wolde I doon yow mirthe, wiste I  
how.

And of a mirthe, I am right now bithoght,  
To doon yow ese,<sup>8</sup> and it shal coste noght.

Ye goon to Caunterbury; God yow  
spede,

The blisful martir quyte yow your mede.<sup>9</sup>  
And wel I woot, as ye goon by the weye, 771  
Ye shapen yow to talen<sup>10</sup> and to pleye;  
For trewely, confort ne mirthe is noon  
To ryde by the weye dounb as a stoon;  
And therefore wol I maken yow disport, 775  
As I seyde erst, and doon yow som confort.  
And if yow lyketh alle, by oon assent,  
Now for to stonden at my Iugement,  
And for to werken as I shal yow seye,  
To-morwe, whan ye ryden by the weye, 780  
Now, by my fader soule, that is deed,  
But ye be merye, I wol yeve yow myn  
heed.

<sup>1</sup> proper rank.

<sup>4</sup> make merry.

<sup>7</sup> inn.

<sup>9</sup> reward you duly.

<sup>2</sup> it pleased us.

<sup>5</sup> have not seen.

<sup>8</sup> entertain you.

<sup>10</sup> plan to talk.

<sup>3</sup> glittering.

<sup>6</sup> one time.

Hold up your hond, withoute mores speche."

Our counseil was nat longe for to seche;  
Us thoughte it was noght worth to make it  
wys,<sup>11</sup> 785

And graunted him with-outen more avys,<sup>12</sup>  
And bad him seye his verdit, as him leste.

"Lordinges," quod he, "now herkneth  
for the beste;

But tak it not, I prey yow, in desdeyn;  
This is the poynt, to speken short and  
pleyn, 790

That ech of yow, to shorte with your  
weye,<sup>13</sup>

In this viage, shal telle tales tweye,  
To Caunterbury-ward, I mene it so,  
And hom-ward he shal tellen othere two,  
Of adventures that whylom<sup>14</sup> han bifalle. 795  
And which of yow that bereth him best of  
alle,

That is to seyn, that telleth in this cas  
Tales of best sentence<sup>15</sup> and most solas,<sup>16</sup>  
Shal han a soper at our aller cost<sup>17</sup>  
Here in this place, sitting by this post, 800  
Whan that we come agayn fro Caunter-  
bury.

And for to make yow the more mery,  
I wol my-selven gladly with yow ryde,  
Right at myn owne cost, and be your gyde.  
And who-so wol my Iugement withseye 805  
Shal paye al that we spenden by the weye.  
And if ye vouche-sauf that it be so,  
Tel me anon, with-outen wordes mo,  
And I wol erly shape me<sup>18</sup> therfore."

This thing was graunted, and our othes  
swore 810

With ful glad herte, and preyden him also  
That he wold vouche-sauf for to do so,  
And that he wolde been our governour,  
And of our tales Iuge and reportour,  
And sette a soper at a certeyn prys; 815  
And we wold reuled been at his devys,<sup>19</sup>  
In heigh and lowe; and thus, by oon assent,  
We been accorded to his Iugement.  
And ther-up-on the wyn was fet<sup>20</sup> anon;  
We dronken, and to reste wente echon, 820  
With-outen any lenger taryinge.

A-morwe, whan that day bigan to  
springe,

Up roos our host, and was our aller cok,<sup>21</sup>  
And gadrede us togidre, alle in a flok,

<sup>11</sup> deliberate about it.

<sup>13</sup> make the journey short.

<sup>15</sup> meaning.

<sup>17</sup> the expense of us all.

<sup>19</sup> according to his decision.

<sup>21</sup> cock of us all.

<sup>12</sup> consideration.

<sup>14</sup> formerly.

<sup>16</sup> amusement.

<sup>18</sup> get myself ready.

<sup>20</sup> brought.



And forth we riden, a litel more than  
pas,<sup>1</sup> 825

Un-to the watering of seint Thomas.

And there our host bigan his hors areste,<sup>2</sup>  
And seyde; "Lordinges, herkneth if yow  
leste.

Ye woot your forward,<sup>3</sup> and I it yow re-  
corde.<sup>4</sup>

If even-song and morwe-song acorde, 830  
Lat se now who shal telle the firste tale.  
As ever mote I drinke wyn or ale,  
Who-so be rebel to my Iugement  
Shal paye for al that by the weye is  
spente.

Now draweth cut, er that we ferrer<sup>5</sup>  
twinne;<sup>6</sup> 835

He which that hath the shortest shal be-  
ginne.

Sire knight," quod he, "my maister and  
my lord,

Now draweth cut, for that is myn acord.<sup>7</sup>  
Cometh neer," quod he, "my lady prior-  
esse;

And ye, sir clerk, lat be your shamfast-  
nesse,<sup>8</sup> 840

Ne studieth noght; ley hond to, every  
man."

Anon to drawen every wight bigan,  
And shortly for to tellen, as it was,  
Were it by aventure,<sup>9</sup> or sort,<sup>10</sup> or cas,<sup>11</sup>  
The sothe<sup>12</sup> is this, the cut fil to the knight,  
Of which ful blythe and glad was every  
wight; 846

And telle he moste his tale, as was resoun,  
By forward and by composicioun,<sup>13</sup>  
As ye han herd; what nedeth wordes  
mo?

And whan this goode man saugh it was so,  
As he that wys was and obedient 851

To kepe his forward by his free assent,  
He seyde: "Sin<sup>14</sup> I shal beginne the  
game,

What, welcome be the cut, a<sup>15</sup> Goddes  
name!

Now lat us ryde, and herkneth what I  
seye." 855

And with that word we riden forth our  
weye;

And he bigan with right a mery chere<sup>16</sup>  
His tale anon, and seyde in this manere.

<sup>1</sup> a little faster than a walk.

<sup>2</sup> agreement.

<sup>3</sup> farther.

<sup>4</sup> depart.

<sup>5</sup> modesty.

<sup>6</sup> chance.

<sup>7</sup> since.

<sup>8</sup> depart.

<sup>9</sup> accident.

<sup>10</sup> chance.

<sup>11</sup> truth.

<sup>12</sup> in.

<sup>13</sup> stop.

<sup>14</sup> remind you of it.

<sup>15</sup> judgment.

<sup>16</sup> destiny.

<sup>17</sup> compact.

<sup>18</sup> countenance.

## THE NUN'S PRIEST'S TALE

*Here biginneth the Nonne Preestes Tale of  
the Cok and Hen, Chauntecleer and  
Pertelote.*

A povre widwe somdel stope<sup>17</sup> in age,  
Was whylom dwelling in a narwe cotage,  
Bisyde a grove, stondyng in a dale.

This widwe, of which I telle yow my tale,  
Sin thilke<sup>18</sup> day that she was last a wyf, 5  
In pacience ladde a ful simple lyf,  
For litel was hir catel<sup>19</sup> and hir rente;<sup>20</sup>  
By housbondrye, of such as God hir sente,  
She fond<sup>21</sup> hir-self, and eek hir doghtren  
two.

Three large sowes hadde she, and namo, 10  
Three kyn, and eek a sheep that highte  
Malle.

Ful sooty was hir bour,<sup>22</sup> and eek hir halle,  
In which she eet ful many a splendre meel.  
Of poynaunt sauce hir neded never a deel.  
No deyntee morsel passed thurgh hir  
throte; 15

Hir dyete was accordant to<sup>23</sup> hir cote.  
Repleccioun<sup>24</sup> ne made hir never syk;  
Attempre<sup>25</sup> dyete was al hir phisyk,  
And exerceyse, and hertes suffisaunce.<sup>26</sup>  
The goute lette<sup>27</sup> hir no-thing for to  
daunce, 20

Napoplexye<sup>28</sup> shente<sup>29</sup> nat hir heed;  
No wyn ne drank she, neither whyt ne  
reed;

Hir bord was served most with whyt and  
blak,

Milk and broun breed, in which she fond  
no lak,

Seynd<sup>30</sup> bacoun, and somtyme an ey<sup>31</sup> or  
tweye, 25

For she was as it were a maner deye.<sup>32</sup>

A yerd she hadde, enclosed al aboute  
With stikkes, and a drye dich with-oute,  
In which she hadde a cok, hight Chaunte-  
cleer,

In al the land of crowing nas<sup>33</sup> his peer. 30  
His vois was merier than the mery organ

On messe-dayes that in the chirche gon;  
Wel sikerer<sup>34</sup> was his crowing in his logge,<sup>35</sup>

Than is a klokke, or an abbey orlogge.<sup>36</sup>  
By nature knew he ech ascensioun 35

Of equinoxial in thilke toun;

<sup>17</sup> advanced. <sup>18</sup> that. <sup>19</sup> chattels. <sup>20</sup> income.

<sup>21</sup> provided for. <sup>22</sup> bed-chamber. <sup>23</sup> in keeping with.

<sup>24</sup> over-eating. <sup>25</sup> a temperate. <sup>26</sup> contentment.

<sup>27</sup> hindered. <sup>28</sup> nor apoplexy. <sup>29</sup> injured.

<sup>30</sup> broiled. <sup>31</sup> egg. <sup>32</sup> sort of dairywoman.

<sup>33</sup> was not. <sup>34</sup> more certain. <sup>35</sup> lodge. <sup>36</sup> clock.

For whan degrees fiftene were ascended,  
Thanne crew he, that it mighte nat ben  
amended.<sup>1</sup>

His comb was redder than the fyn coral,  
And batailed,<sup>2</sup> as it were a castel-wal. 40  
His bile<sup>3</sup> was blak, and as the leet<sup>4</sup> it  
shoon;

Lyk asur were his legges, and his toon;<sup>5</sup>  
His nayles whytter than the lilie flour,  
And lyk the burned gold was his colour.  
This gentil cok hadde in his governaunce 45  
Sevene hennes, for to doon al his plesaunce,  
Whiche were his sustres and his para-  
mours,

And wonder lyk to him, as of colours.  
Of whiche the faireste hewed on hir  
throthe

Was cleped<sup>6</sup> faire damoysele Pertelote. 50  
Curteys she was, discreet, and debonaire,  
And compaignable, and bar himself so  
faire,

Syn thilke day that she was seven night  
old,

That trewely she hath the herte in hold<sup>7</sup>  
Of Chauntecleer loken<sup>8</sup> in every lith;<sup>9</sup> 55  
He loved hir so, that wel was him ther-  
with.

But such a Ioye was it to here hem singe,  
Whan that the brighte sonne gan to  
springe,

In swete accord, "My lief is faren<sup>10</sup> in  
londe."

For thilke tyme, as I have understonde, 60  
Bestes and briddes coude speke and singe.

And so bifel, that in a daweninge,<sup>11</sup>  
As Chauntecleer among his wyves alle

Sat on his perche, that was in the halle,  
And next him sat this faire Pertelote, 65

This Chauntecleer gan gronen in his throthe,  
As man that in his dreem is drecched<sup>12</sup>  
sore.

And whan that Pertelote thus herde him  
rore,

She was agast, and seyde, "O herte dere,  
What eyleth yow, to grone in this manere?  
Ye been a verray<sup>13</sup> sleper, fy for shame!"<sup>14</sup> 71

And he answerde and seyde thus, "ma-  
dame,

I pray yow, that ye take it nat agrief:

By god, me mette<sup>14</sup> I was in swich mes-  
chief

Right now, that yet myn herte is sore  
afright. 75

Now god," quod he, "my sweven<sup>15</sup> rede<sup>16</sup>  
aright,

And keep my body out of foul prisoun!

Me mette, how that I romed up and down  
Withinne our yerde, wher as I saugh a  
beste,

Was lyk an hound, and wolde han maad  
areste 80

Upon my body, and wolde han had me  
deed.

His colour was bitwixe yelwe and reed;  
And tipped was his tail, and bothe his eres,  
With blak, unlyk the remenant of his  
heres;

His snowte smal, with glowinge eyen  
tweye. 85

Yet of his look for fere almost I deye;  
This caused me my groning, doutelees."

"Avoy!" quod she, "fy on yow, hert-  
clees!

Allas!" quod she, "for, by that god above,  
Now han ye lost myn herte and al my love;  
I can nat love a coward, by my feith. 91

For certes, what so any womman seith,  
We alle desyren, if it mighte be,

To han housbondes hardy, wyse, and free,<sup>17</sup>  
And secree, and no nigard, ne no fool, 95

Ne him that is agast of every tool,<sup>18</sup>  
Ne noon avauntour,<sup>19</sup> by that god above!

How dorste ye seyn for shame unto your  
love,

That any thing mighte make yow aferd?

Have ye no mannes herte, and han a berd?  
Allas! and conne ye been agast of swevenis?

No-thing, god wot, but vanitee, in sweven  
is. 102

Swevenes engendren of<sup>20</sup> replecciouns,  
And ofte of fume,<sup>21</sup> and of complecciouns,<sup>22</sup>

Whan humours been to habundant in a  
wight. 105

Certes this dreem, which ye han met to-  
night,

Cometh of the grete superfluitee  
Of youre rede<sup>23</sup> colera,<sup>24</sup> pardee,

Which causeth folk to dreden in here  
dremes

Of arwes,<sup>25</sup> and of fyr with rede lemes,<sup>26</sup> 110  
Of grete bestes, that they wol hem byte,

Of kontek,<sup>27</sup> and of whelpes grete and lyte;

<sup>1</sup> improved. <sup>2</sup> indented.

<sup>3</sup> bill.

<sup>4</sup> jet.

<sup>5</sup> toes. <sup>6</sup> named.

<sup>7</sup> possession, safe-keeping.

<sup>8</sup> locked. <sup>9</sup> limb.

<sup>10</sup> gone.

<sup>11</sup> dawn.

<sup>12</sup> troubled. <sup>13</sup> true.

<sup>14</sup> I dreamed.

<sup>15</sup> dream.

<sup>16</sup> explain.

<sup>17</sup> generous.

<sup>18</sup> weapon.

<sup>19</sup> boaster.

<sup>20</sup> are caused by.

<sup>21</sup> vapor.

<sup>22</sup> temperaments.

<sup>23</sup> red.

<sup>24</sup> cholera.

<sup>25</sup> arrows.

<sup>26</sup> flames.

<sup>27</sup> strife.

Right as the humour of malencolye  
 Causeth ful many a man, in sleep, to crye,  
 For fere of blake beres,<sup>1</sup> or boles<sup>2</sup> blake,  
 Or elles, blake develes wole hem take. 116  
 Of othere humours coude I telle also,  
 That werken many a man in sleep ful wo;  
 But I wol passe as lightly as I can.

Lo Catoun, which that was so wys a  
 man, 120  
 Seyde he nat thus, ne do no fors of<sup>3</sup>  
 dremes?

Now, sire," quod she, "whan we flee fro  
 the bemes,

For Goddes love, as tak som laxatyf;  
 Up peril of my soule,<sup>4</sup> and of my lyf,  
 I counseille yow the beste, I wol nat  
 lye, 125

That both of colere, and of malencolye  
 Ye purge yow; and for ye shul nat tarie,  
 Though in this toun is noon apotecarie,  
 I shal my-self to herbes techen yow,  
 That shul ben for your hele,<sup>5</sup> and for your  
 prow,<sup>6</sup> 130

And in our yerd tho herbes shal I finde,  
 The whiche han of here propretee, by  
 kinde,<sup>7</sup>

To purgen yow binethe, and eek above.  
 Forget not this, for goddes owene love!  
 Ye been ful colerik of compleccioun. 135

Ware<sup>8</sup> the sonne in his ascencioun  
 Ne fynde yow nat repleet of humours  
 hote;

And if it do, I dar wel leye a grote,  
 That ye shul have a fevere terciane,  
 Or an agu, that may be youre bane.<sup>9</sup> 140  
 A day or two ye shul have digestyves

Of wormes, er ye take your laxatyves,  
 Of lauriol, centaure, and fumetere,  
 Or elles of ellebor, that groweth there,  
 Of catapuce, or of gaytres beryis,<sup>10</sup> 145  
 Of erbe yve,<sup>11</sup> growing in our yerd, that  
 mery is;

Pekke hem up right as they growe, and  
 ete hem in.

Be mery, housbond, for your fader kin!  
 Dredeth no dreem; I can say yow namore."

"Madame," quod he, "*graunt mercy* of  
 your lore. 150

But natheles, as touching daun<sup>12</sup> Catoun,  
 That hath of wisdom such a greet renoun,

Though that he bad no dremes for to  
 drede,

By god, men may in olde bokes rede  
 Of many a man, more of auctoritee 155  
 Than ever Catoun was, so moot I thee,<sup>13</sup>

That al the revers seyn of his sentence,  
 And han wel founden by experience,  
 That dremes ben significaciouns,

As wel of Ioye as tribulaciouns 160  
 That folk enduren in this lyf present.

Ther nedeth make of this noon argument;  
 The verray preve<sup>14</sup> sheweth it in dede.

Oon of the grettest auctours that men  
 rede

Seith thus, that whylom two felawes<sup>15</sup>  
 wente 165

On pilgrimage, in a full good intente;  
 And happed so, they come into a toun,  
 Wher as ther was swich congregacioun  
 Of peple, and eek so streit<sup>16</sup> of herber-  
 gage,<sup>17</sup> 169

That they ne founde as muche as o<sup>18</sup> cotage,  
 In which they bothe mighte y-logged be.  
 Wherfor thay mosten, of necessitee,

As for that night, departen compaignye;  
 And ech of hem goth to his hostelrye,  
 And took his logging as it wolde falle. 175

That oon of hem was logged in a stalle,  
 Fer in a yerd, with oxen of the plough;

That other man was logged wel y-nough,  
 As was his aventure,<sup>19</sup> or his fortune,  
 That us governeth alle as in commune.<sup>20</sup> 180

And so bifel, that, long er it were day,  
 This man mette<sup>21</sup> in his bed, ther-as he  
 lay,

How that his felawe gan up-on him calle,  
 And seyde, 'allas! for in an oxes stalle

'This night I shal be mordred ther<sup>22</sup> I lye.  
 Now help me, dere brother, er I dye; 186

In alle haste com to me,' he sayde.  
 This man out of his sleep for fere abrayde;<sup>23</sup>

But whan that he was wakned of his sleep,  
 He turned him, and took of this no keep;<sup>24</sup>

Him thoughte his dreem nas but a vanitee.  
 Thus twyes in his sleping dremed he. 192

And atte thridde tyme yet his felawe  
 Cam, as him thoughte, and seide 'I am now

slawe;<sup>25</sup>  
 Bihold my bloody woundes, depe and  
 wyde! 195

Arys up erly in the morwe-tyde,

<sup>1</sup> bears. <sup>2</sup> bulls. <sup>3</sup> pay no attention to.

<sup>4</sup> by my soul. <sup>5</sup> healing. <sup>6</sup> profit.

<sup>7</sup> nature. <sup>8</sup> take care lest. <sup>9</sup> death.

<sup>10</sup> berries of the gay-tree. <sup>11</sup> ground ivy.

<sup>12</sup> dominus, lord.

<sup>13</sup> may I prosper. <sup>14</sup> proof. <sup>15</sup> companions. <sup>16</sup> little.

<sup>17</sup> lodging. <sup>18</sup> one. <sup>19</sup> chance.

<sup>20</sup> commonly. <sup>21</sup> dreamed. <sup>22</sup> where.

<sup>23</sup> started. <sup>24</sup> thought, care. <sup>25</sup> slain.

And at the west gate of the toun,' quod he,

'A carte ful of donge ther shaltow<sup>1</sup> see,  
In which my body is hid ful prively;  
Do thilke carte aresten boldly. 200

My gold caused my mordre, sooth to sayn;'

And tolde hym every poynt how he was slayn,

With a ful pitous face, pale of hewe.

And truste wel, his dreem he fond ful trewe;

For on the morwe, as sone as it was day, 205

To his felawes in<sup>2</sup> he took the way;

And when that he cam to this oxes stalle,

After his felawe he bigan to calle.

The hostiler answered hym anon,

And seyde, 'sire, your felawe is agon, 210

As sone as day he wente out of the toun.'

This man gan fallen in suspecion,

Remembering on his dremes that he mette,

And forth he goth, no lenger wolde he lette,<sup>3</sup>

Unto the west gate of the toun, and fond

A dong-carte, as it were to donge lond, 216

That was arrayed in that same wyse

As ye han herd the dede man devyse;

And with an hardy herte he gan to crye

Vengeaunce and Iustice of this felonye:—

'My felawe mordred is this same night, 221

And in this carte he lyth gapinge upright.<sup>4</sup>

I crye out on the ministres,' quod he,

'That sholden kepe and reulen this citee;

Harrow! allas! her lyth my felawe slayn!'

What sholde I more unto this tale sayn? 226

The peple out-sterre, and cast the cart to grounde,

And in the middel of the dong they founde

The dede man that mordred was al newe.

O blisful god, that art so Iust and trewe!

Lo, how that thou biwreyest<sup>5</sup> mordre alway! 231

Mordre wol out, that se we day by day.

Mordre is so wlatson<sup>6</sup> and abhominable

To god, that is so Iust and resonable,

That he ne wol nat suffre it heled<sup>7</sup> be; 235

Though it abyde a yeer, or two, or three,

Mordre wol out, this<sup>8</sup> my conclusioun.

And right anon, ministres of that toun

Han hent the carter, and so sore him pyned,<sup>9</sup>

And eek the hostiler so sore engyned,<sup>10</sup> 240

<sup>1</sup> shalt thou.

<sup>2</sup> inn.

<sup>3</sup> delay.

<sup>4</sup> on his back.

<sup>5</sup> revealest.

<sup>6</sup> heinous.

<sup>7</sup> concealed.

<sup>8</sup> this is.

<sup>9</sup> tortured.

<sup>10</sup> racked.

That thay biknewe<sup>11</sup> hir wikkednesse anon,

And were an-hanged by the nekke-boon.

Here may men seen that dremes been to drede.

And certes, in the same book I rede,

Right in the nexte chapitre after this, 245

(I gabbe<sup>12</sup> nat, so have I Ioye or blis),

Two men that wolde han passed over see,

For certeyn cause, in-to a fer contree,

If that the wind ne hadde been contrarie,

That made hem in a citee for to tarie, 250

That stood ful mery upon an haven-syde.

But on a day, agayn<sup>13</sup> the even-tyde,

The wind gan chaunge, and blew right as hem leste.

Iolif and glad they wente un-to hir reste,

And casten hem<sup>14</sup> ful erly for to saille; 255

But to that oo<sup>15</sup> man fel a greet mer-vaille.

That oon of hem, in sleping as he lay,

Him mette a wonder dreem, agayn the day;

Him thoughte a man stood by his beddes syde,

And him comaunded, that he sholde abyde, 260

And seyde him thus, 'if thou to-morwe wende,

Thou shalt be dreynt,<sup>16</sup> my tale is at an ende.'

He wook, and tolde his felawe what he mette,

And preyde him his viage for to lette;<sup>17</sup>

As for that day, he preyde him to abyde.

His felawe, that lay by his beddes syde, 266

Gan for to laughe, and scorned him ful faste.

'No dreem,' quod he, 'may so myn herte agaste,<sup>18</sup>

That I wol lette for to do my thinges.<sup>19</sup>

I sette not a straw by thy dreminges, 270

For swevenes been but vanitees and Iapes.<sup>20</sup>

Men dreme al-day of owles or of apes,

And eke of many a mase<sup>21</sup> therewithal;

Men dreme of thing that nevere was ne shal.

But sith<sup>22</sup> I see that thou wolt heer abyde,

And thus for-sleuthen<sup>23</sup> wilfully thy tyde,

<sup>11</sup> acknowledged.

<sup>12</sup> lie.

<sup>13</sup> towards.

<sup>14</sup> planned.

<sup>15</sup> one.

<sup>16</sup> drowned.

<sup>17</sup> delay.

<sup>18</sup> terrify.

<sup>19</sup> business.

<sup>20</sup> jests.

<sup>21</sup> bewilderment.

<sup>22</sup> since.

<sup>23</sup> waste.

God wot it reweth me;<sup>1</sup> and have good  
day.<sup>277</sup>

And thus he took his leve, and wente his  
way.

But er that he hadde halfe his cours  
y-seyled,

Noot I nat why, ne what mischaunce it  
eyled,<sup>280</sup>

But casuelly<sup>2</sup> the shippes botme rente,  
And ship and man under the water wente  
In sighte of othere shippes it byside,

That with hem seyled at the same tyde.  
And therfor, faire Pertelote so dere,<sup>285</sup>

By swiche ensamples olde maistow<sup>3</sup> lere<sup>4</sup>  
That no man sholde been to recchelees<sup>5</sup>

Of dremes, for I sey thee, doutelees,  
That many a dreem ful sore is for to drede.

Lo, in the lyf of seint Kenelm, I rede,<sup>290</sup>  
That was Kenulphus sone, the noble king  
Of Mercenrike,<sup>6</sup> how Kenelm mette a

thing;

A lyte<sup>7</sup> er he was mordred, on a day,  
His mordre in his avisioun he say.<sup>8</sup>

His norice<sup>9</sup> him expounded every del<sup>295</sup>  
His swen, and bad him for to kepe him  
wel

For<sup>10</sup> traisoun; but he nas but seven yeer  
old,

And therfore litel tale<sup>11</sup> hath he told<sup>12</sup>  
Of any dreem, so holy was his herte.

By god, I hadde lever<sup>13</sup> than my sherte<sup>300</sup>  
That ye had rad his legende, as have I.

Dame Pertelote, I sey yow trewely,  
Macrobeus, that writ the avisioun

In Affrike of the worthy Cipiou,  
Affermeth dremes, and seith that they

been<sup>305</sup>  
Warning of thinges that men after seen.

And forther-more, I pray yow loketh wel  
In the olde testament, of Daniel,

If he held dremes any vanitee.

Reed eek of Ioseph, and ther shul ye see<sup>310</sup>  
Wher<sup>14</sup> dremes ben somtyme (I sey nat  
alle)

Warning of thinges that shul after falle.  
Loke of Egipt the king, daun Pharao,

His bakere and his boteler also,<sup>314</sup>  
Wher they ne felte noon effect in dremes.

Who so wol seken actes<sup>15</sup> of sondry remes<sup>16</sup>  
May rede of dremes many a wonder thing.

Lo Cresus, which that was of Lyde<sup>17</sup> king,  
Mette he nat that he sat upon a tree,

Which signified he sholde anhangen be?<sup>320</sup>  
Lo heer Andromacha, Ectores wyf,

That day that Ector sholde lese<sup>18</sup> his lyf,  
She dremed on the same night biforn,

How that the lyf of Ector sholde be lorn,<sup>19</sup>  
If thilke day he wente in-to bataille;<sup>325</sup>

She warned him, but it mighte nat availle;  
He wente for to fighte nathelees,

But he was slayn anon of Achilles.  
But thilke tale is al to long to telle,

And eek it is ny<sup>20</sup> day, I may nat dwelle.<sup>330</sup>  
Shortly I seye, as for conclusioun,

That I shal han of this avisioun  
Adversitee; and I seye forther-more,

That I ne telle of laxatyves no store,<sup>21</sup>  
For they ben venimous, I woot it wel;<sup>335</sup>

I hem defye, I love hem never a del.<sup>22</sup>  
Now let us speke of mirthe, and stinte<sup>23</sup>

al this;

Madame Pertelote, so have I blis,<sup>24</sup>  
Of o thing God hath sent me large grace;<sup>25</sup>

For whan I see the beautee of your face,<sup>340</sup>  
Ye ben so scarlet-reed about your yën,<sup>26</sup>

It maketh al my drede for to dyen;  
For, also siker<sup>27</sup> as *In principio*,

*Mulier est hominis confusio*;  
Madame, the sentence<sup>28</sup> of this Latin is—  
Womman is mannes Ioye and al his blis;<sup>346</sup>

\* \* \* \* \*

I am so ful of Ioye and of solas<sup>350</sup>  
That I defye bothe sweven and dreem.”

And with that word he fley<sup>29</sup> doun fro the  
beem,

For it was day, and eek his hennes alle;  
And with a chuk he gan hem for to calle,

For he had founde a corn, lay in the yerd.  
Royal he was, he was namore aferd;<sup>356</sup>

\* \* \* \* \*

He loketh as it were a grim leoun;  
And on his toos he rometh up and doun,<sup>360</sup>

Him deynd not to sette his foot to  
grounde.

He chukketh, whan he hath a corn y-  
founde,

And to him rennen thanne his wyves  
alle.

Thus royal, as a prince is in his halle,

<sup>1</sup> I am sorry.

<sup>2</sup> accidentally.

<sup>3</sup> mayest thou.

<sup>4</sup> learn.

<sup>5</sup> careless.

<sup>6</sup> Mercia.

<sup>7</sup> little.

<sup>8</sup> saw.

<sup>9</sup> nurse.

<sup>10</sup> for fear of.

<sup>11</sup> importance.

<sup>12</sup> placed.

<sup>13</sup> rather.

<sup>14</sup> whether.

<sup>15</sup> records.

<sup>16</sup> realms.

<sup>17</sup> Lydia.

<sup>18</sup> lose.

<sup>19</sup> lost.

<sup>20</sup> almost.

<sup>21</sup> take no faith in.

<sup>22</sup> never a bit.

<sup>23</sup> cease.

<sup>24</sup> as I hope for heaven.

<sup>25</sup> favor.

<sup>26</sup> eyes.

<sup>27</sup> as surely as.

<sup>28</sup> meaning.

<sup>29</sup> flew.

Leve I this Chauntecleer in his pasture;<sup>365</sup>  
And after wol I telle his aventure.

Whan that the month in which the  
world bigan,  
That highte March, whan god first maked  
man,

Was complet, and y-passed were also,  
Sin March bigan, thritty dayes and two,  
Bifel that Chauntecleer, in al his pryde,<sup>371</sup>  
His seven wyves walking by his syde,  
Caste up his eyen to the brighte sonne,  
That in the signe of Taurus hadde y-ronne  
Twenty degrees and oon, and somewhat  
more;

And knew by kynde,<sup>1</sup> and by noon other  
lore;<sup>2</sup>

That it was pryme,<sup>3</sup> and crew with blisful  
stevene.<sup>4</sup>

"The sonne," he sayde, "is clomben up on  
hevene

Fourty degrees and oon, and more, y-wis.<sup>5</sup>  
Madame Pertelote, my worldes blis, <sup>380</sup>  
Herkeneth thise blisful briddes how they  
sing,

And see the fresshe floures how they  
springe;

Ful is myn hert of revel and solas."  
But sodeinly him fil a sorweful cas;<sup>6</sup>

For ever the latter ende of Ioye is wo. <sup>385</sup>

God woot that worldly Ioye is sone ago;<sup>7</sup>  
And if a rethor<sup>8</sup> coude faire endyte,

He in a chronique sauflly<sup>9</sup> mighte it write,  
As for a sovereyn notabiltee.<sup>10</sup>

Now every wys man, lat him herkne me;  
This storie is al-so trewe, I undertake, <sup>391</sup>

As is the book of Launcelot de Lake,  
That women holde in ful gret reverence.

Now wol I torne agayn to my sentence.

A col-fox,<sup>11</sup> ful of sly iniquitee, <sup>395</sup>  
That in the grove hadde woned<sup>12</sup> yeres  
three,

By heigh imaginacioun forn-cast,<sup>13</sup>  
The same night thurgh-out the hegges<sup>14</sup>  
brast<sup>15</sup>

Into the yerd, ther Chauntecleer the faire  
Was wont, and eek his wyves, to repaire;

And in a bed of wortes<sup>16</sup> stille he lay, <sup>401</sup>  
Til it was passed undern<sup>17</sup> of the day,

Wayting his tyme on Chauntecleer to falle,  
As gladly doon thise homicydes alle,

<sup>1</sup> nature.

<sup>4</sup> voice.

<sup>7</sup> gone.

<sup>11</sup> black fox.

<sup>16</sup> burst.

<sup>2</sup> teaching.

<sup>5</sup> certainly.

<sup>8</sup> rhetorician.

<sup>12</sup> lived.

<sup>16</sup> herbs.

<sup>3</sup> nine o'clock A. M.

<sup>6</sup> a sad accident befell him.

<sup>9</sup> safely.

<sup>13</sup> premeditated.

<sup>14</sup> hedges.

<sup>17</sup> the middle of the forenoon.

That in awayt ligen<sup>18</sup> to mordre men. <sup>405</sup>  
O false morderer, lurking in thy den!

O newe Scariot, newe Genilon!

False dissimilour,<sup>19</sup> O Greek Sinon,

That broghtest Troye al outrely<sup>20</sup> to sorwe!

O Chauntecleer, acursed be that morwe,<sup>410</sup>

That thou into that yerd flough fro the  
bemes!

Thou were ful wel y-warned by thy dremes,  
That thilke day was perilous to thee.

But what that god forwot<sup>21</sup> mot nedes<sup>22</sup>  
be,

After the opinioun of certeyn clerkis. <sup>415</sup>

Witnesse on him<sup>23</sup> that any perfit clerk is,

That in scole is gret altercacioun

In this matere, and greet disputisoun,

And hath ben of an hundred thousand  
men.

But I ne can not bulte it to the bren,<sup>24</sup> <sup>420</sup>

As can the holy doctour Augustyn,

Or Boece, or the bishop Bradwardyn,

Whether that goddes worthy forwiting

Streyneth<sup>25</sup> me nedely<sup>26</sup> for to doon a

thing,

(Nedely clepe I simple necessitee); <sup>425</sup>

Or elles, if free choys be graunted me

To do that same thing, or do it noght,

Though god forwot it, er that it was

wroght;

Or if his witing streyneth nevere a del

But by necessitee condicionel. <sup>430</sup>

I wol not han to do of swich matere;

My tale is of a cok, as ye may here,

That took his counseil of his wyf, with

sorwe,

To walken in the yerd upon that morwe

That he had met the drem, that I yow

tolde. <sup>435</sup>

Wommennes counseils been ful ofte

colde;<sup>27</sup>

Wommannes counseil broghte us first to

wo,

And made Adam fro paradys to go,

Ther as he was ful mery, and wel at ese.

But for I noot, to whom it mighte displese,

If I counseil of wommen wolde blame, <sup>441</sup>

Passe over, for I seyde it in my game.<sup>28</sup>

Rede auctours,<sup>29</sup> wher they trete of swich

matere,

And what thay seyn of wommen ye may

here.

<sup>18</sup> lie.

<sup>19</sup> dissembler.

<sup>20</sup> absolutely.

<sup>21</sup> foresees.

<sup>22</sup> necessarily.

<sup>23</sup> let him witness it.

<sup>24</sup> sift the matter.

<sup>25</sup> constrains.

<sup>26</sup> necessarily.

<sup>27</sup> baneful.

<sup>28</sup> in sport.

<sup>29</sup> authors.

This been the cokkes wordes, and nat  
myne; 445

I can noon harm of no womman divyne.<sup>1</sup>

Faire in the sond,<sup>2</sup> to bathe hir merily,  
Lyth Pertelote, and alle hir sustres by,  
Agayn the sonne; and Chauntecleer so  
free

Song merier than the mermayde in the  
see;

For Phisiologus seith sikerly, 451

How that they singen wel and merily.

And so bifel, that as he caste his yē,  
Among the wortes,<sup>3</sup> on a boterflye,

He was war of this fox that lay ful lowe.<sup>4</sup> 455

No-thing ne liste him thanne for to crowe,  
But cryde anon, "cok, cok," and up he  
sterte,

As man that was affrayed in his herte.

Fro naturally a beest desyreth flee

Fro his contrarie, if he may it see, 460

Though he never erst<sup>4</sup> had seyn it with his  
yē.

This Chauntecleer, whan he gan him  
espye,

He wolde han fled, but that the fox anon  
seyde, "Gentil sire, allas! wher wol ye  
gon?"

Be ye affrayed of me that am your freend?

Now certes, I were worse than a feend, 466

If I to yow wolde harm or vileinye.

I am nat come your counseil<sup>5</sup> for tespye;<sup>6</sup>

But trewely, the cause of my cominge

Was only for to herkne how that ye singe.

For trewely ye have as mery a stevene,<sup>7</sup> 471

As eny aungel hath, that is in hevene;

Therwith ye han in musik more felinge

Than hadde Boece, or any that can singe.

My lord your fader (god his soule blesse!)

And eek your moder, of hir gentilesse, 476

Han in myn hous y-been, to my gret ese,<sup>8</sup>

And certes, sire, ful fayn wolde I yow plese.

But for men speke of singing, I wol saye,

So mote I brouke<sup>9</sup> wel myn eyen<sup>10</sup> tweye,<sup>11</sup> 480

Save yow, I herde never man so singe,

As dide your fader in the morweninge;

Certes, it was of herte, al that he song.

And for to make his voys the more strong,

He wolde so peyne him,<sup>11</sup> that with both

his yēn<sup>10</sup> 485

He moste<sup>12</sup> winke, so loude he wolde

cryen,

And stonden on his tiptoon<sup>13</sup> therwithal,

And strecche forth his nekke long and smal.

And eek he was of swich discrecioun,

That ther nas no man in no regioun 490

That him in song or wisdom mighte passe.

I have weel rad in daun Burnel the Asse,

Among his vers, how that ther was a cok,

For that a preestes sone yaf him a knok

Upon his leg, whyl he was yong and nyce,

He made him for to lese<sup>14</sup> his benefyce. 496

But certeyn, ther nis no comparisoun

Bitwix the wisdom and discrecioun

Of youre fader, and of his subtiltee.

Now singeth, sire, for seinte<sup>15</sup> charitee, 500

Let see, conne ye your fader countre-  
fete?<sup>16</sup>

This Chauntecleer his winges gan to bete,<sup>17</sup>

As man that coude his tresoun nat espye,

So was he ravished with his flaterye.

Allas! ye lordes, many a fals flatour<sup>18</sup> 505

Is in your courtes, and many a losen-  
geour,<sup>19</sup>

That plesen yow wel more, by my feith,

Than he that soothfastnesse<sup>20</sup> unto yow  
seith.

Redeth Ecclesiaste of flaterye;

Beth<sup>21</sup> war,<sup>22</sup> ye lordes, of hir trecherye. 510

This Chauntecleer stood hye up-on his

toos,

Strecching his nekke, and heeld his eyen

cloos,

And gan to crowe loude for the nones;

And daun Russel the fox sterte up at  
ones,<sup>23</sup>

And by the gargat<sup>24</sup> hente<sup>25</sup> Chauntecleer,

And on his bak toward the wode him  
beer,<sup>26</sup> 516

For yet ne was ther no man that him  
sewed.<sup>27</sup>

O destinee, that mayst nat ben eschewed!<sup>28</sup>

Allas, that Chauntecleer fleigh fro the  
bemes!

Allas, his wyf ne roghte<sup>29</sup> nat of dremes! 520

And on a Friday fil al this meschaunce.

O Venus, that art goddesse of plesaunce,<sup>30</sup>

Sin that thy servant was this Chauntecleer,

And in thy service dide al his power,

More for delyt, than world to multiplie,

Why woldestow<sup>31</sup> suffre him on thy day to  
dye? 526

<sup>1</sup> declare.

<sup>2</sup> sand.

<sup>3</sup> herbs.

<sup>4</sup> before.

<sup>5</sup> secrets.

<sup>6</sup> to spy out.

<sup>7</sup> voice.

<sup>8</sup> pleasure.

<sup>9</sup> have the use of.

<sup>10</sup> eyes.

<sup>11</sup> take such pains.

<sup>12</sup> needed to.

<sup>13</sup> tip-toes.

<sup>14</sup> lose.

<sup>15</sup> holy.

<sup>16</sup> imitate.

<sup>17</sup> flap.

<sup>18</sup> flatterer.

<sup>19</sup> deceiver.

<sup>20</sup> truth.

<sup>21</sup> be.

<sup>22</sup> wary.

<sup>23</sup> at once.

<sup>24</sup> throat.

<sup>25</sup> seized.

<sup>26</sup> bore.

<sup>27</sup> followed.

<sup>28</sup> avoided.

<sup>29</sup> cared.

<sup>30</sup> delight.

<sup>31</sup> wouldst thou.

O Gaufred, dere mayster soverayn,  
That, whan thy worthy king Richard was  
slayn

With shot, compleynedest his deth so sore,  
Why ne hadde I<sup>1</sup> now thy sentence<sup>2</sup> and  
thy lore,<sup>3</sup> 530

The Friday for to chide, as diden ye?  
(For on a Friday soothly slayn was he.)  
Than wolde I shewe yow how that I coude  
pleyne<sup>4</sup>

For Chauntecleres drede,<sup>5</sup> and for his  
payne.<sup>6</sup>

Certes, swich<sup>7</sup> cry ne lamentacioun 535  
Was never of ladies maad, whan Ilioun  
Was wonne, and Pirrus with his streite<sup>8</sup>  
swerd,

Whan he hadde hent<sup>9</sup> king Priam by the  
berd,

And slayn him (as saith us *Eneydos*),  
As maden alle the hennes in the clos,<sup>10</sup> 540  
Whan they had seyn of Chauntecleer the  
sighte.

But sovereynly dame Pertelote shrighte,  
Ful louder than dide Hasdrubales wyf,  
Whan that hir housbond hadde lost his lyf,  
And that the Romainys hadde brend<sup>11</sup>

Cartage. 545

She was so ful of torment and of rage,  
That wilfully into the fyr she sterte,<sup>12</sup>  
And brende hir-selven with a stedfast  
herte.

O woful hennes, right so cryden ye,  
As, whan that Nero brende the citee 550  
Of Rome, cryden senatoures wyves,  
For that hir housbondes losten alle hir  
lyves;

Withouten gilt this Nero hath hem slayn.  
Now wol I torne to my tale agayn.

This sely<sup>13</sup> widwe, and eek hir doghtres  
two, 555

Herden thise hennes crye and maken wo,  
And out at dores sterten thay anoon,  
And syen<sup>14</sup> the fox toward the grove goon,  
And bar upon his bak the cok away; 559  
And cryden, "Out! harrow! and weylaway!  
Ha, ha, the fox!" and after him they ran,  
And eek with staves many another man;  
Ran Colle our dogge, and Talbot, and  
Gerland,

And Malkin, with a distaf in hir hand;

Ran cow and calf, and eek the verray  
hogges, 565

So were they fered for<sup>15</sup> berking of the  
dogges

And shouting of the men and wimmen eke,  
They ronne so, hem thoughte hir herte  
breke.

They yelleden as feendes doon<sup>16</sup> in helle;  
The dokes cryden as<sup>17</sup> men wolde hem  
quelle;<sup>18</sup> 570

The gees for fere flowen over the trees;  
Out of the hyve cam the swarm of bees;  
So hidous was the noyse, a! *benedicite!*

Certes, he Iakke Straw, and his meynce,<sup>19</sup>  
Ne maden<sup>20</sup> never shoutes half so shrille,  
Whan that they wolden any Fleming kille,  
As thilke day was maad upon the fox. 577  
Of bras thay broghten bemes,<sup>21</sup> and of  
box,<sup>22</sup>

Of horn, of boon, in whiche they blewe and  
pouped,<sup>23</sup>

And therwithal they shryked and they  
houped;<sup>24</sup> 580

It semed as that heven sholde falle.

Now, gode men, I pray yow herkneth  
alle!

Lo, how fortune turneth sodeinly  
The hope and pryde eek of hir enemy!

This cok, that lay upon the foxes bak, 585  
In al his drede, un-to the fox he spak,  
And seyde, "sire, if that I were as ye,

Yet sholde I seyn (as wis<sup>25</sup> god helpe me),  
'Turneth agayn, ye proude cherles alle!  
A verray pestilence up-on yow falle! 590

Now am I come un-to this wodes syde,  
Maugree your heed,<sup>26</sup> the cok shal heer  
abyde;

I wol him ete in feith, and that anon.'"  
The fox answerde, "in feith, it shal be  
don,"—

And as he spak that word, al sodeinly 595  
This cok brak<sup>27</sup> from his mouth deliverly,<sup>28</sup>

And heighe<sup>29</sup> up-on a tree he fleigh anon.  
And whan the fox saugh that he was  
y-gon,

"Allas!" quod he, "O Chauntecleer, allas!  
I have to yow," quod he, "y-doon trespas,  
In-as-muche as I maked yow aferd, 601  
Whan I yow hente, and broghte out of the  
yerd;

<sup>1</sup> had I not.

<sup>4</sup> lament.

<sup>7</sup> such.

<sup>10</sup> enclosure.

<sup>13</sup> simple.

<sup>2</sup> learning.

<sup>5</sup> fear.

<sup>8</sup> drawn.

<sup>11</sup> burned.

<sup>3</sup> knowledge.

<sup>6</sup> grief.

<sup>9</sup> seized.

<sup>12</sup> leaped.

<sup>14</sup> saw.

<sup>15</sup> frightened by.

<sup>16</sup> do.

<sup>17</sup> as if.

<sup>18</sup> kill.

<sup>19</sup> company.

<sup>20</sup> did not make.

<sup>21</sup> trumpets.

<sup>22</sup> box-wood.

<sup>23</sup> puffed.

<sup>24</sup> whooped.

<sup>25</sup> surely.

<sup>26</sup> in spite of your head; in spite of all you can do.

<sup>27</sup> broke.

<sup>28</sup> nimbly.

<sup>29</sup> high.



But, sire, I dide it in no wikke<sup>1</sup> entente;  
Com doun, and I shal telle yow what I  
mente.

I shal seye sooth to yow, god help me so."  
"Nay than," quod he, "I shrewe<sup>2</sup> us bothe  
two, 606

And first I shrewe my-self, bothe blood and  
bones,

If thou bigyle me ofter than ones.

Thou shalt namore, thurgh thy flaterye  
Do me to<sup>3</sup> singe and winke with myn  
yë. 610

For he that winketh, whan he sholde see,  
Al wilfully, god lat him never thee!"<sup>4</sup>

"Nay," quod the fox, "but god yeve<sup>5</sup> him  
meschaunce,<sup>6</sup>

That is so undiscreet of governaunce,<sup>7</sup>  
That jangleth<sup>8</sup> whan he sholde holde his  
pees." 615

Lo, swich it is for to be recchelees,<sup>9</sup>  
And necligent, and truste on flaterye.  
But ye that holden this tale a folye,<sup>10</sup>  
As of a fox, or of a cok and hen,  
Taketht the moralitee, good men. 620

For seint Paul seith, that al that writen is,  
To<sup>11</sup> our doctryne<sup>12</sup> it is y-write, y-wis.  
Taketht the fruyt, and lat the chaf be stille.

Now, gode god, if that it be thy wille,  
As seith my lord, so make us alle good men;  
And bringe us to his heighe blisse. Amen.

## THE PARDONER'S TALE

### *Heere bigynneth the Pardoners Tale*

In Flaundes whylom was a companye  
Of yonge folk, that haunteden<sup>13</sup> folye, 136  
As ryot, hasard,<sup>14</sup> stewes,<sup>15</sup> and tavernes,  
Wher-as, with harpes, lutes, and giternes,<sup>16</sup>  
They daunce and pleye at dees bothe day  
and night,

And ete also and drinken over hir might,  
Thurgh which they doon the devel  
sacrifyse 141

With-in that develes temple, in cursed  
wyse,

By superfluitee abhominable;  
Hir othes been so gret and so dampnable,  
That it is grisly for to here hem sweire; 145  
Our blissed lordes body they to-tere,<sup>17</sup>

Hem thoughte<sup>18</sup> Iewes rente him noght  
ynough;

And ech of hem at otheres sinne lough.

And right anon than comen tombesteres<sup>19</sup>

Fetys<sup>20</sup> and smale, and yonge fruyteteres,<sup>21</sup>  
Singers with harpes [eek, and] wafereres,<sup>22</sup>

Whiche been the verray develes officeres  
To kindle and blowe the fyr of [luxurye],

That is annexed un-to glotonye;

The holy writ take I to my wisesse, 155  
That luxurie is in wyn and dronkenesse.

\* \* \* \* \*

Herodes (who so wel the stories soughte)

Whan he of wyn was replet at his feste, 161

Ryght at his owene table he yaf his heste<sup>23</sup>  
To sleen the Baptist John ful giltelees.

Senek<sup>24</sup> seith eek a good word doutelees;  
He seith, he can no difference finde 165

Bitwix a man that is out of his minde  
And a man which that is dronkelewe,<sup>25</sup>

But that woodnesse,<sup>26</sup> yfallen in a shrewe,<sup>27</sup>  
Persevereth lenger than doth dronken-  
esse.

O glotonye, ful of cursednesse, 170

O cause first of our confusioun,

O original of our dampnacioun,

Til Crist had boght us with his blood  
agayn!

Lo, how dere, shortly for to sayn,  
Aboght<sup>28</sup> was thilke cursed vileinye; 175

Corrupt was al this world for glotonye!

Adam our fader, and his wyf also,  
Fro Paradys to labour and to wo

Were driven for that vyce, it is no drede;<sup>29</sup>

For whyl that Adam fasted, as I rede, 180

He was in Paradys; and whan that he

Eet of the fruyt defended<sup>30</sup> on the tree,

Anon he was out-cast to wo and peyne.

O glotonye, on thee wel oghte us pleyne!<sup>31</sup>

O, wiste a man how many maladyes 185

Folwen of excesse and of glotonyes,

He wolde been the more mesurable<sup>32</sup>

Of his diete, sittinge at his table.

Allas! the shorte throte, the tendre mouth,

Maketh that, Est and West, and North  
and South, 190

In erthe, in eir, in water men to-swinke<sup>33</sup>

To gete a glotoun deyntee mete and  
drinke!

<sup>1</sup> wicked. <sup>2</sup> curse. <sup>3</sup> make me. <sup>4</sup> prosper.  
<sup>5</sup> give. <sup>6</sup> bad luck. <sup>7</sup> self-control. <sup>8</sup> prattles.  
<sup>9</sup> careless. <sup>10</sup> silly thing. <sup>11</sup> for.  
<sup>12</sup> teaching. <sup>13</sup> practised. <sup>14</sup> gambling.  
<sup>15</sup> brothels. <sup>16</sup> guitars. <sup>17</sup> tear in pieces.

<sup>18</sup> it seemed to them. <sup>19</sup> dancing girls. <sup>20</sup> graceful.  
<sup>21</sup> fruit sellers. <sup>22</sup> confectioners. <sup>23</sup> command.  
<sup>24</sup> Seneca. <sup>25</sup> a drunkard. <sup>26</sup> madness.  
<sup>27</sup> wretch. <sup>28</sup> bought. <sup>29</sup> without doubt. <sup>30</sup> forbidden.  
<sup>31</sup> complain. <sup>32</sup> temperate. <sup>33</sup> labor hard.

Of this matere, O Paul, wel canstow trete,  
 "Mete un-to wombe,<sup>1</sup> and wombe eek  
 un-to mete,  
 Shal god destroyen bothe," as Paulus  
 seith. 195

Allas! a foul thing is it, by my feith,  
 To seye this word, and fouler is the dede,  
 Whan man so drinketh of the whyte and  
 rede,

That of his throte he maketh his privee,  
 Thurgh thilke cursed superfluitee. 200

The apostel weping seith ful pitously,  
 "Ther walken many of whiche yow told  
 have I,

I seye it now weping with pitous voys,  
 That they been enemys of Cristes croys,<sup>2</sup>  
 Of whiche the ende is deeth, wombe<sup>1</sup> is her  
 god." 205

\* \* \* \* \*

How gret labour and cost is thee to  
 fynde!<sup>3</sup>

Thise cokes, how they stampe, and  
 streyne,<sup>4</sup> and grinde, 210

And turnen substaunce in-to accident,  
 To fulfille al thy likerous<sup>5</sup> talent!<sup>6</sup>

Out of the harde bones knocke they  
 The mary,<sup>7</sup> for they caste noght a-wey  
 That may go thurgh the golet softe and  
 swote,<sup>8</sup> 215

Of spicerye, of leef, and bark, and rote<sup>9</sup>  
 Shal been his sauce ymaked by delyt,  
 To make him yet a newer appetyt.

But certes, he that haunteth swich  
 delyces<sup>10</sup>

Is deed, whyl that he liveth in tho vyces.  
 A [cursed] thing is wyn, and dronken-  
 esse 221

Is ful of stryving<sup>11</sup> and of wrecchednesse.  
 O dronke man, disfigured is thy face,  
 Sour is thy breath, foul artow to embrace,  
 And thurgh thy dronke nose semeth the  
 soun<sup>12</sup> 225

As though thou seydest ay "Sampsoun,  
 Sampsoun,"

And yet, god wot, Sampsoun drank never  
 no wyn.

Thou fallest, as it were a stiked swyn;  
 Thy tonge is lost, and al thyn honest  
 cure;<sup>13</sup>

For dronkenesse is verray sepulture 230

<sup>1</sup> belly.

<sup>2</sup> cross.

<sup>3</sup> maintain.

<sup>4</sup> labor.

<sup>5</sup> daintly.

<sup>6</sup> appetite.

<sup>7</sup> marrow.

<sup>8</sup> sweetly.

<sup>9</sup> root.

<sup>10</sup> pleasures.

<sup>11</sup> strife.

<sup>12</sup> sound.

<sup>13</sup> care for honorable reputation.

Of mannes wit and his discrecioun.  
 In whom that drinke hath dominacioun,  
 He can no conseil kepe, it is no drede.  
 Now kepe yow fro the whyte and fro the  
 rede,

And namely fro the whyte wyn of Lepe,<sup>235</sup>  
 That is to selle in Fishstrete or in Chepe.  
 This wyn of Spayne crepeth subtilly  
 In othere wyne, growing faste by,

Of which ther ryseth swich fumositee,<sup>14</sup>  
 That whan a man hath dronken draughtes  
 three, 240

And weneth<sup>15</sup> that he be at hoom in Chepe,  
 He is in Spayne, right at the toun of  
 Lepe,

Nat at the Rochel, ne at Burdeux toun;  
 And thanne wol he seye, "Sampsoun,  
 Sampsoun."

But herkneth, lordings, o word, I yow  
 preye, 245

That alle the sovereyn actes, dar I seye,  
 Of victories in the olde testament,

Thurgh verray<sup>16</sup> god, that is omnipotent,  
 Were doon in abstinence and in preyere;  
 Loketh the Bible, and ther ye may it lere.

Loke, Attila, the grete conquerour, 251  
 Deyde<sup>17</sup> in his sleep, with shame and dis-  
 honour,

Bleding ay at his nose in dronkenesse;  
 A capitayn shoulde live in sobernesse.

And over al this, avyseth yow<sup>18</sup> right wel 255  
 That was comaunded un-to Lamuel—  
 Nat Samuel, but Lamuel, seye I—

Redeth the Bible, and finde it expresly  
 Of wyn-yeving<sup>19</sup> to hem that han Iustyse;  
 Namore of this, for it may wel suffice. 260

And now that I have spoke of glotonye,  
 Now wol I yow defenden<sup>20</sup> hasardrye.<sup>21</sup>

Hasard is verray moder of lesinges,<sup>22</sup>  
 And of deceite, and cursed forsweringes,<sup>23</sup>

BlaspHEME of Crist, manslaughter, and  
 wast<sup>24</sup> also 265

Of catel<sup>25</sup> and of tyme; and forthermo,  
 It is repreve<sup>26</sup> and contrarie of honour

For to ben holde<sup>27</sup> a commune hasardour.  
 And ever the hyer he is of estaat,

The more is he holden desolaat.<sup>28</sup> 270

If that a prince useth hasardrye,  
 In alle governaunce and policye

He is, as by commune opinoun,  
 Yholde the lasse in reputacioun.

<sup>14</sup> confusing fumes.

<sup>15</sup> thinks.

<sup>16</sup> the true.

<sup>17</sup> died.

<sup>18</sup> consider.

<sup>19</sup> giving.

<sup>20</sup> forbid.

<sup>21</sup> gambling.

<sup>22</sup> lies.

<sup>23</sup> perjury.

<sup>24</sup> waste.

<sup>25</sup> wealth.

<sup>26</sup> a reproach.

<sup>27</sup> known as.

<sup>28</sup> shunned.

Stilbon, that was a wys embassadour,<sup>275</sup>  
Was sent to Corinthe, in ful greet honour,  
Fro Lacidomie, to make hir alliaunce.

And whan he cam, him happede, par  
chaunce,

That alle the grettest that were of that  
lond,

Pleyinge atte hasard he hem fond. 280

For which, as sone as it mighte be,  
He stal<sup>1</sup> him hoom<sup>1</sup> agayn to his contree,  
And seyde, "Ther wol I nat lese<sup>2</sup> my  
name;

Ne I wol nat take on me so greet defame,<sup>3</sup>  
Yow for to allye un-to none hasardours. 285

Sendeth othere wyse embassadours;  
For, by my trouthe, me were lever<sup>4</sup> dye,  
Than I yow sholde to hasardours allye.

For ye that been so glorious in honours  
Shul nat allyen yow with hasardours 290  
As by my wil, ne as by my trettee."

This wyse philosophre thus seyde he.

Loke eek that to the king Demetrius  
The king of Parthes, as the book seith  
us,

Sente him a paire of dees<sup>5</sup> of gold in scorn,  
For he hadde used hasard ther-biforn; 296  
For which he heeld his glorie or his renoun  
At no value or reputacioun.

Lordes may fynden other maner pley  
Honeste ynough to dryve the day away. 300

Now wol I speke of othes false and grete  
A word or two, as olde bokes trete.

Gret swering is a thing abhominable,  
And fals swering is yet more reprevable.  
The heighe god forbad swering at al, 305

Witnesse on Mathew; but in special  
Of swering seith the holy Ieremye,

"Thou shalt seye sooth<sup>6</sup> thyn othes, and  
nat lye,

And swere in dome,<sup>7</sup> and eek in right-  
wisesnesse;"

But ydel swering is a cursednesse. 310

Bihold and see, that in the firste table  
Of heighe goddes hestes<sup>8</sup> honourable,  
How that the seconde heste of him is  
this—

"Tak nat my name in ydel<sup>9</sup> or amis."

Lo, rather he forbedeth swich swering 315  
Than homicyde or many a cursed thing;  
I seye that, as by ordre, thus it stondeth;  
This knowen, that<sup>10</sup> his hestes under-  
stondeth,

How that the second heste of god is that.  
And forther over, I wol thee telle al plat,<sup>11</sup>  
That vengeance shal nat parten<sup>12</sup> from his  
hous, 321

That of his othes is to outrageous.

"By goddes precious herte, and by his  
nayles,

And by the blode of Crist, that it is in  
Hayles,

Seven is my chaunce, and thyn is cink<sup>13</sup>  
and treye;<sup>14</sup> 325

By goddes armes, if thou falsly pleye,  
This dagger shal thurgh-out thyn herte  
go"—

This fruyt cometh of the bicched<sup>15</sup> bones  
two,

Forswering, ire, falsnesse, homicyde.

Now, for the love of Crist that for us dyde,  
Leveth your othes, bothe grete and smale;  
But, sirs, now wol I telle forth my tale. 332

Thise ryotoures three, of whiche I telle,  
Longe erst er pryme<sup>16</sup> rong of any belle,  
Were set hem in a tavernne for to drinke; 335  
And as they satte, they herde a belle clinke

Biforn a cors, was caried to his grave;  
That oon of hem gan callen to his knave,  
"Go bet,"<sup>17</sup> quod he, "and axe redily,  
What cors is this that passeth heer forby;  
And look that thou reporte his name  
wel." 341

"Sir," quod this boy, "it nedeth  
neveradel.<sup>18</sup>

It was me told, er ye cam heer, two houres;  
He was, pardee, an old felawe<sup>19</sup> of youres;  
And sodeynly he was yslayn to-night, 345  
For-dronke,<sup>20</sup> as he sat on his bench  
upright;

Ther cam a privee theef, men clepeth<sup>21</sup>  
Deeth,

That in this contree al the peple sleeth,  
And with his spere he smoot his herte  
atwo, 349

And wente his wey with-outen wordes mo.  
He hath a thousand slayn this pestilence:  
And, maister, er ye come in his presence,  
Me thinketh that it were necessarie

For to be war of swich an adversarie:

Beth redy for to mete him evermore. 355  
Thus taughte me my dame, I seye namore."

"By seinte Marie," seyde this taverner,  
"The child seith sooth,<sup>22</sup> for he hath slayn  
this yeer,

<sup>1</sup> returned. <sup>2</sup> lose. <sup>3</sup> dishonor. <sup>4</sup> I would rather.  
<sup>5</sup> dice. <sup>6</sup> truthfully. <sup>7</sup> judgment.  
<sup>8</sup> commandments. <sup>9</sup> in vain. <sup>10</sup> those who.

<sup>11</sup> plainly. <sup>12</sup> depart. <sup>13</sup> five. <sup>14</sup> three. <sup>15</sup> cursed.  
<sup>16</sup> nine o'clock A. M. <sup>17</sup> quickly. <sup>18</sup> there is no need of it.  
<sup>19</sup> companion. <sup>20</sup> dead drunk. <sup>21</sup> name. <sup>22</sup> truth.

Henne<sup>1</sup> over a myle, with-in a greet village,  
Both man and womman, child and hyne,<sup>2</sup>  
and page. 360

I trowe his habitacioun be there;  
To been avysed<sup>3</sup> greet wisdom it were,  
Er that he dide a man a dishonour."

"Ye, goddes armes," quod this ryotour,  
"Is it swich peril with him for to mete?" 365  
I shal him seke by wey and eek by strete,  
I make avow to goddes digne<sup>4</sup> bones!  
Herkneth, felawes, we three been al ones;<sup>5</sup>  
Lat ech of us holde up his hond til other,  
And ech of us bicomen otheres brother, 370  
And we wol sleen this false traytour Deeth;  
He shal be slayn, which that so many  
sleeth,

By goddes dignitee, er it be night."

Togidres han thise three her trouthes  
plight,  
To live and dyen ech of hem for other, 375  
As though he were his owene yboren<sup>6</sup>  
brother.

And up they sterte al dronken, in this rage,  
And forth they goon towards that village,  
Of which the taverner had spoke biforn,  
And many a grisly ooth than han they  
sworn, 380  
And Cristes blessed body they to-rente—  
"Deeth shal be deed, if that they may him  
hente."

Whan they han goon nat fully half a  
myle,  
Right as they wolde han troden over a  
style,

An old man and a povre with hem mette.  
This olde man ful mekely hem grette, 386  
And seyde thus, "now, lordes, god yow  
see!"<sup>7</sup>

The proudest of thise ryotoures three  
Answerde agayn, "what? carl,<sup>8</sup> with sory  
grace,"<sup>10</sup>

Why artow<sup>11</sup> al forwrapped<sup>12</sup> save thy face?  
Why lyvestow so longe in so greet age?"<sup>391</sup>

This olde man gan loke<sup>13</sup> in his visage,  
And seyde thus, "for I ne can nat finde  
A man, though that I walked in-to Inde,  
Neither in citee nor in no village, 395  
That wolde chaunge his youthe for myn  
age;

And therefore moot<sup>14</sup> I han myn age stille,  
As longe time as it is goddes wille.

Ne deeth, allas! ne wol nat han my lyf;  
Thus walke I, lyk a resteleees caityf, 400  
And on the ground, which is my modres  
gate,

I knokke with my staf, bothe erly and late,  
And seye, 'leve<sup>15</sup> moder, leet me in!  
Lo, how I vanish, flesh, and blood, and  
skin!

Allas! whan shul my bones been at reste?  
Moder, with yow wolde I chaunge my  
cheste, 406  
That in my chambre longe tyme hath be,  
Ye! for an heyre clowt<sup>16</sup> to wrappe me!"  
But yet to me she wol nat do that grace,  
For which ful pale and welked<sup>17</sup> is my  
face. 410

But, sirs, to yow it is no curteisye  
To speken to an old man vileinye,  
But<sup>18</sup> he trespasse in worde, or elles in  
dede.

In holy writ ye may your-self wel rede, 414  
'Agayns<sup>19</sup> an old man, hoor upon his heed,  
Ye sholde aryse,' wherfor I yeve yow reed,<sup>20</sup>  
Ne dooth un-to an old man noon harm  
now,

Namore than ye wolde men dide to yow  
In age, if that ye so longe abyde;  
And god be with yow, wher<sup>21</sup> ye go<sup>22</sup> or  
ryde. 420

I moot go thider as I have to go."  
"Nay, olde cherl, by god, thou shalt nat  
so,"

Seyde this other hasardour anon,  
"Thou partest nat so lightly, by seint  
Iohn!

Thou spak right now of thilke traitour  
Deeth, 425  
That in this contree alle our frendes sleeth.  
Have heer my trouthe, as thou art his  
aspys,<sup>23</sup>

Tel wher he is, or thou shalt it abyde,<sup>24</sup>  
By god, and by the holy sacrament!  
For soothly thou art oon of his assent,<sup>25</sup> 430  
To sleen us yonge folk, thou false theef!"  
"Now, sirs," quod he, "if that yow be so  
leef<sup>26</sup>

To finde Deeth, turne up this croked wey,  
For in that grove I lafte him, by my fey,  
Under a tree, and ther he wol abyde; 435  
Nat for<sup>27</sup> your boost<sup>28</sup> he wol him no-thing  
hyde.

<sup>1</sup> hence. <sup>2</sup> servant.

<sup>3</sup> forewarned.

<sup>4</sup> honorable.

<sup>5</sup> of one mind.

<sup>6</sup> born.

<sup>7</sup> seize.

<sup>8</sup> protect. <sup>9</sup> churl.

<sup>10</sup> had luck to you.

<sup>11</sup> art thou. <sup>12</sup> wrapped up. <sup>13</sup> looked.

<sup>14</sup> must.

<sup>15</sup> dear.

<sup>16</sup> hair cloth.

<sup>17</sup> withered.

<sup>18</sup> unless.

<sup>19</sup> before.

<sup>20</sup> advice.

<sup>21</sup> whether.

<sup>22</sup> walk.

<sup>23</sup> spy.

<sup>24</sup> rue.

<sup>25</sup> conspiracy.

<sup>26</sup> eager.

<sup>27</sup> on account of.

<sup>28</sup> boasting.

See ye that ook? right ther ye shul him  
finde.

God save yow, that boghte agayn man-  
kinde,

And yow amende!"—thus seyde this olde  
man.

And everich of thise ryotoures ran, 440  
Til he cam to that tree, and ther they  
founde

Of florins fyne of golde ycoyned rounde  
Wel ny an eighte<sup>1</sup> busshels, as hem  
thoughte.

No lenger thanne after Deeth they soughte,  
But ech of hem so glad was of that sighte,

For that the florins been so faire and  
bryghte, 446

That down they sette hem by this precious  
hord.

The worste of hem he spak the firste word.  
"Brethren," quod he, "tak kepe<sup>2</sup> what  
I seye;

My wit is greet, though that I bourde<sup>3</sup>  
and pleye. 450

This tresor hath fortune un-to us given,  
In mirthe and Iolitee our lyf to liven,

And lightly as it comth, so wol we spende.  
Ey! goddes precious dignitee! who wende<sup>4</sup>

To-day, that we sholde han so faire a  
grace? 455

But myghte this gold be caried fro this  
place

Hoom to myn hous, or elles un-to youres—  
For wel ye woot that al this gold is oures—  
Than were we in heigh felicitye.

But trewely, by daye it may nat be; 460  
Men wolde seyn that we were theves  
stronge,

And for our owene tresor doon us honge.<sup>5</sup>  
This tresor moste ycaried be by nighte  
As wysly and as slyly as it mighte. 464

Wherfore I rede that cut among us alle  
Be drawe, and lat se wher the cut wol falle;

And he that hath the cut with herte blythe  
Shal renne to the tounne, and that ful  
swythe,<sup>6</sup>

And bringe us breed and wyn ful prively.  
And two of us shul kepen subtilly 470

This tresor wel; and, if he wol nat tarie,  
Whan it is night, we wol this tresor carie  
By oon assent, wher-as us thinketh<sup>7</sup> best."

That oon of hem the cut broughte in his  
fest,<sup>8</sup>

And bad hem drawe, and loke wher it  
wol falle; 475

And it fil on the youngest of hem alle;  
And forth toward the toun he wente anon.

And al-so sone as that he was gon,  
That oon of hem spak thus un-to that  
other:

"Thou knowest wel thou art my sworne  
brother, 480

Thy profit wol I telle thee anon.  
Thou woost wel that our felawe is agon;

And heer is gold, and that ful greet plentee,  
That shal departed been among us three.

But natheles, if I can shape it so 485  
That it departed were among us two,  
Hadde I nat doon a frendes torn to thee?"

That other answerde, "I noot<sup>9</sup> how that  
may be;

He woot<sup>10</sup> how that the gold is with us  
tweye;

What shal we doon, what shal we to him  
seye?" 490

"Shal it be conseil?"<sup>11</sup> seyde the firste  
shrewe,<sup>12</sup>

"And I shal tellen thee, in wordes fewe,  
What we shal doon, and bringe it wel  
aboute."

"I graunte," quod that other, "out of  
doute,

That, by my trouthe, I wol thee nat  
bivreye."<sup>13</sup> 495

"Now," quod the firste, "thou woost  
wel we be tweye,

And two of us shul strenger be than oon.  
Look whan that he is set, and right anon

Arys, as though thou woldest with him  
pleye;

And I shal ryve him thurgh the sydes  
tweye 500

Whyl that thou strogelest with him as in  
game,

And with thy dagger look thou do the  
same;

And than shal al this gold departed be,  
My dere freend, bitwixen me and thee;

Than may we bothe our lustes al fulfille,<sup>505</sup>  
And pleye at dees right at our owene  
wille."

And thus acorded<sup>14</sup> been thise shrewes  
tweye

To sleen the thridde, as ye han herd me  
seye.

<sup>1</sup> eight.

<sup>5</sup> have us hanged.

<sup>2</sup> note of.

<sup>6</sup> quickly.

<sup>3</sup> jest.

<sup>7</sup> it seems best.

<sup>4</sup> thought.

<sup>8</sup> fist.

<sup>9</sup> know not.

<sup>12</sup> scoundrel.

<sup>10</sup> knows

<sup>13</sup> betray.

<sup>11</sup> a secret.

<sup>14</sup> agreed.

This yongest, which that wente un-to  
the toun,  
Ful ofte in herte he rolleth up and doun 510  
The beautee of these florins newe and  
brihte.  
"O lord!" quod he, "if so were that I  
mighte  
Have al this tresor to my-self allone,  
Ther is no man that liveth under the  
trone<sup>1</sup>  
Of god, that sholde live so mery as I!" 515  
And atte laste the feend, our enemy,  
Putte in his thought that he shold poyson  
beye,<sup>2</sup>  
With which he mighte sleen his felawes  
tweye;  
For why<sup>3</sup> the feend fond him in swich  
lyvinge,  
That he had leve<sup>4</sup> him to sorwe bringe, 520  
For this was outrelly<sup>5</sup> his ful entente  
To sleen hem bothe, and never to repente.  
And forth he gooth, no lenger wolde he  
tarie,  
Into the toun, un-to a pothecarie,  
And preyed him, that he him wolde  
selle 525  
Som poyson, that he mighte his rattes  
quelle;<sup>6</sup>  
And eek ther was a polcat in his hawe,<sup>7</sup>  
That, as he seyde, his capouns hadde  
yslawe,  
And fayn he wolde wreke<sup>8</sup> him, if he  
mighte,  
On vermin, that destroyed him by nighte.  
The pothecarie answerde, "and thou  
shalt have *as thou* 531  
A thing that, *al-so* god my soule save,  
In al this world ther nis no creature,  
That ete or dronke hath of this confiture<sup>9</sup>  
Noght but the mountance<sup>10</sup> of a corn of  
whete, 535  
That he ne shal his lyf anon forlete;<sup>11</sup>  
Ye, sterve<sup>12</sup> he shal, and that in lasse whyle  
Than thou wolt goon a paas<sup>13</sup> nat but a  
myle;  
This poyson is so strong and violent."  
This cursed man hath in his hond  
yhent<sup>14</sup> 540  
This poyson in a box, and sith he ran  
In-to the nexte strete, un-to a man,  
And borwed of him large botels three;  
And in the two his poyson poured he;

<sup>1</sup> throne. <sup>2</sup> buy. <sup>3</sup> because. <sup>4</sup> permission. <sup>5</sup> entirely.  
<sup>6</sup> kill. <sup>7</sup> yard. <sup>8</sup> avenge. <sup>9</sup> mixture. <sup>10</sup> amount  
<sup>11</sup> lose. <sup>12</sup> die. <sup>13</sup> at a foot pace. <sup>14</sup> seized.

The thridde he kepte elene for his drinke.  
For all the night he shoop him<sup>15</sup> for to  
swinke<sup>16</sup> 546  
In caryinge of the gold out of that place.  
And whan this ryotour, *with sory grace*,  
Had filled with wyn his grete botels three,  
To his felawes agayn repaireth he. 550  
What nedeth it to sermone<sup>17</sup> of it more?  
For right as they had cast his deeth bifore,  
Right so they han him slayn, and that  
anon.  
And whan that this was doon, thus spak  
that oon,  
"Now lat us sitte and drinke, and make us  
merie, 555  
And afterward we wol his body berie."  
And with that word it happed him, par  
cas,<sup>18</sup>  
To take the botel ther the poyson was,  
And drank, and yaf his felawe drinke  
also,  
For which anon they storven<sup>19</sup> bothe two.  
But, certes, I suppose that Avicen 561  
Wroot never in no canon,<sup>20</sup> ne in no fen,<sup>20</sup>  
Mo<sup>21</sup> wonder<sup>22</sup> signes of empoisoning  
Than hadde these wrecches two, er hir  
ending.  
Thus ended been these homicydes two, 565  
And eek the false empoysoner also.

O cursed sinne, ful of cursednesse!  
O traytours homicyde, o wikkednesse!  
O glotonye, luxurie, and hasardrye!  
Thou blasphemour of Crist with vileinye  
And othes grete, of usage<sup>23</sup> and of pryde!<sup>571</sup>  
Allas! mankynde, how may it bityde,  
That to thy creatour which that thee  
wroghte,  
And with his precious herte-blood thee  
boghte, *unnatural*  
Thou art so fals and so unkinde, alas! 575  
Now, goode men, god forgeve yow your  
trespas,  
And ware yow<sup>24</sup> fro the sinne of avaryce.  
Myn holy pardoun may yow alle waryce,<sup>25</sup>  
So that ye offre nobles or sterlinges,  
Or elles silver broches, spones, ringes. 580  
Boweth your heed under this holy bulle!  
Cometh up, ye wyves, offreth of your  
wolles!<sup>26</sup>  
Your name I entre heer in my rolle anon;  
In-to the blisse of hevene shul ye gon;

<sup>15</sup> planned. <sup>16</sup> labor. <sup>17</sup> speak. <sup>18</sup> by chance.  
<sup>19</sup> died. <sup>20</sup> See notes. <sup>21</sup> more. <sup>22</sup> wonderful.  
<sup>23</sup> habit. <sup>24</sup> keep you. <sup>25</sup> cure. <sup>26</sup> wool.

I yow assoile, by myn heigh power, 585  
Yow that wol offre, as clene and eek as  
cleer

As ye were born; and, lo, sirs, thus I  
preche.

And Iesu Crist, that is our soules leche,

So graunte yow his pardon to receyve;

For that is best; I wol yow nat deceyve. 590

But sirs, o word forgat I in my tale;

I have reliks and pardon in my male,<sup>1</sup>

As faire as any man in Engelond,

Whiche were me yeven by the popes  
hond.

If any of yow wol, of devocioun, 595

Offren, and han myn absolucioun,

Cometh forth anon, and kneleth heer  
adoun,

And mekely receyveth my pardoun:

Or elles, taketh pardon as ye wende,

Al newe and fresh, at every tounes ende,

So that ye offren alwey newe and newe 601

Nobles and pens, which that be gode and  
trewe.

It is an honour to everich that is heer,

That ye mowe have a suffisant pardoneer

Tassoille<sup>2</sup> yow, in contree as ye ryde, 605

For aventures which that may bityde.

Peraventure ther may falle oon or two

Doun of his hors, and breke his nekke  
atwo.

Look which a seuretee is it to yow alle

That I am in your felawship yfalle, 610

That may assoille yow, both more<sup>3</sup> and  
lasse,<sup>4</sup>

Whan that the soule shal fro the body  
passe.

I rede<sup>5</sup> that our host heer shal biginne,

For he is most envoluped in sinne. 614

Com forth, sir hoste, and offre first anon,

And thou shalt kisse the reliks everichon,<sup>6</sup>

Ye, for a grote! unbokel anon thy purs.

### BALADE DE BON CONSEYL

Fle fro the prees,<sup>7</sup> and dwelle with soth-  
fastnesse;<sup>8</sup>

Suffye unto thy good, though hit be smal;

For hord hath hate, and clymbing tikel-  
nesse,<sup>9</sup>

Prees hath envye, and wele<sup>10</sup> blent<sup>11</sup> overal;

Savour<sup>12</sup> no more than thee bihove shal; 5

<sup>1</sup> wallet. <sup>2</sup> to absolve. <sup>3</sup> high. <sup>4</sup> low.  
<sup>5</sup> advise. <sup>6</sup> each one. <sup>7</sup> the crowd. <sup>8</sup> truth.  
<sup>9</sup> uncertainty. <sup>10</sup> wealth. <sup>11</sup> blinds. <sup>12</sup> have relish for.

Werk wel thy-self, that other folk canst  
rede;<sup>13</sup>

And trouthe shal deliver, hit is no drede.

Tempest thee noght al croked to redresse,  
In trust of hir that turneth as a bal;

Gret reste<sup>14</sup> stant<sup>15</sup> in litel besinesse, 10

And eek be war to sporne<sup>16</sup> ageyn an al;

Stryve noght, as doth the crokke with  
the wal.

Daunte<sup>17</sup> thyself, that dauntest otheres  
dede;

And trouthe shal deliver, hit is no drede.

That thee is sent, receyve in buxumnesse,<sup>18</sup>

The wrastling for this world axeth<sup>18</sup> a fal.

Her nis non hom, her nis but wildernesse;

Forth, pilgrim, forth! Forth, beste, out  
of thy stal!

Know thy coundree; lok up, thank God of  
al;

Hold the hye-way, and lat thy gost<sup>19</sup> thee  
lede! 20

And trouthe shal deliver, hit is no drede.

### ENVOY

Therefore, thou Vache, leve<sup>20</sup> thyn old  
wrecchednesse;

Unto the world leve now to be thral;

Crye Him mercy that of His hy goodnesse

Made thee of noght, and in especial 25

Draw unto Him, and pray in general

For thee, and eek for other, hevenlich  
mede;<sup>21</sup>

And trouthe shal deliver, hit is no drede.

### THE COMPLAINT OF CHAUCER TO HIS EMPTY PURSE

To you, my purse, and to non other wight<sup>22</sup>  
Compleyne I, for ye be my lady dere!

I am so sory, now that ye be light;

For certes, but<sup>23</sup> ye make me hevye chere,<sup>24</sup>

Me were as leef be leyd up-on my bere; 5

For whiche un-to your mercy thus I crye:

Beth<sup>25</sup> hevye ageyn, or elles mot I dye!

Now voucheth sauf this day, or<sup>26</sup> hit be  
night,

That I of you the blisful soun may here,

Or see your colour lyk the sonne bright, 10

<sup>13</sup> advise. <sup>14</sup> peace. <sup>15</sup> resides. <sup>16</sup> kick.  
<sup>17</sup> subdue. <sup>18</sup> asks. <sup>19</sup> spirit. <sup>20</sup> cease.  
<sup>21</sup> reward. <sup>22</sup> person. <sup>23</sup> unless. <sup>24</sup> appearance.  
<sup>25</sup> be. <sup>26</sup> before.

That of yelownesse hadde never pere.  
Ye be my lyf, ye be myn hertes stere,<sup>1</sup>  
Queene of comfort and of good companye:  
Beth hevy ageyn, or elles mot I dye!

Now purs, that be to me my lyves light, <sup>15</sup>  
And saveour, as doun<sup>2</sup> in this worlde here,  
Out of this tounne help me through your  
might,

Sin that ye wole nat been my tresorere;  
For I am shave as nye<sup>3</sup> as any frere.<sup>4</sup>  
But yit I pray un-to your curtesye: <sup>20</sup>  
Beth hevy ageyn, or elles mot I dye!

#### LENVOY DE CHAUCER

O conquerour of Brutes Albion!  
Which that by lyne and free eleccioun  
Ben<sup>5</sup> verray king, this song to you I sende;  
And ye, that mowen<sup>6</sup> al myn harm  
amende, <sup>25</sup>  
Have mynde up-on my supplicacioun!

#### ANONYMOUS

##### PIERS THE PLOWMAN

##### *From the PROLOGUE*

In a somer sesun · whon softe was the  
sonne,

I schop<sup>7</sup> me in-to a schroud<sup>8</sup> · a sheep<sup>9</sup>  
as I were;

In habite of an hermite · unholy of werkes,  
Wende<sup>10</sup> I wyde in this world · wondres to  
here.

Bote on a May mornynge · on Malverne  
hulles<sup>11</sup> <sup>5</sup>

Me bi-fel<sup>12</sup> a ferly<sup>13</sup> · of fairy,<sup>14</sup> me thoughte.

I was wery, forwandred,<sup>15</sup> · and went me  
to reste

Under a brod banke · bi a bourne<sup>16</sup> syde,  
And as I lay and leonede<sup>17</sup> · and lokede on  
the watres,

I slumberde in a slepyng · hit sownede<sup>18</sup> so  
murie.<sup>19</sup> <sup>10</sup>

Thenne gon<sup>20</sup> I meeten<sup>21</sup> · a marvelous  
swevene,<sup>22</sup>

That I was in a wilderness · wuste<sup>23</sup> I  
never where;

And as I beheld into the est · an heigh<sup>24</sup>  
to the sonne,

<sup>1</sup> guide. <sup>2</sup> down. <sup>3</sup> close. <sup>4</sup> friar. <sup>5</sup> art.

<sup>6</sup> have power to. <sup>7</sup> clothed. <sup>8</sup> garment.

<sup>9</sup> shepherd. <sup>10</sup> went. <sup>11</sup> hills.

<sup>12</sup> happened. <sup>13</sup> wonder. <sup>14</sup> enchantment.

<sup>15</sup> tired with wandering. <sup>16</sup> brook. <sup>17</sup> leaned.

<sup>18</sup> sounded. <sup>19</sup> merry. <sup>20</sup> did.

<sup>21</sup> dream. <sup>22</sup> dream.

<sup>23</sup> knew. <sup>24</sup> on high.

I sauh<sup>25</sup> a tour on a toft<sup>26</sup> · trielich<sup>27</sup>  
ymaked;<sup>28</sup>

A deop dale bineothe · a dongeon ther-inne,  
With deop dich and derk · and dredful  
of siht.<sup>29</sup> <sup>16</sup>

A feir feld ful of folk · fond I ther bitwene,  
Of alle maner of men · the mene<sup>30</sup> and the  
riche,

Worching<sup>31</sup> and wandringe · as the world  
asketh.<sup>32</sup>

Summe putten hem<sup>33</sup> to the plow · and  
pleiden<sup>34</sup> ful selde,<sup>35</sup> <sup>20</sup>

In setting<sup>36</sup> and in sowyng · swonken<sup>37</sup>  
ful harde,

And wonnen that theos<sup>38</sup> wasturs<sup>39</sup> · in  
glotonye distruen.<sup>40</sup>

And summe putten hem to pruide<sup>41</sup> · ap-  
parayld<sup>42</sup> hem ther-after,

In continuaunce<sup>43</sup> of clothinge · comen dis-  
gised.

To preyere<sup>44</sup> and to penaunce · putten  
hem monye,<sup>45</sup> <sup>25</sup>

For love of ur<sup>46</sup> lorde · lyveden<sup>47</sup> ful streite,  
In hope for to have · hevenriche<sup>48</sup> blisse;

As ances<sup>49</sup> and hermytes · that holdeth  
hem<sup>50</sup> in heore<sup>51</sup> celles,

Coveyte not in cuntre<sup>52</sup> · to cairen<sup>53</sup> aboute,  
For non likerous<sup>54</sup> lyfode<sup>55</sup> · heore licam<sup>56</sup>

to plese. <sup>30</sup>

And summe chosen chaffare<sup>57</sup> · to cheeven<sup>58</sup>  
the better,

As hit semeth to owre siht · that suche  
men thryveth;

And summe murthes<sup>59</sup> to maken · as mun-  
strals cunne,<sup>60</sup>

And get gold with here gle<sup>61</sup> · giltles I trowe.  
Bote japers<sup>62</sup> and jangelers,<sup>63</sup> · Iudas chil-  
dren, <sup>35</sup>

Founden<sup>64</sup> hem fantasies<sup>65</sup> · and foolles  
hem maaden,

And habbeth wit at heor wille<sup>66</sup> · to  
worchen<sup>67</sup> gif hem luste;

That<sup>68</sup> Poul precheth of hem · I dar not  
preoven<sup>69</sup> heere;

<sup>25</sup> saw. <sup>26</sup> cleared space.

<sup>27</sup> made. <sup>28</sup> sight.

<sup>29</sup> working. <sup>30</sup> requires.

<sup>31</sup> played. <sup>32</sup> seldom.

<sup>33</sup> labored. <sup>34</sup> these.

<sup>35</sup> destroy. <sup>36</sup> pride.

<sup>37</sup> outward appearance.

<sup>38</sup> many. <sup>39</sup> our.

<sup>40</sup> happiness of the kingdom of heaven.

<sup>41</sup> nuns. <sup>42</sup> keep themselves.

<sup>43</sup> wander. <sup>44</sup> luxurious.

<sup>45</sup> trade. <sup>46</sup> prosper.

<sup>47</sup> know how.

<sup>48</sup> buffoons. <sup>49</sup> feigned.

<sup>50</sup> at command.

<sup>51</sup> what.

<sup>52</sup> choicely.

<sup>53</sup> poor.

<sup>54</sup> gave themselves.

<sup>55</sup> planting.

<sup>56</sup> wasters.

<sup>57</sup> clothed.

<sup>58</sup> prayer.

<sup>59</sup> lived.

<sup>60</sup> their.

<sup>61</sup> country.

<sup>62</sup> diet.

<sup>63</sup> body.

<sup>64</sup> amusements.

<sup>65</sup> glee.

<sup>66</sup> fools.

<sup>67</sup> tricks.

<sup>68</sup> work if it pleased them.

<sup>69</sup> prove, explain.



*Qui loquitur turpiloquium* · is Luciferes  
hyne.  
Bidders<sup>1</sup> and beggers · faste aboute eoden,<sup>2</sup>  
Til heor bagges and heor belies · weren  
bretful ycrammed;<sup>3</sup> 41  
Feyneden hem<sup>4</sup> for heore foode · foughten  
atte<sup>5</sup> ale;  
In glotonye, God wot, · gon heo<sup>6</sup> to  
bedde,  
And ryseth up with ribaudye<sup>7</sup> · this rober-  
des<sup>8</sup> knaves;  
Sleep and sleuthe · suweth<sup>9</sup> hem evere. 45  
Pilgrimes and palmers · plihten<sup>10</sup> hem  
togedres  
For to seche<sup>11</sup> Saint Jame · and seintes at  
Roome;  
Wenten forth in heore wey · with mony  
wyse tales,  
And hadden leve to lyen · al heore lyf aftir.

\* \* \* \* \*

I fond there freres · all the foure ordres, 55  
Preching the peple · for profyt of heore  
wombes,<sup>12</sup>  
Glosynge<sup>13</sup> the Gospel · as hem<sup>14</sup> good  
liketh,<sup>14</sup>  
For covetyse<sup>15</sup> of copes · construeth<sup>16</sup> hit  
ille;  
For monye<sup>17</sup> of this maistres · mowen<sup>18</sup>  
clothen hem at lyking,<sup>19</sup>  
For moneye<sup>20</sup> and heore marchaundie<sup>21</sup> ·  
meeten oft togedere. 60

\* \* \* \* \*

Ther prechede a pardonere · as<sup>22</sup> he a  
prest were, 65  
And brought forthe a bulle · with bis-  
schopes seles,  
And seide that himself mighte · asoylen<sup>23</sup>  
hem alle  
Of falsnesse and fastinge · and of vowes  
y-broken.  
The lewede<sup>24</sup> men leved<sup>25</sup> him wel · and  
lyked his wordes,  
And comen up knelynge · and cussed<sup>26</sup>  
his bulle; 70  
He bonchede<sup>27</sup> hem with his brevet<sup>28</sup> · and  
blered heore eyen,<sup>29</sup>

<sup>1</sup> beggars. <sup>2</sup> went. <sup>3</sup> crammed. <sup>4</sup> shammed.  
<sup>5</sup> at the. <sup>6</sup> they. <sup>7</sup> rihaldry. <sup>8</sup> these robber.  
<sup>9</sup> follow. <sup>10</sup> plighted.  
<sup>11</sup> seek. <sup>12</sup> bellies. <sup>13</sup> interpreting.  
<sup>14</sup> as it pleased them. <sup>15</sup> covetousness. <sup>16</sup> construe.  
<sup>17</sup> many. <sup>18</sup> may. <sup>19</sup> as they please.  
<sup>20</sup> money. <sup>21</sup> merchandise. <sup>22</sup> as if. <sup>23</sup> shrive.  
<sup>24</sup> ignorant. <sup>25</sup> believed. <sup>26</sup> kissed.  
<sup>27</sup> banged. <sup>28</sup> letter of indulgence. <sup>29</sup> eyes.

And rauhte<sup>30</sup> with his ragemon<sup>31</sup> · ringes  
and broches.  
Thus ye giveth oure<sup>32</sup> gold · glotonye to  
helpen,  
And leveth hit to losels<sup>33</sup> · that lecherie  
haunten.<sup>34</sup>  
Weore the bisschop y-blessed · and worth  
bothe his eres,<sup>35</sup> 75  
His seel shulde not be sent · to deceyve  
the peple.  
Ac<sup>37</sup> hit is not bi<sup>36</sup> the bisschop · that  
the boye precheth;  
Bote<sup>37</sup> the parisch prest and he · parten  
the selver  
That the poraille<sup>38</sup> of the parisch · schold  
have yif thei nere.<sup>39</sup>

## ANONYMOUS

## NOAH'S FLOOD

THE WATERLEADERS AND DRAWERS  
OF DEE

*First God, sitting in some high place, or in  
clouds, if it can be done, speaks to Noah,  
standing with all his family outside the  
ark.*

GOD. I, God, that all the world have  
wrought,  
Heaven and earth, and all of nought,  
I see my people in deed and thought  
Are foully set in sin.  
My spirit shall not remain in any man 5  
That through fleshly liking is my fone,<sup>40</sup>  
But till six score years be gone,  
To look if they will blynne.<sup>41</sup>

Man that I made I will destroy,  
Beast, man, and fowl that fly, 10  
For on earth they do me annoy,  
The folk that are thereon;  
It harms me so hurtfully,  
The malice now that does multiply,  
That sore it grieveth me inwardly 15  
That ever I made man.

Therefore, Noah, my servant free,  
That righteous man art, as I see,  
A ship soon thou shalt make thee  
Of trees dry and light; 20

<sup>30</sup> reached, got. <sup>31</sup> bull. <sup>32</sup> your.  
<sup>33</sup> rascals. <sup>34</sup> practise. <sup>35</sup> ears.  
<sup>36</sup> all the fault of. <sup>37</sup> but.  
<sup>38</sup> poor people. <sup>39</sup> if it were not for them.  
<sup>40</sup> foe. <sup>41</sup> cease.

Little chambers therein do thou make,  
And binding pitch also do thou take:  
Within and without do thou not slake<sup>1</sup>  
To annoint it with all thy might.

Three hundred cubits it shall be long, 25  
And fifty of breadth, to make it strong,  
Of height fifty, the measure do thou  
fonge:<sup>2</sup>

Thus measure it about.  
One window work by thy wit,  
One cubit of length and breadth make it; 30  
Upon the side a door shall sit,  
For to come in and out.

Eating places do thou make also,  
Three roofed chambers, one or two,  
For with water I think to flow<sup>3</sup> 35  
Man that I did make;  
Destroyed all the world shall be,  
Save thou, thy wife, thy sons three,  
And all their wives also with thee,  
Shall saved be for their sake. 40

NOAH. Ah, Lord, I thank thee loud and  
still,  
That to me art in such will,  
And sparest me and my house to spill,<sup>4</sup>  
As now I soothly find;  
Thy bidding, Lord, I shall fulfil, 45  
And never more thee grieve nor grill,<sup>5</sup>  
That such grace hast sent me till,  
Among all mankind.

Have done, you men and women all!  
Help, for aught that may befall, 50  
To make this ship, chamber and hall,  
As God hath bidden us do.  
SHEM. Father, I am already bowne:<sup>6</sup>  
An axe I have, by my crown,  
As sharp as any in all this town, 55  
For to go thereto.

HAM. I have a hatchet wonder keen  
To bite well, as may be seen;  
A better ground, as I ween,  
Is not in all this town. 60

JAPHET. And I can well make a pin,  
And with this hammer knock it in;  
Go and work without more din,  
And I am ready bowne.

NOAH'S WIFE. And we shall bring timber  
too, 65

For we may nothing else do:  
Women be weak to undergo  
Any great travail.

SHEM'S WIFE. Here is a good hackstock,<sup>7</sup>  
On this you may hew and knock; 70  
Shall none be idle in this flock,  
Nor now may no man fail.

HAM'S WIFE. And I will go to gather  
slich<sup>8</sup>

The ship for to clean and pitch:  
Annointed it must be every stitch,<sup>9</sup> 75  
Board, tree and pin.

JAPHET'S WIFE. And I will gather chips  
here  
To make a fire for you in fere,<sup>10</sup>  
And for to dight<sup>11</sup> your dinner  
Against you come in. 80

*Then they make signs as though they were  
working with various implements.*

NOAH. Now in the name of God I will  
begin  
To make the ship that we shall go in,  
That we be ready for to swim  
At the coming of the flood:  
These boards I join here together 85  
To keep us safe from the weather,  
That we may row both hither and thither,  
And safe be from this flood.

Of this tree will I make the mast,  
Tied with cables that will last, 90  
With a sailyard for each blast,  
And each thing in their kind;  
With topcastle and bowsprit,  
With cords and ropes I have all meet  
To sail forth at the next weete:<sup>12</sup> 95  
This ship is at an end.

*Then Noah and all his family again make  
signs of working with various imple-  
ments.*

Wife, in this castle we shall be kept;  
My children and thou I would in leapt.  
NOAH'S WIFE. In faith, Noah, I had as  
lief thou slept.  
For all thy frankish fare, 100

<sup>1</sup> be not slack.  
<sup>4</sup> destroy.

<sup>2</sup> take.  
<sup>5</sup> vex.

<sup>3</sup> flood.  
<sup>6</sup> prepared.

<sup>7</sup> chopping-block.  
<sup>10</sup> all together.

<sup>8</sup> pitch.  
<sup>11</sup> prepare.

<sup>9</sup> stick.  
<sup>12</sup> wet weather.

I will not do after thy rede.<sup>1</sup>

NOAH. Good wife, do now as I thee bid.

NOAH'S WIFE. By Christ! not ere I see  
more need,

Though thou stand all the day and stare.

NOAH. Lord, that women be crabbed aye,  
And never are meek, that dare I say; 106

This is well seen by me today

In witness of you each one.

Good wife, let be all this bere<sup>2</sup>

That thou makest in this place here, 110

For all they ween thou art master—

And so thou art, by St. John!

GOD. Noah, take thou thy company,  
And in the ship hie that you be,

For none so righteous man to me 115

Is now on earth living.

Of clean beasts do thou with thee take

Seven and seven, ere thou slake,

He and she, make to make,<sup>3</sup>  
Quickly in do thou bring. 120

Of beasts unclean, two and two,

Male and female, without mo;<sup>4</sup>

Of clean fowls seven also,

The he and she together;

Of fowls unclean, two and no more, 125

As I of beasts said before,

That shall be saved through my lore,

Against I send the weather.

Of all meats that must be eaten

Into the ship look there be gotten, 130

For that no way may be forgotten,

And do all this bydene,<sup>5</sup>

To sustain man and beast therein,

Aye till this water cease and blynne.

This world is filled full of sin, 135

And that is now well seen.

Seven days be yet coming,

You shall have space them in to bring;

After that is my liking

Mankind for to annoy: 140

Forty days and forty nights

Rain shall fall for their unright,

And what I have made through my  
mights,

Now think I to destroy.

NOAH. Lord, at your bidding I am bayne;<sup>6</sup>  
Since none other your grace will gain, 146  
It will I fulfil fain,

For gracious I thee find.

A hundred winters and twenty  
This ship making tarried have I, 150

If through amendment any mercy

Would fall unto mankind.

Have done, you men and women all!

Hie you, lest this water fall.

That each beast were in his stall, 155

And into the ship brought!

Of clean beasts seven shall be,

Of unclean two, this God bade me.

This flood is nigh, well may we see;

Therefore tarry you not. 160

*Then Noah shall enter the ark, and his  
family shall exhibit and name all the  
animals depicted on sheets of parch-  
ment, and after each one has spoken his  
part, he shall go into the ark, except  
Noah's wife. The animals depicted  
ought to correspond to the descriptions;  
and thus let the first son begin.*

SHEM. Sir, here are lions, leopards in,

Horses, mares, oxen, and swine,

Goats, calves, sheep, and kine,

Here sitting thou mayst see.

HAM. Camels, asses, men may find, 165

Buck, doe, hart, and hind,

And beasts of all manner of kind

Here be, as thinks me.

JAPHET. Take here cats, and dogs too,

Otter, fox, fulmart<sup>7</sup> also, 170

Hares hopping gaily can go,

Have cowle here for to eat.

NOAH'S WIFE. And here are bears, wolves  
set,

Apes, owls, marmoset,

Weasels, squirrels, and ferret; 175

Here they eat their meat.

SHEM'S WIFE. Yet more beasts are in this  
house:

Here cats make it full crowse,<sup>8</sup>

Here a rat, here a mouse,

They stand nigh together. 180

<sup>1</sup> counsel.

<sup>2</sup> noise.

<sup>3</sup> mate.

<sup>4</sup> more.

<sup>6</sup> quickly.

<sup>6</sup> ready.

<sup>7</sup> skunk.

<sup>8</sup> jolly.

HAM'S WIFE. And here are fowls, less and more:

Hérons, cranes, and bittour,<sup>1</sup>  
Swans, peacocks; and them before  
Meat for this weather.

JAPHET'S WIFE. Here are cocks, kites,  
crows, 185

Rooks, ravens, many rows;  
Ducks, curlews: whoever knows  
Each one in his kind?

And here are doves, ducks, drakes,  
Redshanks, running through the lakes; 190  
And each fowl that language makes  
In this ship men may find.

NOAH. Wife, come in! why standest thou here?

Thou art ever froward, that dare I swear.  
Come in, on God's half!<sup>2</sup> time it were, 195  
For fear lest that we drown.

NOAH'S WIFE. Yea, sir, set up your sail,  
And row forth with evil hail!  
For without any fail  
I will not out of this town. 200

Unless I have my gossips every one  
One foot further I will not gone;<sup>3</sup>  
They shall not drown, by St. John!  
If I may save their life!  
They loved me full well, by Christ! 205  
Unless thou wilt let them in thy chest,  
Row forth, Noah, whither thou list,  
And get thee a new wife.

NOAH. Shem, son, lo! thy mother is  
wraw:<sup>4</sup>

Forsooth, such another I do not know! 210  
SHEM. Father, I shall fetch her in, I  
trow,

Without any fail.  
Mother, my father after thee sent,  
And bids thee into yonder ship wend.  
Look up and see the wind, 215  
For we be ready to sail.

NOAH'S WIFE. Son, go again to him and  
say

I will not come therein today.

NOAH. Come in, wife, in twenty devils'  
way!

Or else stand there without. 220

HAM. Shall we all fetch her in?

NOAH. Yea, sons, in Christ's blessing  
and mine!

I would you hied you betime,  
For of this flood I am in doubt.<sup>5</sup>

THE GOOD GOSSIPS. [*They sing.*]  
The flood comes in full fleeting fast, 225  
On every side it spreadeth full far;  
For fear of drowning I am aghast,  
Good gossip, let us draw near.  
And let us drink ere we depart,  
For oftentimes we have done so; 230  
For at a draught thou drink'st a quart,  
And so will I do, ere I go.

JAPHET. Mother, we pray you altogether,  
For we are here, your own children,  
Come into the ship for fear of the weather,  
For his love that you bought. 236

NOAH'S WIFE. That will I not for all your  
call,  
Unless I have my gossips all.  
SHEM. In faith, mother, yet you shall,  
Whether you will or not! 240  
[*Then she will go.*]

NOAH. Welcome, wife, into this boat!

NOAH'S WIFE. And have thou that for  
thy mote!<sup>6</sup>

[*She deals Noah a blow.*]

NOAH. Aha, marry, this is hot!  
It is good to be still.  
Ah, children, methinks my boat removes!  
Our tarrying here hugely me grieves; 246  
Over the land the water spreads—  
God do as he will!

Ah, great God that art so good,  
He that works not thy will is wood?<sup>7</sup> 250  
Now all this world is in a flood,  
As I see well in sight;  
This window I will shut anon,  
And into my chamber will I gone,  
Till this water, so great one, 255  
Be slakèd through thy might.

*Then let Noah shut the window of the ark,  
and let them, remaining within for a  
short time, sing the psalm "Save me,  
O God;" then let Noah open the win-  
dow and look around.*

<sup>1</sup> bittorn.

<sup>3</sup> go—an infinitive.

<sup>2</sup> for God's sake.

<sup>4</sup> angry.

<sup>5</sup> fear.

<sup>6</sup> chatter.

<sup>7</sup> mad.

Now forty days are fully gone.  
 Send a raven I will anon,  
 To see if anywhere, earth, tree, or stone,  
 Be dry in any place; 260  
 And if this fowl come not again,  
 It is a sign, sooth to sayne,<sup>1</sup>  
 That dry it is on hill or plain,  
 And God hath done some grace.

*Then let him send out the raven, and taking  
 a dove in his hands, let him speak.*

Ah, Lord, wherever this raven be, 265  
 Somewhere is dry, well I see.  
 But yet a dove, by my loyalty,  
 After I will send.

Thou wilt turn again to me,  
 \* \* \* \* \*  
 For of all fowls that may fly, 270  
 Thou art most meek and hend.<sup>2</sup>

*Then he shall put forth the dove, and there  
 shall be on the ship another dove bearing  
 an olive branch in her mouth, which  
 someone shall let down from the mast  
 by a cord into Noah's hand, and  
 afterwards let Noah speak.*

Ah, Lord, blessed be thou aye,  
 That me hast comforted thus today!  
 By this sight I may well say  
 This flood begins to cease: 275  
 My sweet dove to me brought has  
 A branch of olive from some place;  
 This betokeneth God has done us some  
 grace,  
 And is a sign of peace.

Ah, Lord, honored may thou be! 280  
 All earth dries now, I see,  
 But yet till thou commandest me,  
 Hence will I not hie.  
 All this water is away;  
 Therefore as soon as I may, 285  
 Sacrifice I shall do in fay<sup>3</sup>  
 To thee devoutly.

GOD. Noah, take thy wife anon,  
 And thy children every one;  
 Out of the ship thou shalt gone 290  
 And they all with thee;

Beasts and all that can fly  
 Out anon they shall hie,  
 On earth to grow and multiply;  
 I will that it so be. 295

NOAH. Lord, I thank thee, through thy  
 might,  
 Thy bidding shall be done in hight,<sup>4</sup>  
 And as fast as I may dight  
 I will do thee honor,  
 And to thee offer sacrifice. 300  
 Therefore comes in all wise,  
 For of these beasts that be his  
 Offer I will this store.

*Then coming out of the ark with all his  
 family Noah shall take his animals  
 and fowls and make an offering, and  
 sacrifice.*

Lord God in majesty,  
 That such grace hast granted me 305  
 Where all was lost, safe to be,  
 Therefore now I am bowne,  
 My wife, my children, my company,  
 With sacrifice to honor thee,  
 With beasts, fowls, as thou mayst see, 310  
 Which I offer here right soon.

GOD. Noah, to me thou art full able,<sup>5</sup>  
 And thy sacrifice acceptable,  
 For I have found thee true and stable;  
 On thee must I now mind.<sup>6</sup> 315  
 Curse earth will I no more  
 For man's sin that grieves me sore,  
 For of youth man full yore  
 Has been inclined to sin.

You shall now grow and multiply, 320  
 And earth again you shall edify;  
 Each beast and fowl that may fly  
 Shall be afraid of you;  
 And fish in sea that may flytte<sup>7</sup>  
 Shall sustain you, I you behite,<sup>8</sup> 325  
 To eat of them do not let,<sup>9</sup>  
 That clean be you may know.

Whereas you have eaten before  
 Grass and roots since you were born,  
 Of clean beasts, less and more, 330  
 I give you leave to eat;

<sup>1</sup> say.<sup>2</sup> gentle.<sup>3</sup> faith.<sup>4</sup> haste.  
<sup>7</sup> swim.<sup>5</sup> pleasing.  
<sup>8</sup> promise.<sup>6</sup> think.  
<sup>9</sup> hesitate.

Save blood and flesh both in fere<sup>1</sup>  
 Of wrong dead carrion that is here:  
 Eat not of that in no manner,  
 For that aye shall you let.<sup>2</sup> 335

Manslaughter also you shall flee,  
 For that is not pleasant to me.  
 That sheds blood, he or she,  
 Anywhere amongst mankind,  
 That blood foully shed shall be, 340  
 And vengeance have that men shall see.  
 Therefore beware now all ye,  
 You fall not in that sin.

A foreword<sup>3</sup> now with thee I make,  
 And all thy seed for thy sake, 345  
 From such vengeance for to slake,  
 For now I have my will;  
 Here I promise thee a hest:<sup>4</sup>  
 That man, woman, fowl nor beast  
 With water, while the world shall last, 350  
 I will no more spill.<sup>5</sup>

My bow between you and me  
 In the firmament shall be,  
 For very token that you may see  
 That such vengeance shall cease; 355  
 That man nor woman shall never more  
 Be wasted by water, as before;  
 But for sin, that grieveth me sore,  
 Therefore this vengeance was.

Where clouds in the welkin been<sup>6</sup> 360  
 That same bow shall be seen,  
 In token that my wrath and teen<sup>7</sup>  
 Shall never thus wreaked be;  
 The string is turned toward you,  
 And toward me is bent the bow, 365  
 That such weather shall never show,  
 And this promise I thee.

My blessing now I give thee here,  
 To thee, Noah, my servant dear,  
 For vengeance shall no more appear. 370  
 And now, farewell, my darling dear.

## THE ENGLISH AND SCOTTISH POPULAR BALLADS

### EDWARD

1. "Why dois your brand sae drap wi  
 bluid,

Edward, Edward.

<sup>1</sup> together.

<sup>4</sup> assurance.

<sup>2</sup> leave alone.

<sup>6</sup> destroy.

<sup>6</sup> be.

<sup>3</sup> covenant.

<sup>7</sup> anger.

Why dois your brand sae drap wi  
 bluid,  
 And why sae sad gang yee O?"  
 "O I hae killed my hauke sae guid,  
 Mither, mither,  
 O I hae killed my hauke sae guid,  
 And I had nae mair bot<sup>8</sup> hee O."

2. "Your haukis bluid was nevir sae reid,  
 Edward, Edward,  
 Your haukis bluid was nevir sae reid,  
 My deir son I tell thee O."  
 "O I hae killed my reid-roan steid,  
 Mither, mither,  
 O I hae killed my reid-roan steid,  
 That erst was sae fair and frie O."

3. "Your steid was auld, and ye hae got  
 mair,  
 Edward, Edward,  
 Your steid was auld, and ye hae got  
 mair,  
 Sum other dule<sup>9</sup> ye drie<sup>10</sup> O."  
 "O I hae killed my fadir deir,  
 Mither, mither,  
 O I hae killed my fadir deir,  
 Alas, and wae is mee O!"

4. "And whatten penance wul ye drie for  
 that,  
 Edward, Edward,  
 And whatten penance will ye drie for  
 that?  
 My deir son, now tell me O."  
 "Ile set my feit in yonder boat,  
 Mither, mither,  
 Ile set my feit in yonder boat,  
 And Ile fare ovir the sea O."

5. "And what wul ye doe wi your towirs  
 and your ha,  
 Edward, Edward?  
 And what wul ye doe wi your towirs  
 and your ha,  
 That were sae fair to see O?"  
 "Ile let thame stand tul they doun fa,  
 Mither, mither,  
 Ile let thame stand tul they doun fa,  
 For here nevir mair maun<sup>11</sup> I bee O."

6. "And what wul ye leive to your bairns  
 and your wife,  
 Edward, Edward?

<sup>8</sup> but.

<sup>9</sup> grief.

<sup>10</sup> suffer.

<sup>11</sup> must.

And what wul ye leive to your bairns  
and your wife,  
Whan ye gang ovr the sea O?"  
"The warldis room, late them beg  
thrae<sup>1</sup> life,

Mither, mither,  
The warldis room, late them beg thrae  
life,  
For thame nevir mair wul I see O."

7. "And what wul ye leive to your ain  
mither deir,

Edward, Edward?  
And what wul ye leive to your ain  
mither deir?  
My deir son, now tell me O."  
"The curse of hell frae me sall ye beir,  
Mither, mither,  
The curse of hell frae me sall ye beir,  
Sic counseils ye gave to me O."

## KEMP OWYNE

1. Her mother died when she was young,  
Which gave her cause to make great  
moan;  
Her father married the warst woman  
That ever lived in Christendom.
2. She servèd her with foot and hand,  
In every thing that she could dee,<sup>2</sup>  
Till once, in an unlucky time,  
She threw her in ower Craigy's sea.
3. Says, "Lie you there, dove Isabel,  
And all my sorrows lie with thee;  
Till Kemp Owyne come over the sea,  
And borrow<sup>3</sup> you with kisses three  
Let all the warld do what they will,  
Oh borrowed shall you never be!"
4. Her breath grew strang, her hair grew  
lang,  
And twisted thrice about the tree,  
And all the people, far and near,  
Thought that a savage beast was  
she.
5. These news did come to Kemp Owyne,  
Where he lived, far beyond the sea;  
He hasted him to Craigy's sea,  
And on the savage beast lookd he.

6. Her breath was strang, her hair was  
lang,  
And twisted was about the tree,  
And with a swing she came about:  
"Come to Craigy's sea, and kiss  
with me.

7. "Here is a royal belt," she cried,  
"That I have found in the green sea;  
And while your body it is on,  
Drawn shall your blood never be;  
But if you touch me, tail or fin,  
I vow my belt your death shall be."

8. He stepped in, gave her a kiss,  
The royal belt he brought him wi;  
Her breath was strang, her hair was  
lang,  
And twisted twice about the tree,  
And with a swing she came about:  
"Come to Craigy's sea, and kiss  
with me.

9. "Here is a royal ring," she said,  
"That I have found in the green sea;  
And while your finger it is on,  
Drawn shall your blood never be;  
But if you touch me, tail or fin,  
I swear my ring your death shall be."

10. He stepped in, gave her a kiss,  
The royal ring he brought him wi;  
Her breath was strang, her hair was  
lang,  
And twisted ance about the tree,  
And with a swing she came about:  
"Come to Craigy's sea, and kiss  
with me.

11. "Here is a royal brand," she said,  
"That I have found in the green sea;  
And while your body it is on,  
Drawn shall your blood never be;  
But if you touch me, tail or fin,  
I swear my brand your death shall  
be."

12. He stepped in, gave her a kiss,  
The royal brand he brought him wi;  
Her breath was sweet, her hair grew  
short,  
And twisted nane about the tree,  
And smilingly she came about,  
As fair a woman as fair could be.

<sup>1</sup> through.<sup>2</sup> do.<sup>3</sup> rescue.

## SIR PATRICK SPENS

1. The king sits in Dumferling toun,  
Drinking the blude-reid wine:  
"O whar will I get guid sailor,  
To sail this schip of mine?"
2. Up and spak an eldern knight,  
Sat at the kings richt kne:  
"Sir Patrick Spence is the best sailor,  
That sails upon the se."
3. The king has wrytten a braid letter,  
And signd it wi his hand,  
And sent it to Sir Patrick Spence,  
Was walking on the sand.
4. The first line that Sir Patrick red,  
A loud lauch lauchèd he;  
The next line that Sir Patrick red,  
The teir blinded his ee.
5. "O wha is this has don this deid,  
This ill deid don to me,  
To send me out this time o' the yeir,  
To sail upon the se!"
6. "Mak hast, mak haste, my mirry men  
all,  
Our guid schip sails the morne:"  
"O say na sae, my master deir,  
For I feir a deadlie storme."
7. "Late, late yestreen I saw the new  
moone,  
Wi the auld moone in hir arme,  
And I feir, I feir, my deir master,  
That we will cum to harme."
8. O our Scots nobles wer richt laith  
To weet their cork-heild schoone;  
Bot lang owre a' the play wer playd,  
Thair hats they swam aboone.<sup>1</sup>
9. O lang, lang may their ladies sit,  
Wi thair fans into their hand,  
Or eir<sup>2</sup> they se Sir Patrick Spence  
Cum sailing to the land.
10. O lang, lang may the ladies stand,  
Wi thair gold kems in their hair,  
Waiting for thair ain deir lords,  
For they'll se thame na mair.

<sup>1</sup> above.<sup>2</sup> before.

11. Haf owre, haf owre to Aberdour,  
It's fiftie fadom deip,  
And thair lies guid Sir Patrick Spence,  
Wi the Scots lords at his feit.

## THE WIFE OF USHER'S WELL

1. There lived a wife at Usher's Well,  
And a wealthy wife was she;  
She had three stout and stalwart sons,  
And sent them oer the sea.
2. They hadna been a week from her,  
A week but barely ane,  
When word came to the carline<sup>3</sup> wife  
That her three sons were gane.
3. They hadna been a week from her,  
A week but barely three,  
When word came to the carlin wife  
That her sons she'd never see.
4. "I wish the wind may never cease,  
Nor fashes<sup>4</sup> in the flood,  
Till my three sons come hame to me,  
In earthly flesh and blood."
5. It fell about the Martinmass,  
When nights are lang and mirk,<sup>5</sup>  
The carlin wife's three sons came hame,  
And their hats were o the birk.<sup>6</sup>
6. It neither grew in syke<sup>7</sup> nor ditch,  
Nor yet in ony sheugh,<sup>8</sup>  
But at the gates o Paradise,  
That birk grew fair enugh.  
\* \* \* \* \*
7. "Blow up the fire, my maidens,  
Bring water from the well;  
For a' my house shall feast this night,  
Since my three sons are well."
8. And she has made to them a bed,  
She's made it large and wide,  
And she's taen her mantle her about  
Sat down at the bed-side.  
\* \* \* \* \*
9. Up then crew the red, red cock,  
And up and crew the gray;  
The eldest to the youngest said,  
" 'Tis time we were away."

<sup>3</sup> peasant. <sup>4</sup> storms. <sup>5</sup> dark. <sup>6</sup> birch. <sup>7</sup> trench. <sup>8</sup> furrow.



10. The cock he hadna craw'd but once,  
And clappd his wings at a',  
When the youngest to the eldest said,  
"Brother, we must awa.
11. "The cock doth craw, the day doth  
daw,  
The channerin<sup>1</sup> worm doth chide;  
Gin<sup>2</sup> we be mist out o our place,  
A sair pain we maun bide.
12. "Fare ye weel, my mother dear!  
Fareweel to barn and byre!<sup>3</sup>  
And fare ye weel, the bonny lass  
That kindles my mother's fire!"

### ROBIN HOOD AND GUY OF GISBORNE

1. When shawes<sup>4</sup> beene sheene,<sup>5</sup> and  
shradd<sup>6</sup> full fayre,  
And leeves both large and long,  
Itt is merry, walking in the fayre  
fforrest,  
To heare the small birds song.
2. The woodweele<sup>7</sup> sang, and wold not  
cease,  
Amongst the leaves a lyne:<sup>8</sup>  
And it is by two wight<sup>9</sup> yeomen,  
By deare God, that I meane.  
\* \* \* \* \*
3. "Me thought they did mee beate  
and binde,  
And tooke my bowe mee free;  
If I bee Robin alive in this lande,  
I'll be wrocken<sup>10</sup> on both them  
towe."
4. "Sweavens<sup>11</sup> are swift, master," quoth  
John,  
"As the wind that blowes ore a hill;  
Ffor if itt be never soe lowde this  
night,  
To-morrow it may be still."
5. "Buske<sup>12</sup> yee, bowne<sup>13</sup> yee, my merry  
men all,  
Ffor John shall goe with mee;  
For I'll goe seeke yond wight yeomen  
In greenwood where the<sup>14</sup> bee."
6. The cast on their gowne of greene,  
A shooting gone are they,  
Untill they came to the merry green-  
wood,  
Where they had gladdest bee;  
There were they ware of [a] wight  
yeoman,  
His body leaned to a tree.
7. A sword and a dagger he wore by his  
side,  
Had beene many a man's bane,  
And he was cladd in his capull-hyde,<sup>15</sup>  
Topp, and tayle, and mayne.
8. "Stand you still, master," quoth  
Litle John,  
"Under this trusty tree,  
And I will goe to yond wight yeoman,  
To know his meaning trulye."
9. "A, John, by me thou setts noe store,  
And that's a ffarley<sup>16</sup> thinge;  
How oft send I my men beefore,  
And tarry my-selfe behinde?"
10. "It is noe cunning a knave to ken,  
And a man but heare him speake;  
And itt were not for bursting of my  
bowe,  
John, I wold thy head breake."
11. But often words they breeden bale;<sup>17</sup>  
That parted Robin and John;  
John is gone to Barn[e]sdale,  
The gates<sup>18</sup> he knowes eche one.
12. And when hee came to Barnesdale,  
Great heavynesse there hee hadd;  
He ffound two of his fellowes  
Were slaine both in a slade,<sup>19</sup>
13. And Scarlett a-ffoote flyinge was,  
Over stockes and stone,  
For the sheriffe with seven score men  
Fast after him is gone.
14. "Yett one shoote I'll shoote," sayes  
Litle John,  
"With Crist his might and mayne;  
I'll make yond fellow that flyes soe  
fast  
To be both glad and ffaine."

<sup>1</sup> impatient.<sup>2</sup> if.<sup>3</sup> stable.<sup>4</sup> thickets.<sup>5</sup> beautiful.<sup>6</sup> corpses.<sup>7</sup> woodlark.<sup>8</sup> of Linn ("a stock ballad locality").<sup>9</sup> sturdy.<sup>10</sup> avenged.<sup>11</sup> dreams.<sup>12</sup> make ready.<sup>13</sup> dress yourselves.<sup>14</sup> they.<sup>15</sup> horse-hide. <sup>16</sup> wonderful. <sup>17</sup> evil. <sup>18</sup> ways. <sup>19</sup> valley.

15. John bent up a good veiwe<sup>1</sup> bow,  
And ffitteled<sup>2</sup> him to shoote;  
The bow was made of a tender boughe,  
And fell downe to his foote.
16. "Woe worth thee, wicked wood," sayd  
Litle John,  
"That ere thou grew on a tree!  
Ffor this day thou art my bale,  
My boote<sup>3</sup> when thou shold bee!"
17. This shoote it was but looselye shott,  
The arrowe flew in vaine,  
And it mett one of the sheriffes men;  
Good William a Trent was slaine.
18. It had beene better for William a  
Trent  
To hange upon a gallowe  
Then for to lye in the greenwoode,  
There slaine with an arrowe.
19. And it is sayd, when men be mett,  
Six can doe more then three:  
And they have tane Litle John,  
And bound him ffast to a tree.
20. "Thou shalt be drawn by dale and  
downe," quoth the sheriffe,  
"And hanged hye on a hill;"  
"But thou may ffayle," quoth Litle  
John,  
"If itt be Christ's owne will."
21. Let us leave talking of Litle John,  
For hee is bound fast to a tree,  
And talke of Guy and Robin Hood  
In the green woode where they bee.
22. How these two yeomen together they  
mett,  
Under the leaves of lyne,  
To see what marchandise<sup>4</sup> they made  
Even at that same time.
23. "Good morrow, good fellow," quoth  
Sir Guy;  
"Good morrow, good ffellow," quoth  
hee;  
"Methinkes by this bow thou beares  
in thy hand,  
A good archer thou seems to bee."
24. "I am wilfull of my way," quoth Sir  
Guye,  
"And of my morning tyde:"  
"I'll lead thee through the wood,"  
quoth Robin,  
"Good ffellow, I'll be thy guide."
25. "I seeke an outlaw," quoth Sir Guye,  
"Men call him Robin Hood;  
I had rather meet with him upon a day  
Than forty pound of golde."
26. "If you tow mett, itt wold be seene  
whether were better  
Afore yee did part awaye;  
Let us some other pastime find,  
Good ffellow, I thee pray.
27. "Let us some other masteryes make,  
And wee will walke in the woods  
even;  
Wee may chance mee[t] with Robin  
Hooode  
Att some unsett steven."<sup>5</sup>
28. They cutt them downe the summer  
shroggs<sup>6</sup>  
Which grew both under a bryar,  
And sett them three score rood in  
twin,<sup>7</sup>  
To shoote the prickes full neare.
29. "Leade on, good ffellow," sayd Sir  
Guye,  
"Lead on, I doe bidd thee:"  
"Nay, by my faith," quoth Robin  
Hood,  
"The leader thou shalt bee."
30. The first good shoot that Robin ledd,  
Did not shoote an inch the pricke  
ffroe;  
Guy was an archer good enough,  
But he cold neere shoote soe.
31. The second shoote Sir Guy shott,  
He shott within the garlande;  
But Robin Hooode shott it better than  
hee,  
For he clove the good pricke-  
wande.

<sup>1</sup> yew.<sup>2</sup> made ready.<sup>3</sup> help.<sup>4</sup> dealing.<sup>5</sup> time not fixed.<sup>6</sup> rods.<sup>7</sup> apart.

32. "Gods blessing on thy heart!" sayes  
Guye,  
"Goode ffellow, thy shooting is  
goode;  
For an thy hart be as good as thy  
hands,  
Thou were better than Robin Hood.
33. "Tell me thy name, good ffellow,"  
quoth Guy,  
"Under the leaves of lyne:"  
"Nay, by my faith," quoth good  
Robin,  
"Till thou have told me thine."
34. "I dwell by dale and downe," quoth  
Guye,  
"And I have done many a curst  
turne;  
And he that calles me by my right  
name,  
Calles me Guye of good Gysborne."
35. "My dwelling is in the wood," sayes  
Robin;  
"By thee I set right nought;  
My name is Robin Hood of Barnes-  
dale,  
A ffellow thou has long sought."
36. He that had neither beene a kithe nor  
kin  
Might have seene a full fayre sight,  
To see how together these yeomen  
went,  
With blades both browne and  
bright;
37. To have seene how these yeomen to-  
gether foug[ht]  
Two howers of a summer's day;  
Itt was neither Guy nor Robin Hood  
That fittled<sup>1</sup> them to flye away.
38. Robin was reacheles on<sup>2</sup> a route,  
And stumbled at that tyde,  
And Guy was quicke and nimble  
with-all,  
And hitt him ore the left side.
39. "Ah, deere Lady!" sayd Robin  
Hooede,  
"Thou art both mother and may!<sup>3</sup>  
I thinke it was never mans destinye  
To dye before his day."
40. Robin thought on Our Lady deere,  
And soone leapt up againe,  
And thus he came with an awkwarde<sup>4</sup>  
stroke;  
Good Sir Guy hee has slayne.
41. He tooke Sir Guys head by the hayre,  
And sticked itt on his bowes end:  
"Thou hast beene traytor all thy liffe,  
Which thing must have an ende."
42. Robin pulled forth an Irish kniffe,  
And nicked Sir Guy in the fface,  
That hee was never on a woman borne  
Cold tell who Sir Guye was.
43. Saies, "Lye there, lye there, good Sir  
Guye,  
And with me be not wrothe;  
If thou have had the worse stroakes at  
my hand,  
Thou shalt have the better cloathe."
44. Robin did off his gowne of greene,  
Sir Guye hee did it throwe;  
And hee put on that capull-hyde  
That cladd him topp to toe.
45. "The bowe, the arrowes, and litle  
horne,  
And with me now I'll beare;  
For now I will goe to Barne[s]dale,  
To see how my men doe flare."
46. Robin sette Guyes horne to his mouth,  
A lowd blast in it he did blow;  
That beheard the sheriffe of Notting-  
ham,  
As he leaned under a lowe.<sup>5</sup>
47. "Hearken! hearken!" sayd the sheriffe,  
"I heard noe tydings but good;  
For yonder I heare Sir Guyes horne  
blowe,  
For he hath slaine Robin Hooede.
48. "For yonder I heare Sir Guyes horne  
blow,  
Itt blowes soe well in tyde,  
For yonder comes that wighty yeo-  
man,  
Cladd in his capull-hyde.

<sup>1</sup> prepared.<sup>2</sup> careless of.<sup>3</sup> maid.<sup>4</sup> backhanded.<sup>5</sup> hill.

49. "Come hither, thou good Sir Guy,  
Aske of mee what thou wilt have:"  
"I'le none of thy gold," sayes Robin  
Hood,  
"Nor I'le none of itt have.
50. "But now I have slaine the master,"  
he sayd,  
"Let me goe strike the knave;  
This is all the reward I aske,  
Nor noe other will I have."
51. "Thou art a madman," said the  
shiriffe,  
"Thou sholdest have had a knights  
flee;  
Seeing thy asking [hath] beene soe  
badd,  
Well granted it shall be."
52. But Litle John heard his master  
speake,  
Well he knew that was his steven;<sup>1</sup>  
"Now shall I be loset," quoth Litle  
John,  
"With Christ's might in heaven."
53. But Robin hee hyed him towards Litle  
John,  
Hee thought hee wold loose him  
belive;<sup>2</sup>  
The sheriffe and all his companye  
Fast after him did drive.
54. "Stand abacke! stand abacke!" sayd  
Robin;  
"Why draw you mee soe neere?  
Itt was never the use in our countrie  
One's shrift another shold heere."
55. But Robin pulled forth an Irysh kniffe,  
And losed John hand and ffoote,  
And gave him Sir Guyes bow in his  
hand,  
And bade it be his boote.<sup>3</sup>
56. But John tooke Guyes bow in his  
hand—  
His arrowes were rawstye<sup>4</sup> by the  
roote;  
The sherriffe saw Litle John draw a  
bow  
And ffitte him to shoote.

57. Towards his house in Nottingham  
He fled ful fast away,  
And soe did all his companye,  
Not one behind did stay.
58. But he cold neither soe fast goe,  
Nor away soe fast runn,  
But Litle John, with an arrow broade,  
Did cleave his heart in twinn.

### ROBIN HOOD'S DEATH AND BURIAL

1. When Robin Hood and Little John  
Down a down a down a down  
Went oer yon bank of broom  
Said Robin Hood bold to Little  
John,  
"We have shot for many a pound."  
Hey, etc.
2. "But I am not able to shoot one shot  
more,  
My broad arrows will not flee;  
But I have a cousin lives down below,  
Please God, she will bleed me."
3. Now Robin he is to fair Kirkly gone,  
As fast as he can win;  
But before he came there, as we do  
hear,  
He was taken very ill.
4. And when he came to fair Kirkly-hall,  
He knockd all at the ring,  
But none was so ready as his cousin  
herself  
For to let bold Robin in.
5. "Will you please to sit down, cousin  
Robin," she said,  
"And drink some beer with me?"  
"No, I will neither eat nor drink,  
Till I am blooded by thee."
6. "Well, I have a room, cousin Robin,"  
she said,  
"Which you did never see,  
And if you please to walk therein,  
You blooded by me shall be."
7. She took him by the lily-white hand,  
And led him to a private room,  
And there she blooded bold Robin  
Hood,  
While one drop of blood would run  
down.

<sup>1</sup> voice.<sup>2</sup> quickly<sup>3</sup> help.<sup>4</sup> soiled.

8. She blooded him in a vein of the arm,  
And locked him up in the room;  
Then did he bleed all the live-long day,  
Until the next day at noon.
9. He then bethought him of a casement  
there,  
Thinking for to get down;  
But was so weak he could not leap,  
He could not get him down.
10. He then bethought him of his bugle-  
horn,  
Which hung low down to his knee;  
He set his horn unto his mouth,  
And blew out weak blasts three.
11. Then Little John, when hearing him,  
As he sat under a tree,  
"I fear my master is now near dead,  
He blows so wearily."
12. Then Little John to fair Kirkly is gone,  
As fast as he can dree;  
But when he came to Kirkly-hall,  
He broke locks two or three:
13. Until he came bold Robin to see,  
Then he fell on his knee;  
"A boon, a boon," cries Little John,  
"Master, I beg of thee."
14. "What is that boon," said Robin  
Hood,  
"Little John, [thou] begs of me?"  
"It is to burn fair Kirkly-hall,  
And all their nunnery."
15. "Now nay, now nay," quoth Robin  
Hood,  
"That boon I'll not grant thee;  
I never hurt woman in all my life,  
Nor men in woman's company."
16. "I never hurt fair maid in all my time,  
Nor at mine end shall it be;  
But give me my bent bow in my hand,  
And a broad arrow I'll let flee,  
And where this arrow is taken up,  
There shall my grave digged be."
17. "Lay me a green sod under my head,  
And another at my feet;

And lay my bent bow by my side,  
Which was my music sweet;  
And make my grave of gravel and  
green,  
Which is most right and meet.

18. "Let me have length and breadth  
enough,  
With a green sod under my head;  
That they may say, when I am dead,  
Here lies bold Robin Hood."
19. These words they readily granted him,  
Which did bold Robin please:  
And there they buried bold Robin  
Hood,  
Within the fair Kirkleys.

## THE HUNTING OF THE CHEVIOT

1. The Persë owt off Northombarlonde,  
and avowe to God mayd he  
That he would hunte in the mown-  
tayns  
off Chyviat within days thre,  
In the magger of<sup>1</sup> doughtë Dogles,  
and all that ever with him be.
2. The fattiste hartes in all Cheviat  
he sayd he wold kyll, and cary them  
away:  
"Be my feth," sayd the dougheti  
Doglas agayn,  
"I wyll let<sup>2</sup> that hontyng yf that I  
may."
3. Then the Persë owt off Banborowe  
cam,  
with him a myghtee meany,<sup>3</sup>  
With fifteen hondrith archares bold  
off blood and bone;  
the<sup>4</sup> wear chosen owt of shyars thre.
4. This begane on a Monday at morn,  
in Cheviat the hillys so he;<sup>5</sup>  
The chylde may rue that ys unborn,  
it was the more pittë.
5. The dryvars thorowe the woodës went,  
for to reas the dear;  
Bomen byckarte<sup>6</sup> uppone the bent<sup>7</sup>  
with ther browd aros cleare.

<sup>1</sup> despite.  
<sup>6</sup> high.

<sup>2</sup> hinder.  
<sup>6</sup> hunted.

<sup>3</sup> crowd.  
<sup>7</sup> field.

<sup>4</sup> they.

6. Then the wyld<sup>1</sup> thorowe the woodës went,  
on every sydë shear;<sup>2</sup>  
Greahondës thorowe the grevis<sup>3</sup>  
glent,<sup>4</sup>  
for to kyll thear dear.
7. This begane in Chyviat the hyls abone,<sup>5</sup>  
yerly on a Monnyn-day;  
Be that<sup>6</sup> it drewe to the oware off none,<sup>7</sup>  
a hondrith fat hartës ded ther lay.
8. The<sup>8</sup> blewe a mort<sup>9</sup> uppone the bent,  
the semblyde<sup>10</sup> on sydis<sup>11</sup> shear;  
To the quyrry then the Persë went,  
to se the bryttlynge<sup>12</sup> off the deare.
9. He sayd, "It was the Duglas promys,  
this day to met me hear;  
But I wyste he wolde faylle, verament;"  
a great oth the Persë swear.
10. At the laste a squyar off Northomberlonde  
lokyde at his hand full ny;  
He was war a the doughetie Doglas commynge,  
with him a myghttë meany.
11. Both with spear, bylle, and brande,  
yt was a myghtti sight to se;  
Hardyar men, both off hart nor hande,  
wear not in Cristiantë.
12. The wear twenti hondrith spear-men good,  
withoute any feale;  
The wear borne along be the watter a Twyde,  
yth<sup>13</sup> bowndës of Tividale.
13. "Leave of the brytlyng of the dear,"  
he sayd,  
"and to your boys<sup>14</sup> lock ye tayk good hede;  
For never sithe ye wear on your mothars borne  
had ye never so mickle nede."
14. The dougheti Dogglas on a stede,  
he rode alle his men beforne;  
His armor glytteryde as dyd a glede;<sup>15</sup>  
a boldar barne<sup>16</sup> was never born.
15. "Tell me whos men ye ar," he says,  
"or whos men that ye be:  
Who gave youe leave to hunte in this Chyviat chays,  
in the spyt of myn and of me."
16. The first mane that ever him an answeare mayd,  
yt was the good lord Persë:  
"We wyll not tell the whoys men we ar," he says,  
"nor whos men that we be;  
But we wyll hounte hear in this chays,  
in the spyt of thyne and of the."
17. "The fattiste hartës in all Chyviat we have kyld, and cast to carry them away."  
"Be my troth," sayd the doughetë Dogglas agay[n],  
"therfor the ton<sup>17</sup> of us shall de this day."
18. Then sayd the doughtë Doglas unto the lord Persë:  
"To kyll alle thes giltles men,  
alas, it wear great pittë!
19. "But, Persë, thowe art a lord of lande,  
I am a yerle callyd within my contrë;  
Let all our men uppone a parti stande,  
and do the battell off the and of me."
20. "Nowe Cristes cors on his crowne,"  
sayd the lord Persë,  
"who-so-ever ther-to says nay!  
Be my troth, doughttë Doglas," he says,  
"thow shalt never se that day,
21. "Nethar in Ynglonde, Skottlonde, nar France,  
nor for no man of a woman born,  
But, and fortune be my chance,  
I dar met him, on man for on."

<sup>1</sup> deer. <sup>2</sup> several. <sup>3</sup> groves. <sup>4</sup> darted. <sup>5</sup> above.<sup>6</sup> by the time that. <sup>7</sup> hour of noon. <sup>8</sup> they.<sup>9</sup> a blast of the horn announcing the deer's death.<sup>10</sup> met. <sup>11</sup> hillsides. <sup>12</sup> butchering. <sup>13</sup> in the. <sup>14</sup> bows.<sup>15</sup> coal of fire.<sup>16</sup> man.<sup>17</sup> one.

22. Then bespayke a squyar off Northom-  
barlonde,  
Richard Wytharyngton was his  
nam:  
"It shall never be told in Sothe-  
Ynglonde," he says,  
"to Kyng Herry the Fourth for  
sham.
23. "I wat youe byn great lordës twaw,  
I am a poor squyar of lande:  
I wylle never se my captayne fyght on  
a fylde,  
and stande my selffe and loocke on,  
But whylle I may my weppone welde,  
I wylle not [fayle] both hart and  
hande."
24. That day, that day, that dredfull day!  
the first fit<sup>1</sup> here I fynde;  
And youe wyll here any mor a the  
hountyng a the Chyviat,  
yet ys ther mor behynde.
25. The Yngglyshe men hade ther bowys  
yebent,  
ther hartes wer good yenoughe;  
The first off arros that the shote off,  
seven skore spear-men the sloughe.<sup>2</sup>
26. Yet byddys the yerle Doglas uppon  
the bent,  
a captayne good yenoughe,  
And that was sene verament,  
for he wrought hom both woo and  
wouche.<sup>3</sup>
27. The Dogglas partyd his ost in thre,  
lyk a cheffe cheften off pryde;  
With suar<sup>4</sup> spears off myghttë tre,  
the cum in on every syde:
28. Thrughe our Yngglyshe archery  
gave many a wounde fulle wyde;  
many a doughtetë the garde<sup>5</sup> to dy,  
which ganyde them no pryde.
29. The Ynglyshe men let ther boÿs be,  
and pulde owt brandes that wer  
bryght;  
It was a hevÿ syght to se  
bryght swordes on basnites<sup>6</sup> lyght.
30. Thorowe ryche male and myneyeple,<sup>7</sup>  
many sterne<sup>8</sup> the strocke done<sup>9</sup>  
streght;  
Many a freyke<sup>10</sup> that was fulle fre,  
ther undar foot dyd lyght.
31. At last the Duglas and the Persë met,  
lyk to captayns of myght and of  
mayne;  
The swapte<sup>11</sup> togethar tyll the both  
swat,<sup>12</sup>  
with swordes that wear of fyn  
myllan.<sup>13</sup>
32. Thes worthë freckys for to fyght,  
ther-to the wear fulle fayne,  
Tylle the bloode owte off thear  
basnetes sprete  
as ever dyd heal<sup>14</sup> or ra[y]n.
33. "Yelde the, Persë," sayde the Doglas,  
"and i feth I shalle the brynge  
Wher thow shalte have a yerls wagis  
of Jamy our Skottish kynge.
34. "Thou shalte have thy ransom fre,  
I hight<sup>15</sup> the hear this thinge;  
For the manfullyste man yet art  
thowe  
that ever I conqueryd in filde  
fichttynge."
35. "Nay," sayd the lord Persë,  
"I tolde it the beforne,  
That I wolde never yeldyde be  
to no man of a woman born."
36. With that ther cam an arrowe hastely,  
forthe off a myghttë wane;<sup>16</sup>  
Hit hathe strekene the yerle Duglas  
in at the brest-bane.
37. Thorowe lyvar<sup>17</sup> and longës bathe<sup>1</sup>  
the sharpe arrowe ys gane,  
That never after in all his lyffe-days  
he spayke mo wordës but ane:  
That was, "Fyghte ye, my myrry  
men, whyllys ye may,  
for my lyff-days ben gan."
38. The Persë leanyde on his brande,  
and sawe the Duglas de;  
He tooke the dede mane by the hande,  
and sayd, "Wo ys me for the!

<sup>1</sup> division of the story, chapter.<sup>2</sup> slew.<sup>3</sup> harm.<sup>4</sup> trusty.<sup>5</sup> made.<sup>6</sup> helmets.<sup>7</sup> gauntlet.<sup>11</sup> smote.<sup>15</sup> bid.<sup>8</sup> stern men.<sup>12</sup> sweated.<sup>16</sup> number.<sup>9</sup> down.<sup>13</sup> Milan steel.<sup>17</sup> liver.<sup>10</sup> bold man.<sup>14</sup> hail.<sup>18</sup> both.

39. "To have savyde thy lyffe, I wolde  
have partyde with  
my landes for years thre,  
For a better man, of hart nare of  
hande,  
was nat in all the north contrë."
40. Off all that se a Skottishe knyght,  
was callyd Ser Hewe the Monggom-  
byrry;  
He sawe the Duglas to the deth was  
dyght,  
he spendyd<sup>1</sup> a spear, a trusti tre.
41. He rod uppone a corsiare  
throughe a hondrith archery:  
He never stynttyde,<sup>2</sup> nar never  
blane,<sup>3</sup>  
tylle he cam to the good lord Persë.
42. He set uppone the lorde Persë  
a dynte that was full soare;  
With a suar spear of a myghttë tre  
clean thorow the body he the Persë  
ber,
43. A the tothar syde that a man myght se  
a large cloth-yard and mare:  
Towe bettar captayns wear nat in  
Cristiantë  
then that day slan wear ther.
44. An archar off Northomberlonde  
say<sup>4</sup> slean was the lord Persë;  
He bar a bende bowe in his hand,  
was made off trusti tre.
45. An arow, that a cloth-yarde was lang,  
to the harde stele halyde<sup>5</sup> he;  
A dynt that was both sad and soar  
he sat<sup>6</sup> on Ser Hewe the Monggom-  
byrry.
46. The dynt yt was both sad and sar,  
that he of Monggomberry sete;  
The swane-fethars that his arrowe bar  
with his hart-blood the wear wete.
47. Ther was never a freake wone<sup>7</sup> foot  
wolde fle,  
but still in stour<sup>8</sup> dyd stand,  
Heawyng on yche othar, whylle the  
myghte dre,<sup>9</sup>  
with many a balfull brande.
48. This battell begane in Chyviat  
an owar befor the none,  
And when even-songe bell was rang,  
the battell was nat half done.
49. The tocke . . . on ethar hande<sup>10</sup>  
be the lyght off the mone;  
Many hade no strenght for to stande,  
in Chyviat the hillys abon.
50. Of fifteen hondrith archars of Yng-  
londe  
went away but seventi and thre;  
Of twenti hondrith spear-men of  
Skotlonde,  
but even five and fifti.
51. But all wear slayne Cheviat within;  
the hade no streng[th]e to stand on  
hy;  
The chylde may rue that ys unborne,  
it was the mor pittë.
52. Thear was slayne, withe the lord  
Persë,  
Sir Johan of Agerstone,  
Ser Rogar, the hinde<sup>11</sup> Hartly,  
Ser Wylyyam, the bolde Hearone.
53. Ser Jorg, the worthë Loumle,  
a knyghte of great renowen,  
Ser Raff, the ryche Rugbe,  
with dyntes wear beaten dowene.
54. For Wetharryngton my harte was  
wo,  
that ever he slayne shulde be;  
For when both his leggis wear hewyne  
in to,<sup>12</sup>  
yet he knyled and fought on hys  
kny.
55. Ther was slayne, with the dougheti  
Duglas,  
Ser Hewe the Monggombyrry,  
Ser Davy Lwdale, that worthë was,  
his sistars son was he.
56. Ser Charls a Murrë in that place,  
that never a foot wolde fle;  
Ser Hewe Maxwelle, a lorde he was,  
with the Doglas dyd he dey.

<sup>1</sup> placed in rest.<sup>2</sup> stopped.<sup>3</sup> hesitated.<sup>4</sup> saw.<sup>5</sup> drew.<sup>6</sup> shot.<sup>7</sup> one.<sup>8</sup> fight.<sup>9</sup> hold out.<sup>10</sup> The line is unintelligible.<sup>11</sup> courteous.<sup>12</sup> two.



57. So on the morrowe the mayde them  
byears  
off birch and hasell so g[r]ay;  
Many wedous, with wepyng tears,  
cam to fache ther makys<sup>1</sup> away.
58. Tivydale may carpe<sup>2</sup> off care,  
Northombarlond may mayk great  
mon,  
For towe such captayns as slayne wear  
thear,  
on the March-parti<sup>3</sup> shall never be  
non.
59. Word ys comen to Eddenburrowe,  
to Jamy the Skottische kyng,  
That dougheti Douglas, lyff-tenant of  
the Marches,  
he lay sleane Chyviot within.
60. His handdës dyd he weal<sup>4</sup> and wryng,  
he sayd, "Alas, and woe ys me!  
Such an othar captayn Skotland  
within,"  
he sayd, "ye-feth shuld never be."
61. Worde ys commyn to lovly Londone,  
till the fourth Harry our kyng,  
That lord Persë, leyff-tenante of the  
Marchis,  
he lay slayne Chyviat within.
62. "God have merci on his solle," sayde  
Kyng Harry,  
"good Lord, yf thy will it be!  
I have a hondrith captayns in Yng-  
londe," he sayd,  
"as good as ever was he:  
But, Persë, and I brook<sup>5</sup> my lyffe,  
thy deth well quyte shall be."
63. As our noble kyng mayd his avowe,  
lyke a noble prince of renowen,  
For the deth of the lord Persë  
he dyde the battell of Hombyll-  
down;
64. Wher syx and thrittë Skottische  
knyghtes  
on a day wear beaten down:  
Glendale glytteryde on ther armor  
bryght,  
over castille, towar, and town.

65. This was the hontynge off the Cheviat,  
that tear begane this spurn,<sup>6</sup>  
Old men that knowen the grownde  
well yenoughe  
call it the battell of Otterburn.
66. At Otterburn begane this spurne  
uppon a Monnynday;  
Ther was the doughtë Doglas sleane,  
the Persë never went away.
67. Ther was never a tym on the Marche-  
partës  
sen the Doglas and the Persë met,  
But yt ys mervelë and the rede blude  
ronne not,  
as the reane<sup>7</sup> doys in the stret.
68. Jhesue Crist our balys<sup>8</sup> bete!<sup>9</sup>  
and to the blys us brynge!  
Thus was the hountynge of the Chiv-  
yat:  
God sent us alle good endying!

## BONNIE GEORGE CAMPBELL

Hie upon Hielands  
And low upon Tay  
Bonnie George Campbell  
Rade out on a day.  
Saddled and bridled 5  
And gallant rade he;  
Hame came his gude horse,  
But never cam he!

Out cam his auld mither  
Greeting fu' sair,<sup>10</sup> 10  
And out cam his bonnie bride  
Rivin'<sup>11</sup> her hair.  
Saddled and bridled  
And booted rade he;  
Toom<sup>12</sup> hame cam the saddle, 15  
But never cam he!

"My meadow lies green,  
And my corn is unshorn;  
My barn is to big,<sup>13</sup>  
And my babie's unborn." 20  
Saddled and bridled  
And booted rade he;  
Toom hame cam the saddle,  
But never cam he!

<sup>1</sup> mates, husbands.<sup>2</sup> talk.<sup>3</sup> the border-lands.<sup>4</sup> clench.<sup>5</sup> enjoy.<sup>6</sup> This line is unintelligible.<sup>7</sup> relieve.<sup>8</sup> rain.<sup>9</sup> tearing.<sup>10</sup> empty.<sup>11</sup> weeping sorely.<sup>12</sup> to be built.<sup>13</sup> misfortunes.

## SIR THOMAS MALORY (1400?-1470)

## From LE MORTE DARTHUR

## PREFACE OF WILLIAM CAXTON

After that I had accomplished and finished divers histories, as well of contemplation as of other historial and worldly acts of great conquerors and princes, and also certain books of ensamples and doctrine, many noble and divers gentlemen of this realm of England came and demanded me many and oftentimes, wherefore that I have not do made and imprint the noble history of the Saint Greal and of the [10] most renowned Christian king, first and chief of the three best Christian, and worthy, king Arthur, which ought most to be remembered among us Englishmen tofore all other Christian kings; for it is notoriously known through the universal world that there be nine worthy and the best that ever were, that is to wit three Paynims, three Jews, and three Christian men. As for the Paynims they were [20] tofore the Incarnation of Christ, which were named, the first Hector of Troy, of whom the history is come, both in ballad and in prose; the second Alexander the Great, and the third Julius Cæsar, Emperor of Rome, of whom the histories be well known and had. And as for the three Jews, which also were tofore the incarnation of our Lord, of whom the first was duke Joshua which brought the chil- [30] dren of Israel into the land of behest, the second David king of Jerusalem, and the third Judas Maccabæus. Of these three the Bible rehearseth all their noble histories and acts. And since the said incarnation have been three noble Christian men staled and admitted through the universal world into the number of the nine best and worthy. Of whom was first the noble Arthur, whose noble acts I pur- [40] pose to write in this present book here following. The second was Charlemain, or Charles the Great, of whom the history is had in many places, both in French and in English. And the third and last was Godfrey of Boloine, of whose acts and life I made a book unto the excellent prince and king of noble memory, king Edward

the Fourth. The said noble gentlemen instantly required me to imprint the his- [50] tory of the said noble king and conqueror king Arthur, and of his knights, with the history of the Saint Greal, and of the death and ending of the said Arthur; affirming that I ought rather to imprint his acts and noble feats, than of Godfrey of Boloine, or any of the other eight, considering that he was a man born within this realm, and king and emperor of the same; and that there be in French divers and [60] many noble volumes of his acts, and also of his knights. To whom I answered, that divers men hold opinion that there was no such Arthur, and that all such books as been made of him be feigned and fables, because that some chronicles make of him no mention, nor remember him nothing, nor of his knights. Whereto they answered, and one in special said, that in him that should say or think that there [70] was never such a king called Arthur, might well be aretted great folly and blindness. For he said that there were many evidences of the contrary. First ye may see his sepulchre in the monastery of Glastingbury. And also in *Polichronicon*, in the fifth book the sixth chapter, and in the seventh book the twenty-third chapter, where his body was buried, and after found, and translated into the [80] said monastery. Ye shall see also in the history of Bochas in his book *De Casu Principum* part of his noble acts, and also of his fall. Also Galfridus in his British book recounteth his life; and in divers places of England many remembrances be yet of him and shall remain perpetually, and also of his knights. First in the abbey of Westminster, at Saint Edward's shrine, remaineth the print of his seal in red [90] wax closed in beryl, in which is written *Patricius Arthurus, Britannie, Gallie, Germanie, Dacie, Imperator*. Item in the castle of Dover ye may see Gawaine's skull and Cradok's mantle: at Winchester the Round Table: in other places Launcelot's sword and many other things. Then all these things considered, there can no man reasonably gainsay but that there was a king of this land named Arthur. [100] For in all places, Christian and heathen, he is reputed and taken for one of the

nine worthy, and the first of the three Christian men. And also he is more spoken of beyond the sea, more books made of his noble acts, than there be in England, as well in Dutch, Italian, Spanish, and Greekish, as in French. And yet of record remain in witness of him in Wales, in the town of Camelot, the great stones [110 and the marvelous works of iron lying under the ground, and royal vaults, which divers now living have seen. Wherefore it is a marvel why he is no more renowned in his own country, save only it accordeth to the Word of God, which saith that no man is accepted for a prophet in his own country.

Then all these things aforesaid alleged, I could not well deny but that there [120 was such a noble king named Arthur, and reputed one of the nine worthy, and first and chief of the Christian men. And many noble volumes be made of him and of his noble knights in French, which I have seen and read beyond the sea, which be not had in our maternal tongue. But in Welsh be many and also in French, and some in English, but nowhere nigh all. Wherefore, such as have late been [130 drawn out briefly into English I have after the simple conning that God hath sent to me, under the favor and correction of all noble lords and gentlemen, enprised to imprint a book of the noble histories of the said king Arthur, and of certain of his knights, after a copy unto me delivered, which copy Sir Thomas Malorye did take out of certain books of French, and reduced it into English. And I, accord- [140 ing to my copy, have done set it in print, to the intent that noble men may see and learn the noble acts of chivalry, the gentle and virtuous deeds that some knights used in those days, by which they came to honor, and how they that were vicious were punished and oft put to shame and rebuke; humbly beseeching all noble lords and ladies, with all other estates of what estate or degree they been of, that [150 shall see and read in this said book and work, that they take the good and honest acts in their remembrance, and to follow the same. Wherein they shall find many joyous and pleasant histories, and noble and renowned acts of humanity, gentle-

ness, and chivalry. For herein may be seen noble chivalry, courtesy, humanity, friendliness, hardiness, love, friendship, cowardice, murder, hate, virtue, and [160 sin. Do after the good and leave the evil, and it shall bring you to good fame and renown. And for to pass the time this book shall be pleasant to read in; but for to give faith and belief that all is true that is contained herein, ye be at your liberty; but all is written for our doctrine, and for to beware that we fall not to vice nor sin, but to exercise and follow virtue, by the which we may come and at- [170 tain to good fame and renown in this life, and after this short and transitory life to come unto everlasting bliss in heaven; the which He grant us that reigneth in heaven, the blessed Trinity. Amen.

## BOOK XXI

### CHAPTER IV

HOW BY MISADVENTURE OF AN ADDER THE BATTLE BEGAN, WHERE MORDRED WAS SLAIN, AND ARTHUR HURT TO THE DEATH

Then were they condescended that king Arthur and Sir Mordred should meet betwixt both their hosts, and every each of them should bring fourteen persons. And they came with this word unto Arthur. Then said he, I am glad that this is done. And so he went into the field. And when Arthur should depart, he warned all his host that and they see any sword drawn, Look ye come on fiercely, and slay [10 that traitor, Sir Mordred, for I in no wise trust him. In like wise Sir Mordred warned his host that, And ye see any sword drawn, look that ye come on fiercely, and so slay all that ever before you standeth: for in no wise I will not trust for this treaty, for I know well my father will be avenged upon me. And so they met as their pointment was, and so they were agreed and accorded thoroughly; and [20 wine was fetched, and they drank. Right so came an adder out of a little heath bush, and it stung a knight on the foot. And when the knight felt him stungen, he looked down and saw the adder, and then he drew his sword to slay the adder, and thought of none other harm. And

when the host on both parties saw that sword drawn, then they blew beames, trumpets, and horns, and shouted [30 grimly. And so both hosts dressed them together. And king Arthur took his horse, and said, Alas, this unhappy day, and so rode to his party; and Sir Mordred in like wise. And never was there seen a more dolefuller battle in no Christian land. For there was but rushing and riding, foining and striking, and many a grim word was there spoken either to other, and many a deadly stroke. But ever king Arthur [40 rode throughout the battle of Sir Mordred many times, and did full nobly as a noble king should, and at all times he fainted never. And Sir Mordred that day put him in devoir, and in great peril. And thus they fought all the long day, and never stinted, till the noble knights were laid to the cold ground, and ever they fought still, till it was near night, and by that time was there an hundred thousand laid [50 dead upon the down. Then was Arthur wroth out of measure, when he saw his people so slain from him.

Then the king looked about him, and then was he ware of all his host, and of all his good knights, were left no more on live but two knights, that was Sir Lucan the Butler, and his brother Sir Bedivere, and they were full sore wounded. Jesu mercy, said the king, where are all my [60 noble knights becomen? Alas, that ever I should see this doleful day. For now, said Arthur, I am come to mine end. But would to God that I wist where were that traitor Sir Mordred, that hath caused all this mischief. Then was king Arthur ware where Sir Mordred leaned upon his sword among a great heap of dead men. Now give me my spear, said Arthur unto Sir Lucan, for yonder I have espied the [70 traitor that all this woe hath wrought. Sir, let him be, said Sir Lucan, for he is unhappy; and if ye pass this unhappy day, ye shall be right well revenged upon him. Good lord, remember ye of your night's dream, and what the spirit of Sir Gawaine told you this night, yet God of his great goodness hath preserved you hitherto. Therefore, for God's sake, my lord, leave off by this. For, blessed be God, ye [80 have won the field, for here we be three on

live, and with Sir Mordred is none on live. And if ye leave off now, this wicked day of destiny is past. Tide me death, betide me life, saith the king, now I see him yonder alone, he shall never escape mine hands, for at a better avail shall I never have him. God speed you well, said Sir Bedivere.

Then the king gat his spear in both [90 his hands, and ran toward Sir Mordred, crying, Traitor, now is thy death-day come. And when Sir Mordred heard Sir Arthur, he ran until him with his sword drawn in his hand. And then king Arthur smote Sir Mordred under the shield, with a foin of his spear throughout the body more than a fathom. And when Sir Mordred felt that he had his death's wound, he thrust himself, with the [100 might that he had, up to the bur of king Arthur's spear. And right so he smote his father Arthur with his sword holden in both his hands, on the side of the head, that the sword pierced the helmet and the brain-pan, and therewithal Sir Mordred fell stark dead to the earth. And the noble Arthur fell in a swoon to the earth, and there he swooned oft-times. And Sir Lucan the Butler, and Sir Bedivere, [110 oft-times heaved him up, and so weakly they led him betwixt them both, to a little chapel not far from the sea side. And when the king was there, he thought him well eased.

Then heard they people cry in the field. Now go, thou, Sir Lucan, said the king, and do me to wit what betokens that noise in the field. So Sir Lucan departed, for he was grievously wounded in [120 many places. And so as he went, he saw and hearkened by the moonlight, how the pillers and robbers were come into the field to pill and to rob many a full noble knight of brooches and beads, of many a good ring, and of many a rich jewel; and who that were not dead all out, there they slew them for their harness and their riches. When Sir Lucan understood this work, he came to the king as soon as [130 he might, and told him all what he had heard and seen. Therefore by mine advice, said Sir Lucan, it is best that we bring you to some town. I would it were so, said the king.

## CHAPTER V

HOW KING ARTHUR COMMANDED TO CAST  
HIS SWORD EXCALIBUR INTO THE WATER,  
AND HOW HE WAS DELIVERED TO LADIES  
IN A BARGE

But I may not stand, mine head works so. Ah, Sir Launcelot, said king Arthur, this day have I sore missed thee. Alas, that ever I was against thee, for now have I my death, whereof Sir Gawaine me warned in my dream. Then Sir Lucan took up the king the one part, and Sir Bedivere the other part, and in the lifting the king swooned, and Sir Lucan fell in a swoon with the lift, that the part of [10 his bowels fell out of his body, and therewith the noble knight's heart brast. And when king Arthur came to himself again, he beheld Sir Lucan, how he lay foaming at the mouth, and part of his bowels lay at his feet. Alas, said the king, this is unto me a full heavy sight, to see this noble duke so die for my sake, for he would have holpen me that had more need of help than I. Alas, he would not com- [20 plain him, his heart was so set to help me. Now Jesu have mercy upon his soul. Then Sir Bedivere wept for the death of his brother. Leave this mourning and weeping, said the king, for all this will not avail me; for, wit thou well, and I might live myself the death of Sir Lucan would grieve me evermore; but my time hieth fast, said the king. Therefore, said Arthur, take thou Excalibur, my good [30 sword, and go with it to yonder water side, and when thou comest there, I charge thee throw my sword in that water, and come again, and tell me what thou there seest. My lord, said Bedivere, your commandment shall be done, and lightly bring you word again.

So Sir Bedivere departed, and by the way he beheld that noble sword, that the pommel and the haft were all of pre- [40 cious stones; and then he said to himself, If I throw this rich sword in the water, thereof shall never come good, but harm and loss. And then Sir Bedivere hid Excalibur under a tree. And as soon as he might he came again unto the king, and said he had been at the water, and had thrown the sword into the water.

What sawest thou there? said the king. Sir, he said, I saw nothing but waves [50 and winds. That is untruly said of thee, said the king; therefore go thou lightly again, and do my command, as thou art to me lief and dear, spare not, but throw it in. Then Sir Bedivere returned again, and took the sword in his hand; and then him thought sin and shame to throw away that noble sword; and so eft he hid the sword, and returned again, and told to the king that he had been at the [60 water, and done his commandment. What saw thou there? said the king. Sir, he said, I saw nothing but the waters wap and the waves wan. Ah traitor, untrue, said king Arthur, now hast thou betrayed me twice. Who would have wend that thou that hast been to me so lief and dear, and thou art named a noble knight, and would betray me for the richness of the sword. But now go again [70 lightly, for thy long tarrying putteth me in great jeopardy of my life, for I have taken cold. And but if thou do now as I bid thee, if ever I may see thee, I shall slay thee with mine own hands, for thou wouldest for my rich sword see me dead.

Then Sir Bedivere departed, and went to the sword, and lightly took it up, and went to the water side; and there he bound the girdle about the hilts, and [80 then he threw the sword as far into the water as he might; and there came an arm and an hand above the water, and met it, and caught it, and so shook it thrice and brandished, and then vanished away the hand with the sword in the water. So Sir Bedivere came again to the king, and told him what he saw. Alas, said the king, help me hence, for I dread me I have tarried over long. Then Sir Bedivere [90 took the king upon his back, and so went with him to that water side. And when they were at the water side, even fast by the bank hove a little barge, with many fair ladies in it, and among them all was a queen, and all they had black hoods, and all they wept and shrieked when they saw king Arthur. Now put me into the barge, said the king; and so he did softly. And there received him three queens with [100 great mourning, and so they set him down, and in one of their laps king Arthur

laid his head. And then that queen said, Ah, dear brother, why have ye tarried so long from me? Alas, this wound on your head hath caught over-much cold. And so then they rowed from the land, and Sir Bedivere beheld all those ladies go from him. Then Sir Bedivere cried, Ah, my lord Arthur, what shall become of [110 me, now ye go from me, and leave me here alone among mine enemies? Comfort thyself, said the king, and do as well as thou mayest, for in me is no trust for to trust in. For I will into the vale of Avilion to heal me of my grievous wound. And if thou hear never more of me, pray for my soul. But ever the queens and the ladies wept and shrieked, that it was pity to hear. And as soon as Sir Bedi- [120 vere had lost the sight of the barge, he wept and wailed, and so took the forest, and so he went all that night, and in the morning he was ware betwixt two holts hoar, of a chapel and an hermitage.

#### CHAPTER VI

HOW SIR BEDIVERE FOUND HIM ON THE MORROW DEAD IN AN HERMITAGE, AND HOW HE ABODE THERE WITH THE HERMIT

Then was Sir Bedivere glad, and thither he went; and when he came into the chapel, he saw where lay an hermit groveling on all four, there fast by a tomb was new graven. When the hermit saw Sir Bedivere he knew him well, for he was but little before bishop of Canterbury, that Sir Mordred banished. Sir, said Sir Bedivere, what man is there interred that ye pray so fast for? Fair son, [10 said the hermit, I wot not verily, but by deeming. But this night, at midnight, here came a number of ladies, and brought hither a dead corpse, and prayed me to bury him; and here they offered an hundred tapers, and gave me an hundred besants. Alas, said Sir Bedivere, that was my lord king Arthur, that here lieth buried in this chapel. Then Sir Bedivere swooned, and when he awoke he prayed [20 the hermit he might abide with him still there, to live with fasting and prayers. For from hence will I never go, said Sir Bedivere, by my will, but all the days of

my life here to pray for my lord Arthur. Ye are welcome to me, said the hermit, for I know ye better than ye ween that I do. Ye are the bold Bedivere, and the full noble duke Sir Lucan the Butler was your brother. Then Sir Bedivere told [30 the hermit all as ye have heard tofore. So there bode Sir Bedivere with the hermit that was tofore bishop of Canterbury, and there Sir Bedivere put upon him poor clothes, and served the hermit full lowly in fasting and in prayers.

Thus of Arthur I find never more written in books that be authorized, nor more of the certainty of his death heard I never tell. [40

\* \* \* \* \*

#### CHAPTER VII

OF THE OPINION OF SOME MEN OF THE DEATH OF KING ARTHUR; AND HOW QUEEN GUENEVER MADE HER A NUN IN ALMESBURY

Yet some men say in many parts of England that king Arthur is not dead, but had by the will of our Lord Jesu in another place. And men say that he shall come again, and he shall win the holy cross. I will not say it shall be so, but rather I will say, here in this world he changed his life. But many men say that there is written upon his tomb this verse: *Hic jacet Arthurus, Rex quondam, Rex- [10 que futurus.* Thus leave I here Sir Bedivere with the hermit, that dwelled that time in a chapel beside Glastonbury, and there was his hermitage. And so they lived in their prayers and fastings, and great abstinence.

And when queen Guenever understood that king Arthur was slain, and all the noble knights, Sir Mordred and all the remnant, then the queen stole away, [20 and five ladies with her, and so she went to Almesbury, and there she let make herself a nun, and wore white clothes and black, and great penance she took, as ever did sinful lady in this land, and never creature could make her merry, but lived in fasting, prayers, and alms-deeds, that all manner of people marveled how virtuously she was changed.

\* \* \* \* \*

## THE ELIZABETHAN AGE

EDMUND SPENSER (1552?-1599)

### THE FAERIE QUEENE

#### A LETTER OF THE AUTHORS,

Expounding his whole intention in the course of this worke: which, for that it giveth great light to the reader, for the better understanding is hereunto annexed.

To the Right Noble and Valorous

SIR WALTER RALEIGH, KNIGHT;

Lord Wardein of the Stanneryes, and Her Maiesties Liefetenaunt of the County of Cornewayll.

Sir, knowing how doubtfully all allegories may be construed, and this booke of mine, which I have entituled the *Faery Queene*, being a continued allegory, or darke conceit, I haue thought good, as well for avoyding of gealous opinions and misconstructions, as also for your better light in reading thereof, (being so by you commanded,) to discover unto you the general intention and meaning, which [10 in the whole course thereof I have fashioned, without expressing of any particular purposes, or by accidents therein occasioned. The generall end therefore of all the booke is to fashion a gentleman or noble person in vertuous and gentle discipline: which for that I conceived shoulde be most plausible and pleasing, being coloured with an historicall fiction, the which the most part of men delight to [20 read, rather for variety of matter then for profite of the ensample, I chose the historye of King Arthure, as most fitte for the excellency of his person, being made famous by many men's former workes, and also furthest from the daunger of envy, and suspition of present time. In which I have followed all the antique Poets historicall: first Homere, who in the Persons of Agamemnon and Ulys- [30

ses hath ensampled a good governour and a vertuous man, the one in his *Ilias*, the other in his *Odysseis*; then Virgil, whose like intention was to doe in the person of Aeneas; after him Ariosto comprised them both in his *Orlando*: and lately Tasso dis-severed them againe, and formed both parts in two persons, namely that part which they in Philosophy call *Ethice*, or vertues of a private man, coloured in [40 his *Rinaldo*; the other named *Politice* in his *Godfredo*. By ensample of which excellent poets, I labour to pourtraict in *Arthure*, before he was king, the image of a brave knight, perfected in the twelve private morall vertues, as Aristotle hath devised; the which is the purpose of these first twelve bookes: which if I finde to be well accepted, I may be perhaps encouraged to frame the other part of *polliticke* [50 vertues in his person, after that hee came to be king.

To some, I know, this methode will seeme displeasaunt, which had rather have good discipline delivered plainly in way of precepts, or sermoned at large, as they use, then thus cloudily enwrapped in Allegoricall devises. But such, me seeme, should be satisfide with the use of these dayes, seeing all things accounted by [60 their shoves, and nothing esteemed of, that is not delightfull and pleasing to commune sence. For this cause is Xenophon preferred before Plato, for that the one, in the exquisite depth of his judgement, formed a commune welth, such as it should be; but the other in the person of Cyrus, and the Persians, fashioned a government, such as might best be: so much more profitable and gracious is [70 doctrine by ensample, then by rule. So haue I laboured to doe in the person of *Arthure*: whome I conceive, after his long education by Timon, to whom he was by Merlin delivered to be brought up, so soone as he was borne of the Lady Igrayne, to have seene in a dream or vision the *Faery Queene*, with whose

excellent beauty ravished, he awaking resolved to seeke her out; and so being [80 by Merlin armed, and by Timon thoroughly instructed, he went to seeke her forth in Faerye land. In that Faery Queene I meane glory in my generall intention, but in my particular I conceive the most excellent and glorious person of our soveraine the Queene, and her kingdom in Faery land. And yet, in some places els, I doe otherwise shadow her. For considering she beareth two persons, the [90 one of a most royall Queene or Empresse, the other of a most vertuous and beautifull Lady, this latter part in some places I doe expresse in Belphebe, fashioning her name according to your owne excellent concept of Cynthia, (Phoebe and Cynthia being both names of Diana.) So in the person of Prince Arthure I sette forth magnificence in particular, which vertue, for that (according to Aristotile and [100 the rest) it is the perfection of all the rest, and containeth in it them all, therefore in the whole course I mention the deedes of Arthure applyable to that vertue, which I write of in that booke. But of the xii. other vertues, I make xii. other knights the patrones, for the more variety of the history: of which these three bookes contain three. The first of the knight of the Redcrosse, in whome I expresse [110 holynes: The seconde of Sir Guyon, in whome I sette forth temperaunce: The third of Britomartis, a lady knight, in whome I picture chastity. But, because the beginning of the whole worke seemeth abrupte, and as depending upon other antecedents, it needs that ye know the occasion of these three knights' severall adventures. For the methode of a poet historical is not such, as of an his- [120 toriographer. For an historiographer discourseth of affayres orderly as they were donne, accounting as well the times as the actions; but a poet thrusteth into the midst, even where it most concerneth him, and there recouring to the thinges forepaste, and divining of thinges to come, maketh a pleasing analysis of all.

The beginning therefore of my history, if it were to be told by an historiog- [130 rapher, should be the twelfth booke, which is the last; where I devise that the Faery

Queene kept her annuall feaste xii. dayes; upon which xii. severall dayes, the occasions of the xii. severall adventures hapned, which, being undertaken by xii. severall knights, are in these xii. books severally handled and discoursed. The first was this. In the beginning of the feast, there presented him selfe a tall clownishe [140 younge man, who, falling before the Queene of Faeries, desired a boone (as the manner then was) which during that feast she might not refuse: which was that hee might have the atchievement of any adventure, which during that feast should happen: that being graunted, he rested him on the floore, unfitte through his rusticity for a better place. Soone after entred a faire ladye in mourning [150 weedes, riding on a white asse, with a dwarfe behind her leading a warlike steed, that bore the armes of a knight, and his speare in the dwarfes hand. Shee, falling before the Queene of Faeries, complayned that her father and mother, an ancient king and queene, had bene by an huge dragon many years shut up in a brasen castle, who thence suffered them not to yssew; and therefore besought the [160 Faery Queene to assygne her some one of her knights to take on him that exploit. Presently that clownish person, upstarting, desired that adventure: whereat the Queene much wondering, and the lady much gainesaying, yet he earnestly importuned his desire. In the end the lady told him, that unlesse that armour which she brought, would serve him (that is, the armour of a Christian man speci- [170 fied by Saint Paul, vi. Ephes.) that he could not succeed in that enterprise: which being forthwith put upon him, with dewe furnitures thereunto, he seemed the goodliest man in al that company, and was well liked of the lady. And eftesoones taking on him knighthood, and mounting on that straunge courser, he went forth with her on that adventure: where be- ginneth the first booke, viz. [180

A gentle knight was pricking on the playne, etc.

The second day there came in a palmer, bearing an infant with bloody hands, whose parents he complained to have



bene slain by an enchaunteresse called Acrasia; and therefore craved of the Faery Queene, to appoint him some knight to performe that adventure; which being assigned to Sir Guyon, he presently went forth with that same palmer: [190 which is the beginning of the second booke, and the whole subject thereof. The third day there came in a groome, who complained before the Faery Queene, that a vile enchanter, called Busirane, had in hand a most faire lady, called Amoretta, whom he kept in most grievous torment, because she would not yield him the pleasure of her body. Whereupon Sir Scudamour, the lover of that lady, [200 presently tooke on him that adventure. But being unable to performe it by reason of the hard enchantments, after long sorrow, in the end met with Britomartis, who succoured him, and reskewed his loue.

But by occasion hereof many other adventures are intermedled; but rather as accidents then intendments: as the love of Britomart, the overthrow of Marinell, [210 the misery of Florimell, the vertuousness of Belphebe, the lasciviousnes of Hellenora, and many the like.

Thus much, Sir, I have briefly overronne, to direct your understanding to the wel-head of the history, that from thence gathering the whole intention of the conceit ye may, as in a handfull, gripe al the discourse, which otherwise may happily seeme tedious and confused. So, humbly [220 craving the continuance of your honorable favour towards me, and th' eternall establishment of your happines, I humbly take leave.

23. January, 1589.

Yours most humbly affectionate,

ED. SPENSER.

*From BOOK I, CANTO I*

The patrone of true Holinesse  
Foule Errour doth defeate:  
Hypocrisie, him to entrappe,  
Doth to his home entreate.

I

A gentle knight was pricking<sup>1</sup> on the plaine,  
Ycladd in mightie armes and silver shielde,<sup>2</sup>

<sup>1</sup> spurring, riding.

Wherein old dints of deepe woundes did  
remaiue,<sup>a</sup>

The cruell markes of many a bloody fild;  
Yet armes till that time did he never  
wield:<sup>b</sup>

His angry steede did chide his foming  
bitt,<sup>c</sup>

As much disdayning to the curbe to  
yield:<sup>d</sup>

Full jolly<sup>2</sup> knight he seemd, and faire did  
sitt,<sup>e</sup> / / /

As one for knightly giusts<sup>3</sup> and fierce en-  
counters fitt.<sup>e</sup>

II

But on his brest a bloodie crosse he bore,<sup>10</sup>  
The deare remembrance of his dying  
Lord,

For whose sweete sake that glorious badge  
he wore,

And dead as living ever him ador'd:

Upon his shield the like was also scor'd,  
For soveraine hope, which in his helpe he  
had:<sup>15</sup>

Right faithfull true he was in deede and  
word,

But of his cheere<sup>4</sup> did seeme too solemne  
sad;

Yet nothing did he dread, but ever was  
ydrad.<sup>5</sup>

III

Upon a great adventure he was bond,<sup>6</sup>

That greatest Gloriana to him gave,<sup>20</sup>

That greatest glorious queene of Faery  
Lond,

To winne him worshippe, and her grace to  
have,

Which of all earthly things he most did  
crave;

And ever as he rode his hart did earne<sup>7</sup>

To prove his puissance in battell brave<sup>25</sup>

Upon his foe, and his new force to learne

Upon his foe, a dragon horrible and  
stearne.

IV

A lovely ladie rode him faire beside,

Upon a lowly asse more white then snow,

Yet she much whiter, but the same did  
hide<sup>30</sup>

Under a vele, that wimpel<sup>8</sup> was full low,

<sup>2</sup> gallant.

<sup>1</sup> countenance, expression of his face.

<sup>6</sup> bound.

<sup>7</sup> yearn.

<sup>3</sup> jousts.

<sup>5</sup> dreaded.

<sup>8</sup> pleated.

And over all a blacke stole shee did throw:  
 As one that inly mournd, so was she sad,  
 And heavie sate upon her palfrey slow:  
 Seemed in heart some hidden care she had;  
 And by her in a line a milkewhite lambe  
 she lad. 36

## v

So pure and innocent, as that same lambe,  
 She was in life and every vertuous lore,  
 And by descent from royall lynage came  
 Of ancient kinges and queenes, that had of  
 yore 40  
 Their scepters stretcht from east to west-  
 erne shore,  
 And all the world in their subjection held,  
 Till that infernall feend with foule uprore  
 Forwasted<sup>1</sup> all their land, and them expeld:  
 Whom to avenge, she had this knight from  
 far compeld.<sup>2</sup> 45

## vi

Behind her farre away a dwarfe did lag,  
 That lasie seemd, in being ever last,  
 Or wearied with bearing of her bag  
 Of needments at his backe. Thus as they  
 past,  
 The day with cloudes was suddeine over-  
 cast, 50  
 And angry Jove an hideous storme of raine  
 Did poure into his lemans<sup>3</sup> lap so fast,  
 That everie wight<sup>4</sup> to shrowd<sup>5</sup> it did con-  
 strain,  
 And this faire couple eke<sup>6</sup> to shroud them-  
 selves were fain.

## vii

Enforst to seeke some covert nigh at hand,  
 A shadie grove not farr away they spide, 56  
 That promist ayde the tempest to with-  
 stand:  
 Whose loftie trees, yclad with sommers  
 pride,  
 Did spred so broad, that heavens light did  
 hide,  
 Not perceable with power of any starr; 60  
 And all within were pathes and alleies  
 wide,  
 With footing worne, and leading inward  
 farr:  
 Faire harbour that them seemes, so in they  
 entred ar.

<sup>1</sup> utterly laid waste.<sup>3</sup> loved one's, i. e. the earth's.<sup>5</sup> shelter.<sup>2</sup> summoned.<sup>4</sup> person.<sup>6</sup> also.

## viii

And foorth they passe, with pleasure for-  
 ward led,  
 Joying to heare the birdes sweete har-  
 mony, 65  
 Which, therein shrouded from the tempest  
 dred,  
 Seemed in their song to scorne the cruell  
 sky.  
 Much can<sup>7</sup> they praise the trees so  
 straight and hy,  
 The sayling<sup>8</sup> pine, the cedar proud and  
 tall,  
 The vine-propp elme, the poplar never  
 dry, 70  
 The builder<sup>9</sup> oake, sole king of forrests all,  
 The aspine good for staves, the cypresse  
 funerall,

## ix

The laurell, meed of mightie conquerours  
 And poets sage, the firre that weepeth  
 still,  
 The willow worne of forlorne paramours,<sup>10</sup>  
 The eugh<sup>11</sup> obedient to the benders will, 76  
 The birch for shaftes, the sawlow for the  
 mill,  
 The mirrhe sweete bleeding in the bitter  
 wound,  
 The warlike beech, the ash for nothing ill,  
 The fruitfull olive, and the platane<sup>12</sup>  
 round, 80  
 The carver holme,<sup>13</sup> the maple seeldom  
 inward sound.

## x

Led with delight, they thus beguile the  
 way,  
 Untill the blustering storme is overblowne;  
 When, weening to returne whence they did  
 stray,  
 They cannot finde that path, which first  
 was showne, 85  
 But wander too and fro in waies un-  
 knowne,  
 Furthest from end then, when they nearest  
 weene,  
 That makes them doubt, their wits be not  
 their owne:  
 So many pathes, so many turnings seene,  
 That which of them to take, in diverse  
 doubt they been. 90

<sup>7</sup> did.<sup>8</sup> used for ship timber.<sup>9</sup> used for building.<sup>10</sup> lovers. <sup>11</sup> yew.<sup>12</sup> plane.<sup>13</sup> a kind of oak, used for wood carvings.

## XI

At last resolving forward still to fare,  
 Till that some end they finde, or in or out,  
 That path they take, that beaten seemd  
 most bare,  
 And like to lead the labyrinth about;<sup>1</sup>  
 Which when by tract<sup>2</sup> they hunted had  
 throughout, 95  
 At length it brought them to a hollowe  
 cave,  
 Amid the thickest woods. The champion  
 stout  
 Eftsoones<sup>3</sup> dismounted from his courser  
 brave,  
 And to the dwarfe a while his needlesse  
 spere he gave.

## XII

"Be well aware," quoth then that ladie  
 milde, 100  
 "Least suddaine mischiefe ye too rash pro-  
 voke:  
 The danger hid, the place unknowne and  
 wilde,  
 Breedes dreadfull doubts: oft fire is with-  
 out smoke,  
 And perill without show; therefore your  
 stroke,  
 Sir knight, with-hold, till further tryall  
 made." 105  
 "Ah, ladie," sayd he, "shame were to re-  
 voke  
 The forward footing for an hidden shade:  
 Vertue gives her selfe light, through  
 darkenesse for to wade."<sup>4</sup>

## XIII

"Yea, but," quoth she, "the perill of this  
 place  
 I better wot then you; though nowe too  
 late 110  
 To wish you backe returne with foule dis-  
 grace,  
 Yet wisdomes warnes, whilest foot is in the  
 gate,<sup>5</sup>  
 To stay the steppe, ere forced to retrate.  
 This is the wandring wood,<sup>6</sup> this Errours  
 den,  
 A monster vile, whom God and man does  
 hate: 115

<sup>1</sup> out of.  
<sup>5</sup> way.

<sup>2</sup> trace.

<sup>3</sup> forthwith. <sup>4</sup> walk, go.  
<sup>6</sup> wood of wandering.

Therefore I read<sup>7</sup> beware." "Fly, fly!"  
 quoth then  
 The fearefull dwarfe: "this is no place for  
 living men."

## XIV

But full of fire and greedy hardiment,<sup>8</sup>  
 The youthfull knight could not for ought  
 be staide,  
 But forth unto the darksom hole he went,  
 And looked in: his glistring armor made 121  
 A litle glooming light, much like a shade,  
 By which he saw the ugly monster plaine,  
 Halfe like a serpent horribly displaide,  
 But th' other halfe did womans shape re-  
 taine, 125  
 Most lothsom, filthie, foule, and full of vile  
 disdaine.<sup>9</sup>

\* \* \* \*

## XXVII

His lady, seeing all that chaunst, from  
 farre, 235  
 Approcht in hast to greet his victorie,  
 And saide, "Faire knight, borne under  
 happie starre,  
 Who see your vanquisht foes before you  
 lye,  
 Well worthie be you of that armory,<sup>10</sup>  
 Wherein ye have great glory wonne this  
 day, 240  
 And proov'd your strength on a strong eni-  
 mie,  
 Your first adventure: many such I pray,  
 And henceforth ever wish that like succeed  
 it may."

## XXVIII

Then mounted he upon his steede againe,  
 And with the lady backward sought to  
 wend; 245  
 That path he kept which beaten was most  
 plaine,  
 Ne ever would to any by way bend,  
 But still did follow one unto the end,  
 The which at last out of the wood them  
 brought.  
 So forward on his way (with God to frend)  
 He passed forth, and new adventure  
 sought: 251  
 Long way he travciled, before he heard of  
 ought.

<sup>7</sup> advise.  
<sup>9</sup> loathsomeness.

<sup>8</sup> impetuous hardihood.  
<sup>10</sup> armor.

## XXIX

At length they chaunst to meet upon the  
way  
An aged sire, in long blacke weedes<sup>1</sup>  
yclad,  
His feete all bare, his beard all hoarie  
gray,<sup>255</sup>  
And by his belte his booke he hanging had;  
Sober he seemde, and very sagely sad,  
And to the ground his eyes were lowly  
bent,  
Simple in shew, and voide of malice bad,  
And all the way he prayed as he went,<sup>260</sup>  
And often knockt his brest, as one that did  
repent.

## XXX

He faire the knight saluted, louting<sup>2</sup> low,  
Who faire him quited,<sup>3</sup> as that courteous  
was;  
And after asked him, if he did know  
Of straunge adventures, which abroad did  
pas.<sup>265</sup>  
"Ah! my dear sonne," quoth he, "how  
should, alas!  
Silly<sup>4</sup> old man, that lives in hidden cell,  
Bidding<sup>5</sup> his beades all day for his trespas,  
Tydings of warre and worldly trouble tell?  
With holy father sits<sup>6</sup> not with such  
things to mell."<sup>270</sup>

## XXXI

"But if of daunger, which hereby doth  
dwell,  
And homebredd evil ye desire to heare,  
Of a straunge man I can you tidings tell,  
That wasteth all his countrie farre and  
neare."  
"Of such," saide he, "I chiefly doe in-  
quere,<sup>275</sup>  
And shall you well rewarde to shew the  
place,  
In which that wicked wight his dayes doth  
weare:  
For to all knighthood it is foule disgrace,  
That such a cursed creature lives so long a  
space."

## XXXII

"Far hence," quoth he, "in wastfull wil-  
dernesse,<sup>280</sup>  
His dwelling is, by which no living wight

May ever passe, but thorough great dis-  
tresse."

"Now," saide the ladie, "draweth toward  
night,

And well I wote, that of your later fight  
Ye all forwearied be: for what so strong,<sup>285</sup>  
But, wanting rest, will also want of might?  
The Sunne, that measures heaven all day  
long,

At night doth baite<sup>8</sup> his steedes the ocean  
waves emong.

## XXXIII

"Then with the Sunne take, sir, your  
timely rest,

And with new day new worke at once be-  
gin:<sup>290</sup>

Untroubled night, they say, gives counsell  
best."

"Right well, sir knight, ye have advised  
bin,"

Quoth then that aged man; "the way to  
win

Is wisely to advise:<sup>9</sup> now day is spent;  
Therefore with me ye may take up your  
in<sup>295</sup>

For this same night." The knight was  
well content;

So with that godly father to his home they  
went.

## XXXIV

A litle lowly hermitage it was,  
Downe in a dale, hard by a forests side,  
Far from resort of people, that did pas<sup>300</sup>  
In travell to and froe: a litle wyde<sup>10</sup>  
There was an holy chappell edifyde,<sup>11</sup>  
Wherein the hermite dewly wont to say  
His holy things each morne and even-  
tyde:

Thereby a christall streame did gently  
play,<sup>305</sup>

Which from a sacred fountaine welled  
forth alway.

## XXXV

Arrived there, the little house they fill,  
Ne looke for entertainment, where none  
was:

Rest is their feast, and all things at their  
will;

The noblest mind the best contentment  
has.<sup>310</sup>

<sup>1</sup> clothes.<sup>2</sup> bowing.<sup>3</sup> requited.<sup>4</sup> simple.<sup>8</sup> feed.<sup>9</sup> take thought, consider.<sup>5</sup> telling, counting.<sup>6</sup> befits.<sup>7</sup> meddle.<sup>10</sup> a little way off.<sup>11</sup> built.

With faire discourse the evening so they  
pas:  
For that olde man of pleasing wordes had  
store,  
And well could file his tongue as smooth  
as glas:  
He told of saintes and popes, and ever-  
more  
He strowd an Ave-Mary after and be-  
fore. 315

## XXXVI

The drouping night thus creepeth on them  
fast,  
And the sad humor<sup>1</sup> loading their eye  
liddes,  
As messenger of Morpheus, on them cast  
Sweet slombring deaw, the which to sleep  
them biddes:  
Unto their lodgings then his guesates he  
riddes:<sup>2</sup> 320  
Where when all drownd in deadly sleepe  
he findes,  
He to his studie goes, and there amidde  
His magick bookes and artes of sundrie  
kinds,  
He seekes out mighty charmes, to trouble  
sleepy minds.

## XXXVII

Then choosing out few words most horri-  
ble, 325  
(Let none them read) thereof did verses  
frame;  
With which and other spelles like terrible,  
He had awake blacke Plutoes griesly dame,  
And cursed heven, and spake reprochful  
shame  
Of highest God, the Lord of life and  
light: 330  
A bold bad man, that dar'd to call by name  
Great Gorgon, prince of darknes and dead  
night,  
At which Cocytus quakes, and Styx is put  
to flight.

## XXXVIII

And forth he cald out of deepe darknes  
dredd  
Legions of sprights, the which, like litle  
flies 335  
Fluttering about his ever damned hedd,  
Awaite whereto their service he applyes,

<sup>1</sup> heavy moisture.<sup>2</sup> sends off.

To aide his friendes, or fray<sup>3</sup> his enimies:  
Of those he chose out two, the falsest twoo,  
And fittest for to forge true-seeming  
lyes; 340  
The one of them he gave a message too,  
The other by him selfe staide, other worke  
to doo.

## XXXIX

He, making speedy way through spersed<sup>4</sup>  
ayre,  
And through the world of waters wide and  
deepe,  
To Morpheus house doth hastily re-  
paire. 345  
Amid the bowels of the earth full steepe,  
And low, where dawning day doth never  
peepe,  
His dwelling is; there Tethys his wet bed  
Doth ever wash, and Cynthia still doth  
steepe  
In silver deaw his ever-drouping hed, 350  
Whiles sad Night over him her mantle  
black doth spread.

## XL

Whose double gates he findeth locked fast,  
The one faire fram'd of burnisht yvory,  
The other all with silver overcast;  
And wakeful dogges before them farre doe  
lye, 355  
Watching to banish Care their enemy,  
Who oft is wont to trouble gentle Sleepe.  
By them the sprite doth passe in quietly,  
And unto Morpheus comes, whom  
drowned deepe  
In drowsie fit he findes: of nothing he  
takes keepe.<sup>5</sup> 360

## XLI

And more to lulle him in his slumber soft,  
A trickling streame from high rock tum-  
bling downe,  
And ever drizzling raine upon the loft,  
Mixt with a murmuring winde, much like  
the sowne  
Of swarming bees, did cast him in a  
swowne: 365  
No other noyse, nor peoples troublous  
cryes,  
As still<sup>6</sup> are wont t'annoy the walled  
towne,

<sup>3</sup> frighten.  
<sup>5</sup> heed.<sup>4</sup> widely diffused.  
<sup>6</sup> ever.

Might there be heard: but carelesse Quiet  
lyes,  
Wrapt in eternall silence farre from eni-  
myes.

## XLII

The messenger approaching to him  
spake, <sup>370</sup>  
But his waste wordes retourned to him in  
vaine:  
So sound he slept, that nought mought him  
awake.  
Then rudely he him thrust, and pusht with  
paine,  
Whereat he gan to stretch: but he againe  
Shooke him so hard, that forced him to  
speake. <sup>375</sup>  
As one then in a dreame, whose dryer  
braine  
Is tost with troubled sights and fancies  
weake,  
He mumbled soft, but would not all his  
silence breake.

## XLIII

The sprite then gan more boldly him to  
wake,  
And threatned unto him the dreaded  
name <sup>380</sup>  
Of Hecate: whereat he gan to quake,  
And, lifting up his lompish head, with  
blame  
Halfe angrie asked him, for what he came.  
"Hether," quoth he, "me Archimago sent,  
He that the stubborne sprites can wisely  
tame; <sup>385</sup>  
He bids thee to him send for his intent  
A fit false dreame, that can delude the  
sleepers sent."<sup>1</sup>

## XLIV

The god obayde, and calling forth straight  
way  
A diverse dreame out of his prison darke,  
Delivered it to him, and downe did lay <sup>390</sup>  
His heaue head, deuoid of careful carke;<sup>2</sup>  
Whose sences all were straight benumbd  
and starke.  
He, backe returning by the yvorie dore,  
Remounted up as light as cheareful larke,  
And on his litle wings the dreame he bore  
In hast unto his lord, where he him left  
afore. <sup>396</sup>

\*

\*

\*

\*

\*

\*

<sup>1</sup> sense.<sup>2</sup> anxiety.

## From CANTO III

## I

Nought is there under heav'ns wide  
hollownesse,  
That moves more deare compassion of  
mind,  
Then beautie brought t'unworthie wretch-  
ednesse  
Through envies snares, or fortunes freakes  
unkind:  
I, whether lately through her<sup>3</sup> brightnes  
blynd, <sup>5</sup>  
Or through alleageance and fast fealty,  
Which I do owe unto all womankynd,  
Feele my hart perst with so great agony,  
When such I see, that all for pitty I could  
dy.

## II

And now it is empassioned so deepe, <sup>10</sup>  
For fairest Unaes sake, of whom I sing,  
That my frayle eies these lines with teares  
do steepe,  
To thinke how she through guyleful  
handeling,  
Though true as touch, though daughter of  
a king,  
Though faire as ever living wight was  
fayre, <sup>15</sup>  
Though nor in word nor deede ill meriting,  
Is from her knight divorced in despayre,  
And her dew loves deryv'd<sup>4</sup> to that vile  
witches shayre.

## III

Yet she, most faithfull Ladie, all this while  
Forsaken, wofull, solitarie mayd, <sup>20</sup>  
Far from all peoples preace,<sup>5</sup> as in exile,  
In wilderness and wastfull deserts strayd,  
To seeke her knight; who, subtilly betrayd  
Through that late vision which th' en-  
chaunter wrought,  
Had her abandond. She, of nought  
affrayd, <sup>25</sup>  
Through woods and wastnes wide him  
daily sought;  
Yet wished tydings none of him unto her  
brought.

## IV

One day, nigh wearie of the yrksome way,  
From her unhastie beast she did alight;

<sup>3</sup> i. e. beauty's.<sup>4</sup> diverted.<sup>5</sup> press, crowd.

And on the grasse her dainty limbs did lay,  
In secrete shadow, far from all mens  
sight:

From her fayre head her fillet she undight,  
And layd her stole aside. Her angels face  
As the great eye of heaven shyned bright,  
And made a sunshine in the shady place;<sup>31</sup>  
Did never mortall eye behold such heav-  
enly grace.

## V

It fortun'd, out of the thickest wood  
A ramping lyon rushed suddenly,  
Hunting full greedy after salvage<sup>1</sup> blood.  
Soone as the royall virgin he did spy,<sup>40</sup>  
With gaping mouth at her ran greedily,  
To have attonce devourd her tender corse;<sup>2</sup>  
But to the pray when as he drew more  
ny,  
His bloody rage aswaged with remorse,  
And, with the sight amazd, forgat his  
furious forse.<sup>45</sup>

## VI

In stead thereof he kist her wearie feet,  
And lickt her lilly hands with fawning  
tong,  
As he her wronged innocence did weet.<sup>3</sup>  
O how can beautie maister the most strong,  
And simple truth subdue avenging wrong!  
Whose yielded pryde and proud submis-  
sion,<sup>51</sup>  
Still dreading death, when she had marked  
long,  
Her hart gan melt in great compassion,  
And drizling teares did shed for pure affec-  
tion.

## VII

"The lyon, lord of everie beast in field,"<sup>55</sup>  
Quoth she, "his princely puissance doth  
abate,  
And mightie proud to humble weake does  
yield,  
Forgetfull of the hungry rage, which late  
Him prickt, in pittie of my sad estate:  
But he, my lyon, and my noble lord,<sup>60</sup>  
How does he find in cruell hart to hate  
Her that him lov'd and ever most adord  
As the God of my life? why hath he me  
abhorde?"

<sup>1</sup> savage.<sup>2</sup> body.<sup>3</sup> know.

## VIII

Redounding teares did choke th' end of her  
plaint,  
Which softly ecchoed from the neighbour  
wood;<sup>65</sup>  
And sad to see her sorrowfull constraint,  
The kingly beast upon her gazing stood;  
With pittie calmd, downe fell his angry  
mood.  
At last, in close hart shutting up her payne,  
Arose the virgin borne of heavenly brood,  
And to her snowy palfrey got agayne,<sup>71</sup>  
To seeke her strayed champion if she  
might attayne.

## IX

The lyon would not leave her desolate,  
But with her went along, as a strong gard  
Of her chaste person, and a faythfull mate;<sup>75</sup>  
Of her sad troubles and misfortunes hard:  
Still, when she slept, he kept both watch  
and ward,  
And when she wakt, he wayted diligent,  
With humble service to her will prepar'd:  
From her fayre eyes he tooke commande-  
ment,<sup>80</sup>  
And ever by her lookes conceived her  
intent.

\* \* \* \* \*

## CANTO XI

The knight with that old Dragon fights  
Two days incessantly:  
The third him overthrowes, and gayns  
Most glorious victory.

## I

High time now gan it wex for Una fayre,  
To thinke of those her captive parents  
deare,  
And their forwasted<sup>4</sup> kingdom to repayre:  
Whereto whenas they now approched  
neare,  
With hartie wordes her knight she gan to  
cheare,<sup>5</sup>  
And in her modest maner thus bespake:  
"Deare knight, as deare as ever knight was  
deare,  
That all these sorrowes suffer for my sake,  
High heven behold the tedious toyle ye for  
me take!

<sup>4</sup> ravaged.

## II

"Now are we come unto my native soyle,<sup>10</sup>  
 And to the place where all our perilles  
 dwell;  
 Here hauntes that feend, and does his  
 daily spoyle;  
 Therefore henceforth bee at your keeping  
 well,  
 And ever ready for your foeman fell.  
 The sparke of noble corage now awake, <sup>15</sup>  
 And strive your excellent selfe to excell:  
 That shall ye evermore renowned make  
 Above all knights on earth, that batteill  
 undertake."

## III

And pointing forth, "Lo! yonder is,"  
 (said she)  
 "The brasen towre, in which my parents  
 deare <sup>20</sup>  
 For dread of that huge feend emprisond  
 be;  
 Whom I from far see on the walles ap-  
 peare,  
 Whose sight my feeble soule doth greatly  
 cheare:  
 And on the top of all I do espye  
 The watchman wayting tydings glad to  
 heare; <sup>25</sup>  
 That, O my Parents! might I happily  
 Unto you bring, to ease you of your  
 misery!"

## IV

With that they heard a roaring hideous  
 sownd,  
 That all the ayre with terror filled wyde,  
 And seemd uneath<sup>1</sup> to shake the stedfast  
 ground. <sup>30</sup>  
 Eftsoones<sup>2</sup> that dreadful dragon they  
 espyde,  
 Where stretcht he lay upon the sunny side  
 Of a great hill, himselfe like a great hill.  
 But all so soone as he from far descryde  
 Those glistring armes, that heven with  
 light did fill, <sup>35</sup>  
 He rousd himselfe full blyth, and hastned  
 them untill.

## V

Then badd the knight his Lady yede<sup>3</sup> aloof,  
 And to an hill herselfe withdraw asyde,

<sup>1</sup> almost.<sup>2</sup> shortly.<sup>3</sup> go.

From whence she might behold that bat-  
 tailles proof,  
 And eke be safe from daunger far descryde:  
 She him obeyd, and turned a little wyde.<sup>41</sup>  
 Now, O thou sacred Muse! most learned  
 dame,  
 Fayre ympe<sup>4</sup> of Phoebus and his aged  
 bryde,  
 The nourse of time and everlasting fame,  
 That warlike handes ennoblest with im-  
 mortall name; <sup>45</sup>

## VI

O gently come into my feeble brest;  
 Come gently, but not with that mightie  
 rage,  
 Wherewith the martiall troupes thou doest  
 infest,  
 And hartes of great heroës doest enrage,  
 That nought their kindled corage may  
 aswage: <sup>50</sup>  
 Soone as thy dreadfull trompe begins to  
 sownd,  
 The god of warre with his fiers equipage  
 Thou doest awake, sleepe never he so  
 sownd;  
 And scared nations doest with horror  
 sterne astownd.

## VII

Fayre goddesse, lay that furious fitt  
 asyde, <sup>55</sup>  
 Till I of warres and bloody Mars doe sing,  
 And Bryton fieldes with Sarazin blood  
 bedyde,  
 Twixt that great Faery Queene and  
 Paynim King,  
 That with their horror heven and earth  
 did ring,  
 A worke of labour long, and endlesse  
 prayse: <sup>60</sup>  
 But now a while lett downe that haughtie  
 string,  
 And to my tunes thy second tenor rayse,  
 That I this man of God his godly armes  
 may blaze.

## VIII

By this the dreadful Beast drew nigh to  
 hand,  
 Halfe flying and halfe footing in his haste,

<sup>4</sup> child.



That with his largenesse measured much  
land, 66  
And made wide shadow under his huge  
waste,  
As mountaine doth the valley overcaste.  
Approching nigh, he reared high afore  
His body monstrous, horrible, and vaste, 70  
Which, to increase his wondrous greatnes  
more,  
Was swoln with wrath and poyson, and  
with bloody gore.

## IX

And over all with brasen scales was armd,  
Like plated cote of steele, so couched  
neare  
That nought mote perce; ne might his  
corse<sup>1</sup> bee harmd 75  
With dint of swerd, nor push of pointed  
speare:  
Which as an eagle, seeing pray appeare,  
His aery plumes doth rouze, full rudely  
dight,<sup>2</sup>  
So shaked he, that horror was to heare:  
For as the clashing of an armor bright, 80  
Such noyse his rouzed scales did send unto  
the knight.

## X

His flaggy winges, when forth he did dis-  
play,  
Were like two sayles, in which the hollow  
wynd  
Is gathered full, and worketh speedy  
way:  
And eke the pennes,<sup>3</sup> that did his pineons  
bynd, 85  
Were like mayne-yardes with flying can-  
vas lynd,  
With which whenas him list the ayre to  
beat,  
And there by force unwonted passage  
fynd,  
The cloudes before him fledd for terror  
great,  
And all the hevens stood still, amazed  
with his threat. 90

## XI

His huge long tayle, wovnd up in hundred  
folds,  
Does overspred his long bras-scaly back,

<sup>1</sup> body.<sup>2</sup> arrayed.<sup>3</sup> quills.

Whose wreathed boughtes<sup>4</sup> when ever he  
unfolds,  
And thick entangled knots adown does  
slack,  
Bespotted as with shieldes of red and  
blacke, 95  
It sweepeth all the land behind him farre,  
And of three furlongs does but litle lacke;  
And at the point two stinges in fixed arre,  
Both deadly sharp, that sharpest steele  
exceeden farre.

## XII

But stinges and sharpest steele did far  
exceed 100  
The sharpnesse of his cruel rending clawes:  
Dead was it sure, as sure as death in  
deed,  
What ever thing does touch his ravenous  
pawes,  
Or what within his reach he ever drawes.  
But his most hideous head my tongue  
to tell 105  
Does tremble; for his deepe devouring  
jawes  
Wyde gaped, like the griesly mouth of hell,  
Through which into his darke abyse all  
ravin fell.

## XIII

And, that more wondrous was, in either  
jaw  
Three ranckes of yron teeth enraunged  
were, 110  
In which yett trickling blood and gob-  
bets<sup>5</sup> raw  
Of late devoured bodies did appeare,  
That sight thereof bredd cold congealed  
feare:  
Which to increase, and all atonce to kill,  
A cloud of smothering smoke and sul-  
phure seare<sup>6</sup> 115  
Out of his stinking gorge forth steemed  
still,  
That all the ayre about with smoke and  
stench did fill.

## XIV

His blazing eyes, like two bright shining  
shieldes,  
Did burne with wrath, and sparkled liv-  
ing fyre;

<sup>4</sup> coils.<sup>5</sup> pieces.<sup>6</sup> searing.

As two broad beacons, sett in open fieldes,  
 Send forth their flames far off to every  
   shyre, 121  
 And warning give that enimies conspyre  
 With fire and sword the region to invade:  
 So flam'd his eyne with rage and rancor-  
   ous yre;  
 But far within, as in a hollow glade, 125  
 Those glaring lampes were sett that made  
   a dreadfull shade.

## XV

So dreadfully he towards him did pas,  
 Forelifting up a-loft his speckled brest,  
 And often bounding on the brused gras,  
 As for great joyance of his newcome  
   guest. 130  
 Eftsoones he gan advaunce his haughty  
   crest,  
 As chauffed<sup>1</sup> bore his bristles doth up-  
   reare;  
 And shoke his scales to battaile ready  
   drest,  
 That made the Redcrosse Knight nigh  
   quake for feare,  
 As bidding bold defyaunce to his foeman  
   neare. 135

## XVI

The knight gan fayrely couch his steady  
   speare,  
 And fierely ran at him with rigorous  
   might:  
 The pointed steele, arriving rudely there,<sup>2</sup>  
 His harder hyde would nether perce nor  
   bight,  
 But, glauncing by, forth passed forward  
   right. 140  
 Yet sore amoved with so puissaunt push,  
 The wrathfull beast about him turned  
   light,  
 And him so rudely, passing by, did brush  
 With his long tayle, that horse and man to  
   ground did rush.

## XVII

Both horse and man up lightly rose  
   again, 145  
 And fresh encounter towards him addrest;  
 But th' ydle stroke yet backe recoyld in  
   vaine,  
 And found no place his deadly point to  
   rest.

<sup>1</sup> angry.<sup>2</sup> there.

Exceeding rage enflam'd the furious beast,  
 To be avenged of so great despight; 150  
 For never felt his imperceable<sup>3</sup> brest  
 So wondrous force from hand of living  
   wight;  
 Yet had he prov'd the powre of many a  
   puissant knight.

## XVIII

Then, with his waving wings displayed  
   wyde,  
 Himselfe up high he lifted from the  
   ground, 155  
 And with strong flight did forcibly divyde  
 The yielding ayre, which nigh too feeble  
   found  
 Her flitting parts, and element unsound,  
 To beare so great a weight: he, cutting  
   way  
 With his broad sayles, about him soared  
   round; 160  
 At last, low stouping with unweldy sway,  
 Snatcht up both horse and man, to beare  
   them quite away.

## XIX

Long he them bore above the subject  
   plaine,  
 So far as ewghen<sup>4</sup> bow a shaft may send,  
 Till struggling strong did him at last con-  
   straine 165  
 To let them downe before his flightes end:  
 As hagar hauke, presuming to contend  
 With hardy fowle, above his hable might,  
 His wearie pounces<sup>5</sup> all in vaine doth  
   spend  
 To trusse<sup>6</sup> the pray too heavy for his  
   flight; 170  
 Which, comming down to ground, does  
   free it selfe by fight.

## XX

He so disseized of his gryping grosse,  
 The knight his thrillant<sup>7</sup> speare againe  
   assayd  
 In his bras-plated body to embosse,  
 And three mens strength unto the stroake  
   he layd; 175  
 Wherewith the stiffe beame quaked, as  
   affrayd,<sup>8</sup>

<sup>3</sup> impenetrable.  
<sup>6</sup> hold.<sup>4</sup> yew.  
<sup>7</sup> piercing.<sup>5</sup> efforts, struggles.  
<sup>8</sup> terrified.

And glauncing from his scaly necke did  
glyde  
Close under his left wing, then broad displayd:  
The percing steele there wrought a wound  
full wyde,  
That with the uncouth<sup>1</sup> smart the monster  
lowdly cryde. 180

## XXI

He cryde, as raging seas are wont to rore  
When wintry storme his wrathful wreck  
does threat;  
The rolling billowes beate the ragged  
shore,  
As they the earth would shoulder from  
her seat;  
And greedy gulfe does gape, as he would  
eat 185  
His neighbour element in his revenge:  
Then gin the blustering brethren boldly  
threat  
To move the world from off his stedfast  
henge,<sup>2</sup>  
And boystrous battaile make, each other  
to avenge.

## XXII

The steely head stuck fast still in his  
flesh, 190  
Till with his cruell clawes he snatcht the  
wood,  
And quite a sunder broke. Forth flowed  
fresh  
A gushing river of blacke gory blood,  
That drowned all the land whereon he  
stood:  
The streame thereof would drive a water-  
mill. 195  
Treble augmented was his furious mood  
With bitter sence of his deepe rooted ill,  
That flames of fire he threw forth from  
his large nostril.<sup>3</sup>

## XXIII

His hideous taylor then hurled he about,  
And therewith all enwrapt the nimble  
thyes 200  
Of his froth-fomy steed, whose courage  
stout  
Striving to loose the knott that fast him  
tyes,

<sup>1</sup> strange.  
<sup>2</sup> hinge; but here meaning base, or foundation.  
<sup>3</sup> nostrils.

Himselfe in streighter bandes too rash  
implies,<sup>4</sup>  
That to the ground he is perforce con-  
straynd  
To throw his ryder; who can quickly ryse  
From off the earth, with durty blood dis-  
taynd,<sup>5</sup> 206  
For that reprochfull fall right fowly he  
disdaynd.

## XXIV

And fercely tooke his trenchand blade in  
hand,  
With which he stroke so furious and so fell,  
That nothing seemd the puissaunce could  
withstand: 210  
Upon his crest the hardned yron fell;  
But his more hardned crest was armd so  
well,  
That deeper dint therein it would not  
make;  
Yet so extremely did the buffe him quell,  
That from thenceforth he shund the like  
to take, 215  
But, when he saw them come, he did  
them still forsake.

## XXV

The knight was wroth to see his stroke  
beguyld,  
And smot againe with more outrageous  
might;  
But backe againe the spardling steele re-  
coyld,  
And left not any marke where it did  
light, 220  
As if in adamant rocke it had beene  
pight.<sup>6</sup>  
The beast, impatient of his smarting  
wound,  
And of so fierce and forcible despight,<sup>7</sup>  
Thought with his winges to sty<sup>8</sup> above  
the ground;  
But his late wounded wing unserviceable  
found. 225

## XXVI

Then, full of grieve and anguish vehement,  
He lowdly brayd, that like was never  
heard;  
And from his wide devouring oven sent  
A flake of fire, that, flashing in his beard,  
Him all amazd, and almost made afeard:

<sup>4</sup> involves. <sup>5</sup> soiled. <sup>6</sup> struck. <sup>7</sup> anger. <sup>8</sup> rise.

The scorching flame sore swinged<sup>1</sup> all his  
face, 231  
And through his armour all his body seard,  
That he could not endure so cruell cace,  
But thought his armes to leave, and hel-  
met to unlace.

## XXVII

Not that great champion of the antique  
world, 235  
Whom famous poetes verse so much doth  
vaunt,  
And hath for twelve huge labours high  
extold,  
So many furies and sharpe fits did haunt,  
When him the poysoned garment did en-  
chaunt,  
When centaures blood and bloody verses  
charmd, 240  
As did this knight twelve thousand  
dolours daunt,  
Whom fyrie steele now burnt, that erst  
him armd;  
That erst him goodly armd, now most of  
all him harmd.

## XXVIII

Faynt, wearie, sore, emboyled,<sup>2</sup> grieved,  
brent,<sup>3</sup>  
With heat, toyle, wounds, armes, smart,  
and inward fire, 245  
That never man such mischiefes did tor-  
ment;  
Death better were, death did he oft desire,  
But death will never come when needes re-  
quire.  
Whom so dismayd when that his foe be-  
held,  
He cast<sup>4</sup> to suffer him no more respire,<sup>5</sup> 250  
But gan his sturdy sterne<sup>6</sup> about to weld,  
And him so strongly stroke, that to the  
ground him feld.

## XXIX

It fortun'd (as fayre it then befell.)  
Behynd his backe, unweeting, where he  
stood,  
Of auncient time there was a springing  
well, 255  
From which fast trickled forth a silver  
flood,

<sup>1</sup> singed.  
<sup>4</sup> planned.

<sup>2</sup> boiled.  
<sup>5</sup> breathe.

<sup>3</sup> burned.  
<sup>6</sup> tail.

Full of great vertues, and for med'cine  
good.  
Whylome, before that cursed dragon got  
That happy land, and all with innocent  
blood  
Defyld those sacred waves, it rightly  
hot<sup>7</sup> 260  
The Well of Life, ne yet his<sup>8</sup> vertues had  
forgot.

## XXX

For unto life the dead it could restore,  
And guilt of sinfull crimes cleane wash  
away;  
Those that with sicknesse were infected  
sore  
It could recure; and aged long decay 265  
Renew, as one were borne that very day.  
Both Silo this, and Jordan, did excell,  
And th' English Bath, and eke the German  
Spau;  
Ne can Cephise, nor Hebrus, match this  
well:  
Into the same the knight back over-  
throwen fell. 270

## XXXI

Now gan the golden Phœbus for to steepe  
His fierie face in billowes of the west,  
And his faint steedes watred in ocean  
deepe,  
Whiles from their journall labours they  
did rest,  
When that infernall monster, having kest<sup>9</sup>  
His wearie foe into that living well, 276  
Gan high advaunce his broad discoloured  
brest  
Above his wonted pitch, with countenance  
fell,  
And clapt his yron wings, as victor he did  
dwell.

## XXXII

Which when his pensive lady saw from  
farre, 280  
Great woe and sorrow did her soule assay,<sup>10</sup>  
As weening that the sad end of the warre,  
And gan to highest God entirely pray  
That feared chauce from her to turne  
away:  
With folded hands, and knees full lowly  
bent, 285  
All night shee watcht, ne once adowne  
would lay

<sup>7</sup> was called.

<sup>8</sup> its.

<sup>9</sup> cast.

<sup>10</sup> afflict.

Her dainty limbs in her sad dreriment,  
But praying still did wake, and waking did  
lament.

## XXXIII

The morrow next gan earely to appeare,  
That Titan rose to runne his daily race;<sup>290</sup>  
But earely, ere the morrow next gan reare  
Out of the sea faire Titans deawy face,  
Up rose the gentle virgin from her place,  
And looked all about, if she might spy  
Her loved knight to move his manly pace:  
For she had great doubt of his safety, <sup>296</sup>  
Since late she saw him fall before his  
enimy.

## XXXIV

At last she saw where he upstartd brave  
Out of the well, wherein he drenched lay:  
As eagle, fresh out of the ocean wave, <sup>300</sup>  
Where he hath lefte his plumes all hory  
gray,  
And deckt himselfe with fethers youthly  
gay,  
Like eyas hauke up mounts unto the  
skies,  
His newly-budded pineons to assay,  
And marveiles at himselfe stil as he flies:  
So new this new-borne knight to battell  
new did rise. <sup>306</sup>

## XXXV

Whom when the damned feend so fresh  
did spy  
No wonder if he wondred at the sight,  
And doubted whether his late enemy  
It were, or other new supplied knight. <sup>310</sup>  
He now, to prove his late-renewed might,  
High brandishing his bright deaw-burning  
blade,  
Upon his crested scalp so sore did smite,  
That to the scull a yawning wound it  
made:  
The deadly dint his dulled sences all dis-  
maid. <sup>315</sup>

## XXXVI

I wote<sup>1</sup> not whether the revenging steele  
Were hardned with that holy water dew  
Wherein he fell, or sharper edge did feele,  
Or his baptized hands now greater grew,  
Or other secret vertue did ensew; <sup>320</sup>  
Els never could the force of fleshly arme,  
Ne molten mettall, in his blood embrew;<sup>2</sup>

<sup>1</sup> know.<sup>2</sup> stain itself.

For till that stownd<sup>3</sup> could never wight  
him harme  
By subtilty, nor slight, nor might, nor  
mighty charme.

## XXXVII

The cruell wound enraged him so sore, <sup>325</sup>  
That loud he yelled for exceeding paine;  
As hundred ramping lions seemd to rore,  
Whom ravenous hunger did thereto con-  
straine:  
Then gan he tosse aloft his stretched  
traîne,  
And therewith scourge the buxome<sup>4</sup> aire  
so sore, <sup>330</sup>  
That to his force to yelden it was faine;  
Ne ought his sturdy strokes might stand  
afore,  
That high trees overthrew, and rocks in  
peeeces tore.

## XXXVIII

The same advauncing high above his  
head,  
With sharpe intended<sup>5</sup> sting so rude him  
smott,<sup>6</sup> <sup>335</sup>  
That to the earth him drove, as stricken  
dead;  
Ne living wight would have him life be-  
hott:  
The mortall sting his angry needle shott  
Quite through his shield, and in his  
shoulder seasd,<sup>7</sup>  
Where fast it stucke, ne would thereout be  
gott: <sup>340</sup>  
The griefe thereof him wondrous sore  
diseasd,  
Ne might his rancling paine with patience  
be appeasd.

## XXXIX

But yet, more mindfull of his honour  
deare  
Then of the grievous smart which him did  
wring,  
From loathed soile he can him lightly  
reare, <sup>345</sup>  
And strove to loose the far infixed sting:  
Which when in vaine he tryde with strug-  
geling,

<sup>3</sup> moment.  
<sup>6</sup> smote.<sup>4</sup> yielding.<sup>5</sup> outstretched.  
<sup>7</sup> fastened.

Inflam'd with wrath, his raging blade he  
 hefte,<sup>1</sup>  
 And strooke so strongly, that the knotty  
 string  
 Of his huge taile he quite a sonder cleft;e;  
 Five joints thereof he hewd, and but the  
 stump him lefte. 351

## XL

Hart cannot thinke what outrage and  
 what cries,  
 With fowle enfouldred<sup>2</sup> smoake and flash-  
 ing fire,  
 The hell-bred beast threw forth unto the  
 skies, 354  
 That all was covered with darknesse dire:  
 Then, fraught<sup>3</sup> with rancour and en-  
 gorged yre,  
 He cast<sup>4</sup> at once him to avenge for all,  
 And, gathering up himselfe out of the mire  
 With his uneven wings, did fiercely fall  
 Upon his sunne-bright shield, and grypt it  
 fast withall. 360

## XLI

Much was the man encombred with his  
 hold,  
 In feare to lose his weapon in his paw,  
 Ne wist<sup>5</sup> yett how his talaunts<sup>6</sup> to un-  
 fold;  
 Nor harder was from Cerberus greedy jaw  
 To plucke a bone, then from his cruell  
 claw 365  
 To reave by strength the griped gage  
 away:  
 Thrise he assayd it from his foote to draw,  
 And thrise in vaine to draw it did assay;  
 It booted nought to thinke to robbe him  
 of his pray.

## XLII

Tho,<sup>7</sup> when he saw no power might pre-  
 vaile, 370  
 His trusty sword he cald to his last aid,  
 Wherewith he fiersly did his foe assaile,  
 And double blowes about him stoutly laid,  
 That glauncing fire out of the yron plaid,  
 As sparkles from the andvile use to fly, 375  
 When heavy hammers on the wedge are  
 swaid;  
 Therewith at last he forst him to unty  
 One of his grasping feete, him to defend  
 thereby.

<sup>1</sup> raised. <sup>2</sup> black as a thunderbolt.

<sup>4</sup> planned.

<sup>5</sup> knew.

<sup>6</sup> talons.

<sup>3</sup> filled.  
<sup>7</sup> then.

## XLIII

The other foote, fast fixed on his shield,  
 Whenas no strength nor stroks mote<sup>8</sup>  
 him constraine 380  
 To loose, ne yet the warlike pledge to  
 yield,  
 He smott thereat with all his might and  
 maine,  
 That nought so wondrous puisaunce  
 might sustaine:  
 Upon the joint the lucky steele did light,  
 And made such way that hewd it quite  
 in twaine; 385  
 The paw yett missed not his minisht<sup>9</sup>  
 might,  
 But hong still on the shield, as it at first  
 was pight.<sup>10</sup>

## XLIV

For grieve thereof and divelish despight,<sup>11</sup>  
 From his infernall founace forth he  
 threw  
 Huge flames, that dimmed all the heavens  
 light, 390  
 Enrold in duskish smoke and brimstone  
 blew;  
 As burning Aetna from his boyling stew<sup>12</sup>  
 Doth belch out flames, and rockes in  
 peeces broke,  
 And ragged ribs of mountaines molten  
 new,  
 Enwrapt in coleblacke clouds and filthy  
 smoke, 395  
 That al the land with stench, and heaven  
 with horror choke.

## XLV

The heate whereof, and harmefull pes-  
 tilence,  
 So sore him noyd,<sup>13</sup> that forst him to re-  
 tire  
 A little backward for his best defence,  
 To save his body from the scorching  
 fire, 400  
 Which he from hellish entrailes did ex-  
 pire.  
 It chaunst, (Eternall God that chaunce  
 did guide)  
 As he recoiled backward, in the mire  
 His nigh foreweried<sup>14</sup> feeble feet did slide,  
 And downe he fell, with dread of shame  
 sore terrife. 405

<sup>8</sup> might.

<sup>9</sup> diminished.

<sup>10</sup> placed.

<sup>11</sup> anger.

<sup>12</sup> hot room.

<sup>13</sup> annoyed.

<sup>14</sup> wearied out.

## XLVI

There grew a goodly tree him faire beside,  
 Loaden with fruit and apples rosy redd,  
 As they in pure vermilion had been dide,  
 Whereof great vertues over all<sup>1</sup> were  
 redd;<sup>2</sup>

For happy life to all which thereon fedd,<sup>410</sup>  
 And life eke everlasting did befall:

Great God it planted in that blessed  
 stedd<sup>3</sup>

With his Almighty hand, and did it call  
 The Tree of Life, the crime of our first  
 fathers fall.

## XLVII

In all the world like was not to be fownd,  
 Save in that soile, where all good things  
 did grow,<sup>416</sup>

And freely sprong out of the fruitfull  
 grownd,

As incorrupted Nature did them sow,  
 Till that dredd dragon all did overthrow.

Another like faire tree eke grew thereby,<sup>420</sup>  
 Whereof whoso did eat, eftsoones did know

Both good and ill: O mournfull memory!  
 That tree through one mans fault hath  
 doen<sup>4</sup> us all to dy.

## XLVIII

From that first tree forth flowd, as from  
 a well,

A trickling streame of balme, most so-  
 veraine<sup>425</sup>

And dainty deare, which on the ground  
 still fell,

And overflowed all the fertile plaine,  
 As it had deawed bene with timely raine:

Life and long health that gracious oint-  
 ment gave,

And deadly wounds could heale, and  
 reare againe<sup>430</sup>

The sencelesse corse appointed for the  
 grave.

Into that same he fell, which did from  
 death him save.

## XLIX

For nigh thereto the ever damned beast  
 Durst not approach, for he was deadly  
 made,

And al that life preserved did detest;<sup>435</sup>  
 Yet he it oft adventur'd to invade.

<sup>1</sup> everywhere.<sup>2</sup> told.<sup>3</sup> place.<sup>4</sup> caused.

By this the drouping day-light gan to fade,  
 And yield his rowme<sup>5</sup> to sad succeeding  
 night,

Who with her sable mantle gan to shade  
 The face of earth, and wayes of living  
 wight,

And high her burning torch set up in  
 heaven bright.<sup>440</sup>

## L

When gentle Una saw the second fall  
 Of her deare knight, who, weary of long  
 fight

And faint through losse of blood, moov'd  
 not at all,

But lay, as in a dreame of deepe delight,<sup>445</sup>  
 Besmeard with pretious balme, whose  
 vertuous<sup>6</sup> might

Did heale his woundes, and scorching  
 heat alay,

Againe she stricken was with sore affright,  
 And for his safetie gan devoutly pray,

And watch the noyous<sup>7</sup> night, and wait  
 for joyous day.<sup>450</sup>

## LI

The joyous day gan early to appeare;  
 And fayre Aurora from the deawy bed

Of aged Tithone gan herselfe to reare  
 With rosy cheekes, for shame as blushing  
 red:

Her golden locks for hast were loosely  
 shed<sup>455</sup>

About her eares, when Una her did marke  
 Clymbe to her charet, all with flowers  
 spred,

From heven high to chace the chearelesse  
 darke;

With mery note her lowd salutes the  
 mounting larke.

## LII

Then freshly up arose the doughty  
 knight,<sup>460</sup>

All healed of his hurts and woundes wide,  
 And did himselfe to battaile ready dight;<sup>8</sup>

Whose early foe awaiting him beside  
 To have devourd, so soone as day he spyde,

When now he saw himselfe so freshly  
 reare,<sup>465</sup>

As if late fight had nought him damni-  
 fyde,

<sup>5</sup> place.<sup>6</sup> efficacious.<sup>7</sup> grievous.<sup>8</sup> make ready.

He woxe<sup>1</sup> dismaid, and gan his fate to  
feare;  
Nathlesse with wonted rage he him ad-  
vaunced neare.

## LIII

And in his first encounter, gaping wyde,  
He thought attonce<sup>2</sup> him to have swal-  
lowd quight, 470  
And rusht upon him with outrageous  
pryde;  
Who him rencountring fierce, as hauke in  
flight,  
Perforce rebutted backe. The weapon  
bright,  
Taking advantage of his open jaw,  
Ran through his mouth with so impor-  
tune<sup>3</sup> might, 475  
That deepe emperst<sup>4</sup> his darksom hollow  
maw,  
And, back retyrd,<sup>5</sup> his life blood forth with  
all did draw.

## LIV

So downe he fell, and forth his life did  
breath,  
That vanisht into smoke and cloudes  
swift;  
So downe he fell, that th' earth him under-  
neath 480  
Did grone, as feeble so great load to  
lift;  
So downe he fell, as an huge rocky clift,  
Whose false foundation waves have washt  
away,  
With dreadfull poyse<sup>6</sup> is from the mayne-  
land rift,<sup>7</sup>  
And, rolling downe, great Neptune doth  
dismay; 485  
So downe he fell, and like an heaped  
mountaine lay.

## LV

The knight him selfe even trembled at  
his fall,  
So huge and horrible a masse it seemd;  
And his deare Lady, that beheld it all,  
Durst not approach for dread which she  
misdeemd; 490  
But yet at last, whenas the direfull feend

<sup>1</sup> grew.  
<sup>4</sup> pierced.  
<sup>6</sup> force.

<sup>2</sup> at once.

<sup>3</sup> impetuous.  
<sup>5</sup> withdrawn.  
<sup>7</sup> broken.

She saw not stirre, off-shaking vaine af-  
fright  
She nigher drew, and saw that joyous  
end:  
Then God she prayds, and thankt her  
faithfull knight,  
That had atchievde so great a conquest  
by his might. 495

## PROTHALAMION

Calme was the day, and through the trem-  
bling ayre  
Sweete breathing Zephyrus did softly  
play,  
A gentle spirit, that lightly did delay  
Hot Titans beames, which then did glyster  
fayre:  
When I, whom sullein care, 5  
Through discontent of my long fruitlesse  
stay  
In princes court, and expectation vayne  
Of idle hopes, which still doe fly away,  
Like empty shaddowes, did afflict my  
brayne,  
Walkt forth to ease my payne 10  
Along the shoare of silver streaming  
Themmes;  
Whose rutt<sup>8</sup>y bancke, the which his river  
hemmes,  
Was paynted all with variable flowers,  
And all the meades adorn'd with daintie  
gemmes,  
Fit to decke maydens bowres, 15  
And crowne their paramours,  
Against the brydale day, which is not  
long:<sup>9</sup>  
Sweete Themmes, runne softly, till I  
end my song.

There, in a meadow, by the rivers side,  
A flocke of nymphes I chaunced to espy, 20  
All lovely daughters of the flood thereby,  
With goodly greenish locks all loose un-  
tyde,  
As each had bene a bryde:  
And each one had a little wicker basket,  
Made of fine twigs entrayled curiously, 25  
In which they gathered flowers to fill their  
flasket;  
And with fine fingers cropt full feateously<sup>10</sup>  
The tender stalkes on hye.

<sup>8</sup> rooty.

<sup>9</sup> distant.

<sup>10</sup> deftly.



Of every sort, which in that meadow grew,  
 They gathered some; the violet pallid  
 blew, 30  
 The little dazie, that at evening closes,  
 The virgin lillie, and the primrose trew,  
 With store of vermeil roses,  
 To decke their bridegromes posies  
 Against the brydale day, which was not  
 long: 35  
 Sweete Themmes, runne softly, till I  
 end my song.

With that I saw two swannes of goodly  
 hewe  
 Come softly swimming downe along the  
 lee;<sup>1</sup>  
 Two fairer birds I yet did never see:  
 The snow which doth the top of Pindus  
 strew 40  
 Did never whiter shew,  
 Nor Jove himselfe, when he a swan would  
 be  
 For love of Leda, whiter did appear:  
 Yet Leda was, they say, as white as he,  
 Yet not so white as these, nor nothing  
 neare: 45  
 So purely white they were,  
 That even the gentle streame, the which  
 them bare,  
 Seem'd foule to them, and bad his bil-  
 lowes spare  
 To wet their silken feathers, least they  
 might  
 Soyle their fayre plumes with water not so  
 fayre, 50  
 And marre their beauties bright,  
 That shone as heavens light,  
 Against their brydale day, which was not  
 long:  
 Sweete Themmes, runne softly, till I  
 end my song.

Eftsoones the nymphes, which now had  
 flowers their fill, 55  
 Ran all in haste to see that silver brood,  
 As they came floating on the christal flood;  
 Whom when they sawe, they stood amazed  
 still,  
 Their wondring eyes to fill.  
 Them seem'd they never saw a sight so  
 fayre, 60  
 Of fowles so lovely, that they sure did  
 deeme

<sup>1</sup> stream.

Them heavenly borne, or to be that same  
 payre  
 Which through the skie draw Venus silver  
 teeme;  
 For sure they did not seeme  
 To be begot of any earthly seede, 65  
 But rather angels or of angels breede:  
 Yet were they bred of Somers-heat, they  
 say,  
 In sweetest season, when each flower and  
 weede  
 The earth did fresh aray;  
 So fresh they seem'd as day, 70  
 Even as their brydale day, which was not  
 long:  
 Sweete Themmes, runne softly, till I end  
 my song.

Then forth they all out of their baskets  
 drew  
 Great store of flowers, the honour of the  
 field,  
 That to the sense did fragrant odours  
 yeild, 75  
 All which upon those goodly birds they  
 threw,  
 And all the waves did strew,  
 That like old Peneus waters they did  
 seeme,  
 When downe along by pleasant Tempes  
 shore,  
 Scattered with flowres, through Thessaly  
 they streeme, 80  
 That they appeare, through lillies plen-  
 teous store,  
 Like a brydes chamber flore.  
 Two of those nymphes, meane while, two  
 garlands bound  
 Of freshest flowres which in that mead  
 they found,  
 The which presenting all in trim array, 85  
 Their snowie foreheads therewithall they  
 crownd,  
 Whil'st one did sing this lay,  
 Prepar'd against that day,  
 Against their brydale day, which was not  
 long:  
 Sweete Themmes, runne softly, till I end  
 my song. 90

"Ye gentle birdes, the worlds faire orna-  
 ment,  
 And heavens glorie, whom this happie  
 hower

Doth leade unto your lovers blissfull  
 bower,  
 Joy may you have and gentle hearts content  
 Of your loves couplement: 95  
 And let faire Venus, that is Queene of  
 Love,  
 With her heart-quelling sonne upon you  
 smile,  
 Whose smile, they say, hath vertue to  
 remove  
 All loves dislike, and friendships faultie  
 guile  
 For ever to assoile. 100  
 Let endlesse peace your steadfast hearts  
 accord,  
 And blessed plentie wait upon your bord;  
 And let your bed with pleasures chaste  
 abound,  
 That fruitfull issue may to you afford,  
 Which may your foes confound, 105  
 And make your joyes redound,  
 Upon your brydale day, which is not long:  
 Sweete Themmes, run softly, till I end  
 my song."

So ended she; and all the rest around  
 To her redoubled that her undersong, 110  
 Which said, their bridale daye should not  
 be long.  
 And gentle Eccho from the neighbour  
 ground  
 Their accents did resound.  
 So forth those joyous birdes did passe  
 along,  
 Adowne the lee, that to them murmurde  
 low, 115  
 As he would speake, but that he lackt a  
 tong,  
 Yeat did by signes his glad affection show,  
 Making his streame run slow.  
 And all the foule which in his flood did  
 dwell  
 Gan flock about these twaine, that did ex-  
 cell 120  
 The rest so far as Cynthia doth shend<sup>1</sup>  
 The lesser starres. So they, enranged well,  
 Did on those two attend,  
 And their best service lend,  
 Against their wedding day, which was not  
 long: 125  
 Sweete Themmes, run softly, till I end  
 my song.

<sup>1</sup> shame.

At length they all to mery London came,  
 To mery London, my most kyndly nurse,  
 That to me gave this lifes first native  
 source:  
 Though from another place I take my  
 name, 130  
 An house of auncient fame.  
 There when they came, whereas those  
 bricky towres,  
 The which on Themmes brode aged backe  
 doe ryde,  
 Where now the studious lawyers have their  
 bowers,  
 There whylome wont the Templer Knights  
 to byde, 135  
 Till they decayd through pride:  
 Next whereunto there standes a stately  
 place,  
 Where oft I gayned giftes and goodly  
 grace  
 Of that great lord which therein wont to  
 dwell,  
 Whose want too well now feeles my  
 freendles case: 140  
 But ah! here fits not well  
 Olde woes, but joyes to tell,  
 Against the bridale daye, which is not  
 long:  
 Sweete Themmes, runne softly, till I end  
 my song.  
 Yet therein now doth lodge a noble  
 peer, 145  
 Great Englands glory and the worlds wide  
 wonder,  
 Whose dreadfull name late through all  
 Spaine did thunder,  
 And Hercules two pillors standing neere  
 Did make to quake and feare.  
 Faire branch of honor, flower of chevalrie,  
 That fillest England with thy triumphes  
 fame, 151  
 Joy have thou of thy noble victorie,  
 And endlesse happinesse of thine owne  
 name  
 That promiseth the same:  
 That through thy prowesse and victorious  
 armes 155  
 Thy country may be freed from forraine  
 harmes;  
 And great Elisaes glorious name may  
 ring  
 Through al the world, fil'd with thy wide  
 alarms,

Which some brave Muse may sing  
 To ages following, 160  
 Upon the brydale day, which is not long:  
 Sweete Themmes, runne softly, till I  
 end my song.

From those high towers this noble lord  
 issuing,  
 Like radiant Hesper when his golden  
 hayre

In th' ocean billows he hath bathed fayre,  
 Descended to the rivers open vewing, 166  
 With a great traine ensuing.

Above the rest were goodly to bee seene  
 Two gentle knights of lovely face and  
 feature,

Beseeming well the bower of anie queene,  
 With gifts of wit and ornaments of na-  
 ture, 171

Fit for so goodly stature:  
 That like the twins of Jove they seem'd in  
 sight,

Which decke the bauldricke of the heavens  
 bright.

They two, forth pacing to the rivers side,  
 Received those two faire brides, their loves  
 delight, 176

Which, at th' appointed tyde,  
 Each one did make his bryde,  
 Against their brydale day, which is not  
 long:

Sweete Themmes, runne softly, till I end  
 my song. 180

## ELIZABETHAN SONNETEERS

**SIR THOMAS WYATT (1503?-1542)**

THE LOVER COMPARETH HIS  
 STATE TO A SHIP IN PERILOUS  
 STORM TOSSED ON THE SEA

My galley, chargèd with forgetfulness,  
 Thorough sharp seas, in winter nights  
 doth pass,

'Tween rock and rock; and eke mine  
 enemy, alas,

That is my lord, steereth with cruelty;  
 And every oar, a thought in readiness, 5  
 As though that death were light in such a  
 case;

An endless wind doth tear the sail apace  
 Of forcèd sighs and trusty fearfulness;

A rain of tears, a cloud of dark disdain,  
 Hath done the wearied cords great hin-  
 derance; 10

Wreathèd with error and eke with igno-  
 rance,

The stars be hid that led me to this pain;  
 Drowned is Reason, that should me  
 comfort;

And I remain, despairing of the port.

**HENRY HOWARD, EARL OF  
 SURREY (1517?-1547)**

DESCRIPTION OF SPRING, WHERE-  
 IN EACH THING RENEWS, SAVE  
 ONLY THE LOVER

The soote<sup>1</sup> season that bud and bloom  
 forth brings,

With green hath clad the hill and eke the  
 vale;

The nightingale with feathers new she  
 sings;

The turtle to her make<sup>2</sup> hath told her tale:  
 Summer is come, for every spray now  
 springs; 5

The hart hath hung his old head on the  
 pale;

The buck in brake his winter coat he  
 flings;

The fishes flete<sup>3</sup> with new repaired scale;  
 The adder all her slough away she slings;  
 The swift swallow pursueth the flies smale;

The busy bee her honey now she mings.<sup>4</sup> 11

Winter is worn, that was the flowers' bale:  
 And thus I see among these pleasant  
 things

Each care decays, and yet my sorrow  
 springs!

**SIR PHILIP SIDNEY (1554-1586)**

From ASTROPHEL AND STELLA

I

Loving in truth, and fain in verse my love  
 to show,

That she, dear she, might take some  
 pleasure of my pain,—

<sup>1</sup> sweet.  
<sup>3</sup> float.

<sup>2</sup> mate.  
<sup>4</sup> mixes.

Pleasure might cause her read, reading  
 might make her know,  
 Knowledge might pity win, and pity grace  
 obtain,—  
 I sought fit words to paint the blackest  
 face of woe,  
 Studying inventions fine, her wits to enter-  
 tain,  
 Oft turning others' leaves, to see if thence  
 would flow  
 Some fresh and fruitful showers upon my  
 sunburned brain.  
 But words came halting forth, wanting  
 Invention's stay;  
 Invention, Nature's child, fled step-dame  
 Study's blows;  
 And others' feet still seemed but strangers  
 in my way.  
 Thus, great with child to speak, and help-  
 less in my throes,  
 Biting my truant pen, beating myself  
 for spite;  
 "Fool," said my Muse to me, "look in  
 thy heart, and write!"

## XXXI

With how sad steps, O Moon, thou  
 climb'st the skies!  
 How silently, and with how wan a  
 face!  
 What, may it be that even in heavenly  
 place  
 That busy archer his sharp arrows tries!  
 Sure, if that long-with-love-acquainted  
 eyes  
 Can judge of love, thou feel'st a lover's  
 case;  
 I read it in thy looks: thy languished  
 grace  
 To me, that feel the like, thy state de-  
 scribes.  
 Then, even of fellowship, O Moon, tell  
 me  
 Is constant love deemed there but want of  
 wit?  
 Are beauties there as proud as here they  
 be?  
 Do they above love to be' loved, and  
 yet  
 Those lovers scorn whom that love  
 doth possess?  
 Do they call virtue there ungrateful-  
 ness?

## XXXIX

Come, Sleep! O Sleep, the certain knot of  
 peace,  
 The baiting-place of wit, the balm of  
 woe,  
 The poor man's wealth, the prisoner's re-  
 lease,  
 Th' indifferent judge between the high and  
 low;  
 With shield of proof shield me from out  
 the prease<sup>1</sup>  
 Of those fierce darts Despair at me doth  
 throw:  
 O make in me those civil wars to cease;  
 I will good tribute pay, if thou do so.  
 Take thou of me smooth pillows, sweetest  
 bed,  
 A chamber deaf of noise and blind of  
 light,  
 A rosy garland and a weary head:  
 And if these things, as being thine in  
 right,  
 Move not thy heavy grace, thou shalt  
 in me,  
 Livelier than elsewhere, Stella's image  
 see.

## XLI

Having this day my horse, my hand, my  
 lance  
 Guided so well that I obtained the prize,  
 Both by the judgment of the English  
 eyes  
 And of some sent from that sweet enemy  
 France;  
 Horsemen my skill in horsemanship  
 advance,  
 Town folks my strength; a daintier judge  
 applies  
 His praise to sleight which from good use  
 doth rise;  
 Some lucky wits impute it but to chance;  
 Others, because of both sides I do take  
 My blood from them who did excel in  
 this,  
 Think Nature me a man-at-arms did  
 make.  
 How far they shot awry! the true cause  
 is,  
 Stella looked on, and from her heavenly  
 face  
 Sent forth the beams which made so  
 fair my race.

<sup>1</sup> press, throng.

## EDMUND SPENSER (1552?–1599)

*From AMORETTI*

## XXIV

When I behold that beauty's wonderment,  
And rare perfection of each goodly part,  
Of nature's skill the only complement,  
I honor and admire the Maker's art.

But when I feel the bitter, baleful smart 5  
Which her fair eyes unwares do work in  
me,  
That death out of their shiny beams do  
dart,

I think that I a new Pandora see:  
Whom all the gods in council did agree  
Into this sinful world from heaven to send,  
That she to wicked men a scourge should  
be, 11  
For all their faults with which they did  
offend.

But since ye are my scourge, I will  
intreat  
That for my faults ye will me gently  
beate.

## XXXIV

Like as a ship, that through the ocean wide  
By conduct of some star doth make her  
way,  
Whenas a storm hath dimmed her trusty  
guide,  
Out of her course doth wander far astray;  
So I, whose star, that wont with her bright  
ray 5  
Me to direct, with clouds is overcast,  
Do wander now in darkness and dismay,  
Through hidden perils round about me  
placed.

Yet hope I well, that when this storm is  
past,

My Helicé, the lodestar of my life, 10  
Will shine again, and look on me at last,  
With lovely light to clear my cloudy grief;  
Till then I wander careful, comfort-  
less,

In secret sorrow and sad pensiveness.

## LXIII

After long storms and tempests' sad assay,  
Which hardly I endured heretofore,  
In dread of death, and dangerous dis-  
may,

With which my silly bark was tossèd sore,  
I do at length descry the happy shore, 5  
In which I hope ere long for to arrive:  
Fair soil it seems from far, and fraught  
with store

Of all that dear and dainty is alive.

Most happy he that can at last achieve  
The joyous safety of so sweet a rest; 10  
Whose least delight sufficeth to deprive  
Remembrance of all pains which him op-  
pressed.

All pains are nothing in respect of this,  
All sorrows short that gain eternal  
bliss.

## LXX

Fresh Spring, the herald of love's mighty  
king,

In whose coat-armor richly are displayed  
All sorts of flowers the which on earth do  
spring,

In goodly colors gloriously arrayed;  
Go to my love, where she is careless laid, 5  
Yet in her winter's bower not well awake;  
Tell her the joyous time will not be stayed,  
Unless she do him by the forelock take;  
Bid her therefore herself soon ready make  
To wait on Love amongst his lovely  
crew; 10

Where everyone that misseth then her  
make<sup>1</sup>

Shall be by him amerced<sup>2</sup> with penance  
due.

Make haste, therefore, sweet love, whilst  
it is prime;

For none can call again the passèd  
time.

## LXXV

One day I wrote her name upon the  
strand,

But came the waves and washèd it away;  
Again I wrote it with a second hand,  
But came the tide and made my pains  
his prey.

"Vain man," said she, "that dost in vain  
assay 5

A mortal thing so to immortalize:

For I myself shall like to this decay,  
And eke my name be wipèd out like-  
wise."

"Not 'so," quoth I, "let baser things  
devise

<sup>1</sup> mate.<sup>2</sup> punished.

To die in dust, but you shall live by  
fame: 10

My verse your virtues rare shall eternize,  
And in the heavens write your glorious  
name.

Where, whenas death shall all the world  
subdue,

Our love shall live, and later life  
renew."

## LXXIX

Men call you fair, and you do credit it,  
For that yourself ye daily such do see;  
But the true fair, that is the gentle wit  
And virtuous mind, is much more praised  
of me:

For all the rest, however fair it be, 5  
Shall turn to nought and lose that glorious  
hue;

But only that is permanent and free  
From frail corruption that doth flesh ensue.  
That is true beauty; that doth argue you  
To be divine, and born of heavenly seed; 10  
Derived from that fair Spirit from whom  
all true

And perfect beauty did at first proceed:

He only fair, and what he fair hath  
made;

All other fair, like flowers, untimely  
fade.

## SAMUEL DANIEL (1562-1619)

## CARE-CHARMER SLEEP

Care-charmer Sleep, son of the sable  
Night,

Brother to Death, in silent darkness born:  
Relieve my languish, and restore the light;  
With dark forgetting of my care, return!  
And let the day be time enough to mourn  
The shipwreck of my ill-adventured  
youth: 6

Let waking eyes suffice to wail their scorn,  
Without the torment of the night's un-  
truth.

Cease, dreams, the images of day-desires,  
To model forth the passions of the morrow;  
Never let rising sun approve you liars, 11  
To add more grief to aggravate my sorrow.

Still let me sleep, embracing clouds in  
vain;

And never wake to feel the day's dis-  
dain.

## MICHAEL DRAYTON (1563-1631)

## SINCE THERE'S NO HELP

Since there's no help, come, let us kiss and  
part!

Nay, I have done, you get no more of  
me;

And I am glad, yea, glad, with all my  
heart,

That thus so cleanly I myself can free.

Shake hands for ever, cancel all our  
vows; 5

And when we meet at any time again,

Be it not seen in either of our brows,

That we one jot of former love retain.

Now at the last gasp of Love's latest  
breath,

When, his pulse failing, Passion speechless  
lies; 10

When Faith is kneeling by his bed of  
death,

And Innocence is closing up his eyes,—

Now, if thou wouldst, when all have  
given him over,

From death to life thou might'st him  
yet recover!

## WILLIAM SHAKESPEARE (1564-1616)

## XVIII

Shall I compare thee to a summer's day?  
Thou art more lovely and more temperate:  
Rough winds do shake the darling buds of

May,

And summer's lease hath all too short a  
date;

Sometime too hot the eye of heaven  
shines, 5

And often is his gold complexion dimmed;  
And every fair<sup>1</sup> from fair sometime de-  
clines,

By chance or nature's changing course un-  
trimmed;

But thy eternal summer shall not fade

Nor lose possession of that fair thou  
ow'st;<sup>2</sup> 10

Nor shall Death brag thou wander'st in  
his shade,

When in eternal lines to time thou grow'st:

<sup>1</sup> beauty.

<sup>2</sup> ownest.

So long as men can breathe or eyes can  
see,  
So long lives this and this gives life to  
thee.

## XXIX

When, in disgrace with fortune and men's  
eyes,  
I all alone beweep my outcast state,  
And trouble deaf heaven with my bootless  
cries,  
And look upon myself and curse my fate,  
Wishing me like to one more rich in  
hope, 5  
Featured like him, like him with friends  
possessed,  
Desiring this man's art and that man's  
scope,  
With what I most enjoy contented least;  
Yet in these thoughts myself almost de-  
spising,  
Haply I think on thee, and then my  
state, 10  
Like to the lark at break of day arising  
From sullen earth, sings hymns at heaven's  
gate;  
For thy sweet love remembered such  
wealth brings  
That then I scorn to change my state  
with kings.

## XXX

When to the sessions of sweet silent  
thought  
I summon up remembrance of things past,  
I sigh the lack of many a thing I sought,  
And with old woes new wail my dear time's  
waste:  
Then can I gaze an eye, unused to flow, 5  
For precious friends hid in death's date-  
less night,  
And weep afresh love's long-since can-  
celled woe,  
And moan the expense<sup>1</sup> of many a vanished  
sight:  
Then can I grieve at grievances foregone,  
And heavily from woe to woe tell o'er 10  
The sad account of fore-bemoanèd moan,  
Which I new pay as if not paid before.  
But if the while I think on thee, dear  
friend,  
All losses are restored and sorrows end.

<sup>1</sup> loss.

## XXXIII

Full many a glorious morning have I seen  
Flatter the mountain-tops with sovereign  
eye, 5  
Kissing with golden face the meadows  
green,  
Gilding pale streams with heavenly al-  
chemy,  
Anon permit the basest clouds to ride 5  
With ugly rack<sup>2</sup> on his celestial face,  
And from the forlorn world his visage hide,  
Stealing unseen to west with this disgrace:  
Even so my sun one early morn did shine  
With all-triumphant splendor on my  
brow; 10  
But out, alack! he was but one hour mine;  
The region<sup>3</sup> cloud hath masked him from  
me now.  
Yet him for this my love no whit dis-  
daineth;  
Suns of the world may stain, when  
heaven's sun staineth.

## LXIV

When I have seen by Time's fell hand de-  
faced  
The rich proud cost of outworn buried age;  
When sometime lofty towers I see down-  
razed,  
And brass eternal slave to mortal rage;  
When I have seen the hungry ocean gain 5  
Advantage on the kingdom of the shore,  
And the firm soil win of the watery main,  
Increasing store with loss and loss with  
store;  
When I have seen such interchange of  
state,  
Or state itself confounded to decay; 10  
Ruin hath taught me thus to ruminate.  
That Time will come and take my love  
away.  
This thought is as a death, which can-  
not choose  
But weep to have that which it fears to  
lose.

## LXV

Since brass, nor stone, nor earth, nor  
boundless sea,  
But sad mortality o'er-sways their power,  
How with this rage shall beauty hold a  
plea,  
Whose action is no stronger than a flower?

<sup>2</sup> broken masses of flying cloud.<sup>3</sup> of the upper air.

O, how shall summer's honey breath hold  
 out 5  
 Against the wrackful siege of batt'ring  
 days,  
 When rocks impregnable are not so stout,  
 Nor gates of steel so strong, but Time de-  
 cays?  
 O fearful meditation! where, alack,  
 Shall Time's best jewel from Time's chest  
 lie hid? 10  
 Or what strong hand can hold his swift  
 foot back?  
 Or who his spoil of beauty can forbid?  
 O, none, unless this miracle have might,  
 That in black ink my love may still shine  
 bright.

## LXVI

Tired with all these, for restful death I  
 cry:  
 As, to behold desert a beggar born,  
 And needy nothing trimmed in jollity,  
 And purest faith unhappily forsworn,  
 And gilded honor shamefully misplaced, 5  
 And maiden virtue rudely strumpeted,  
 And right perfection wrongfully disgraced,  
 And strength by limping sway disabled,  
 And art made tongue-tied by authority,  
 And folly, doctor-like, controlling skill, 10  
 And simple truth miscalled simplicity,<sup>1</sup>  
 And captive good attending captain ill.  
 Tired with all these, from these would I  
 be gone,  
 Save that, to die, I leave my love alone.

## LXXI

No longer mourn for me when I am dead  
 Than you shall hear the surly sullen bell  
 Give warning to the world that I am fled  
 From this vile world, with vilest worms to  
 dwell:  
 Nay, if you read this line, remember not 5  
 The hand that writ it; for I love you so  
 That I in your sweet thoughts would be  
 forgot  
 If thinking on me then should make you  
 woe.  
 O, if, I say, you look upon this verse  
 When I perhaps compounded am with  
 clay, 10  
 Do not so much as my poor name re-  
 hearse,  
 But let your love even with my life decay,

<sup>1</sup> folly.

Lest the wise world should look into  
 your moan  
 And mock you with me after I am gone.

## LXXIII

That time of year thou mayst in me be-  
 hold  
 When yellow leaves, or none, or few, do  
 hang  
 Upon those boughs which shake against  
 the cold,  
 Bare ruined choirs, where late the sweet  
 birds sang.  
 In me thou see'st the twilight of such day 5  
 As after sunset fadeth in the west;  
 Which by and by black night doth take  
 away,  
 Death's second self, that seals up all in  
 rest.  
 In me thou see'st the glowing of such  
 fire  
 That on the ashes of his youth doth lie, 10  
 As the death-bed whereon it must ex-  
 pire,  
 Consumed with that which it was nour-  
 ished by.  
 This thou perceiv'st, which makes thy  
 love more strong,  
 To love that well which thou must leave  
 ere long.

## XCVIII

From you have I been absent in the spring,  
 When proud-pied<sup>2</sup> April dressed in all his  
 trim  
 Hath put a spirit of youth in every thing,  
 That heavy Saturn laughed and leaped  
 with him.  
 Yet nor the lays of birds nor the sweet  
 smell 5  
 Of different flowers in odor and in hue  
 Could make me any summer's story tell,  
 Or from their proud lap pluck them where  
 they grew;  
 Nor did I wonder at the lily's white,  
 Nor praise the deep vermilion in the rose;  
 They were but sweet, but figures of de-  
 light, 11  
 Drawn after you, you pattern of all those.  
 Yet seemed it winter still, and, you  
 away,  
 As with your shadow, I with these did  
 play.

<sup>2</sup> gorgeously variegated.



## CVI

When in the chronicle of wasted time  
 I see descriptions of the fairest wights,  
 And beauty making beautiful old rhyme  
 In praise of ladies dead and lovely knights;  
 Then, in the blazon of sweet beauty's  
     best, 5  
 Of hand, of foot, of lip, of eye, of brow,  
 I see their antique pen would have ex-  
     pressed  
 Even such a beauty as you master now.  
 So all their praises are but prophecies  
 Of this our time, all you prefiguring; 10  
 And, for they looked but with divining  
     eyes,  
 They had not skill enough your worth to  
     sing:  
 For we, which now behold these present  
     days,  
 Have eyes to wonder, but lack tongues  
     to praise.

## CXVI

Let me not to the marriage of true minds  
 Admit impediments. Love is not love  
 Which alters when it alteration finds,  
 Or bends with the remover to remove:  
 O, no! it is an ever-fixèd mark 5  
 That looks on tempests and is never  
     shaken;  
 It is the star to every wand'ring bark,  
 Whose worth's unknown, although his  
     height be taken.  
 Love's not Time's fool, though rosy lips  
     and cheeks  
 Within his bending sickle's compass come;  
 Love alters not with his brief hours and  
     weeks, 11  
 But bears it out even to the edge of doom.  
 If this be error and upon me proved,  
 I never writ, nor no man ever loved.

## CXLVI

Poor soul, the center of my sinful earth,  
 Thrall to these rebel powers that thee  
     array,  
 Why dost thou pine within and suffer  
     dearth,  
 Painting thy outward walls so costly gay?  
 Why so large cost, having so short a lease, 5  
 Dost thou upon thy fading mansion spend?  
 Shall worms, inheritors of this excess,  
 Eat up thy charge? Is this thy body's end?

Then, soul, live thou upon thy servant's  
     loss,  
 And let that pine to aggravate thy store; 10  
 Buy terms divine in selling hours of dross;  
 Within be fed, without be rich no more:  
 So shalt thou feed on Death, that feeds  
     on men,  
 And Death once dead, there's no more  
     dying then.

## ELIZABETHAN SONG WRITERS.

## ANONYMOUS

BACK AND SIDE GO BARE, GO  
BARE

Back and side go bare, go bare,  
     Both hand and foot go cold;  
 But, belly, God send thee good ale  
     enough,  
 Whether it be new or old.

I cannot eat but little meat, 5  
     My stomach is not good;  
 But sure I think that I can drink  
     With him that wears a hood.  
 Though I go bare, take ye no care,  
     I am nothing a-cold; 10  
 I stuff my skin so full within  
     Of jolly good ale and old.  
     Back and side, etc.

I love no roast but a nutbrown toast,  
     And a crab<sup>1</sup> laid in the fire; 15  
 A little bread shall do me stead,  
     Much bread I not desire.  
 No frost nor snow, no wind, I trow,  
     Can hurt me if it would,  
 I am so wrapt and thoroughly lapt 20  
     Of jolly good ale and old.  
     Back and side, etc.

And Tib my wife, that as her life  
     Loveth well good ale to seek,  
 Full oft drinks she, till ye may see 25  
     The tears run down her cheek;  
 Then doth she trowl<sup>2</sup> to me the bowl  
     Even as a maltworm<sup>3</sup> should,  
 And saith, "Sweetheart, I have take my  
     part  
 Of this jolly good ale and old." 30  
     Back and side, etc.

<sup>1</sup> apple.<sup>2</sup> pass.<sup>3</sup> a tippler.

Now let them drink till they nod and  
wink,  
Even as good fellows should do;  
They shall not miss to have the bliss  
Good ale doth bring men to. 35  
And all poor souls that have scoured<sup>1</sup> bowls,  
Or have them lustily trowled,  
God save the lives of them and their wives,  
Whether they be young or old.  
Back and side, go bare, go bare, 40  
Both hand and foot go cold;  
But, belly, God send thee good ale  
enough,  
Whether it be new or old.

**SIR EDWARD DYER (1550?-1607)**

**MY MIND TO ME A KINGDOM IS**

My mind to me a kingdom is,  
Such present joys therein I find  
That it excels all other bliss  
That earth affords or grows by kind:  
Though much I want which most would  
have, 5  
Yet still my mind forbids to crave.  
No princely pomp, no wealthy store,  
No force to win the victory,  
No wily wit to salve a sore,  
No shape to feed a loving eye; 10  
To none of these I yield as thrall:  
For why? My mind doth serve for all.  
I see how plenty [surfeits] oft,  
And hasty climbers soon do fall;  
I see that those which are aloft 15  
Mishap doth threaten most of all;  
They get with toil, they keep with fear:  
Such cares my mind could never bear.  
Content to live, this is my stay;  
I seek no more than may suffice; 20  
I press to bear no haughty sway;  
Look, what I lack my mind supplies:  
Lo, thus I triumph like a king,  
Content with that my mind doth bring.  
Some have too much, yet still do crave; 25  
I little have, and seek no more.  
They are but poor, though much they  
have,  
And I am rich with little store:  
They poor, I rich; they beg, I give;  
They lack, I leave; they pine, I live. 30

<sup>1</sup> emptied.

I laugh not at another's loss;  
I grudge not at another's pain;  
No worldly waves my mind can toss;  
My state at one doth still remain:  
I fear no foe, I fawn no friend; 35  
I loathe not life, nor dread my end.

Some weigh their pleasure by their lust,  
Their wisdom by their rage of will;  
Their treasure is their only trust;  
A cloaked craft their store of skill: 40  
But all the pleasure that I find  
Is to maintain a quiet mind.

My wealth is health and perfect ease;  
My conscience clear my chief defence;  
I neither seek by bribes to please, 45  
Nor by deceit to breed offence:  
Thus do I live; thus will I die;  
Would all did so as well as I!

**SIR PHILIP SIDNEY (1554-1586)**

**LOVE IS DEAD**

Ring out your bells, let mourning shows  
be spread;  
For Love is dead:  
All Love is dead, infected  
With plague of deep disdain:  
Worth, as nought worth, rejected, 5  
And Faith fair scorn doth gain.  
From so ungrateful fancy,  
From such a female franzie,<sup>2</sup>  
From them that use men thus,  
Good Lord, deliver us! 10  
Weep, neighbors, weep; do you not hear it  
said  
That Love is dead?  
His death-bed, peacock's folly;  
His winding-sheet is shame;  
His will, false-seeming holy; 15  
His sole exec'tor, blame.  
From so ungrateful fancy,  
From such a female franzie,  
From them that use men thus,  
Good Lord, deliver us! 20  
Let dirge be sung, and trentals rightly read,  
For Love is dead;  
Sir Wrong his tomb ordaineth  
My mistress' marble heart;  
Which epitaph containeth, 25

<sup>2</sup> frenzy.

"Her eyes were once his dart."

From so ungrateful fancy,  
From such a female franzie,  
From them that use men thus,  
Good Lord, deliver us!

30

Alas, I lie: rage hath this error bred;  
Love is not dead;

Love is not dead, but sleepeth  
In her unmatched mind,

Where she his counsel keepeth,  
Till due deserts she find.

35

Therefore from so vile fancy,  
To call such wit a franzie,  
Who Love can temper thus,  
Good Lord, deliver us!

40

**JOHN LYLY (1554?-1606)**

### CUPID AND CAMPASPE

Cupid and my Campaspe played  
At cards for kisses; Cupid paid.

He stakes his quiver, bow, and arrows,  
His mother's doves and team of sparrows;

Loses them too; then down he throws  
The coral of his lip, the rose

5

Growing on's cheek (but none knows how);  
With these the crystal of his brow,

And then the dimple of his chin:

All these did my Campaspe win.

10

At last he set<sup>1</sup> her both his eyes;

She won, and Cupid blind did rise.

O Love, has she done this to thee?

What shall, alas! become of me?

### SPRING'S WELCOME

What bird so sings, yet so does wail?

O 'tis the ravished nightingale.

"Jug, jug, jug, jug, tereu," she cries,

And still her woes at midnight rise.

Brave prick-song! who is't now we hear? 5

None but the lark so shrill and clear;

Now at heaven's gates she claps her wings,

The morn not waking till she sings.

Hark, hark, with what a pretty throat

Poor robin redbreast tunes his note; 10

Hark how the jolly cuckoos sing,

Cuckoo, to welcome in the spring;

Cuckoo, to welcome in the spring!

<sup>1</sup> wagered.

**GEORGE PEELE (1558?-1597?)**

### CUPID'S CURSE

CENONE. Fair and fair, and twice so fair,  
As fair as any may be;

The fairest shepherd on our  
green,

A love for any lady.

PARIS. Fair and fair, and twice so fair, 5  
As fair as any may be;

Thy love is fair for thee alone,  
And for no other lady.

CEN. My love is fair, my love is gay,  
As fresh as bin<sup>2</sup> the flowers in

May, 10

And of my love my roundelay,

My merry, merry roundelay,

Concludes with Cupid's curse,—

"They that do change old love for  
new,

Pray gods they change for worse!" 15

AMBO SIMUL.<sup>3</sup> They that do change, etc.

CEN. Fair and fair, etc.

PAR. Fair and fair, etc.

Thy love is fair, etc.

CEN. My love can pipe, my love can  
sing, 20

My love can<sup>4</sup> many a pretty thing,

And of his lovely praises ring

My merry, merry roundelays,

Amen to Cupid's curse,—

"They that do change," etc. 25

PAR. They that do change, etc.

AMBO. Fair and fair, etc.

**ROBERT GREENE (1560?-1592)**

### SWEET ARE THE THOUGHTS

Sweet are the thoughts that savor of con-  
tent;

The quiet mind is richer than a crown;

Sweet are the nights in careless slumber  
spent;

The poor estate scorns fortune's angry  
frown:

Such sweet content, such minds, such  
sleep, such bliss, 5

Beggars enjoy, when princes oft do miss.

<sup>2</sup> are.

<sup>3</sup> Both together.

<sup>4</sup> knows how to do.

The homely house that harbors quiet rest;  
The cottage that affords no pride nor  
care;

The mean that 'grees with country music  
best;

The sweet consort<sup>1</sup> of mirth and music's  
fare; 10

Obscured life sets down a type of bliss:  
A mind content both crown and kingdom  
is.

### SEPHESTIA'S SONG TO HER CHILD

Weep not, my wanton, smile upon my knee,  
When thou art old there's grief enough for  
thee.

Mother's wag, pretty boy,  
Father's sorrow, father's joy;  
When thy father first did see 5  
Such a boy by him and me,  
He was glad, I was woe;  
Fortune changed made him so,  
When he left his pretty boy,  
Last his sorrow, first his joy. 10

Weep not, my wanton, smile upon my knee,  
When thou art old there's grief enough for  
thee.

Streaming tears that never stint,  
Like pearl drops from a flint,  
Fell by course from his eyes, 15  
That one another's place supplies;  
Thus he grieved in every part,  
Tears of blood fell from his heart,  
When he left his pretty boy,  
Father's sorrow, father's joy. 20

Weep not, my wanton, smile upon my knee,  
When thou art old there's grief enough for  
thee.

The wanton smiled, father wept,  
Mother cried, baby leapt;  
More he crowed, more he cried, 25  
Nature could not sorrow hide:  
He must go, he must kiss  
Child and mother, baby bless,  
For he left his pretty boy,  
Father's sorrow, father's joy. 30

Weep not, my wanton, smile upon my  
knee,

When thou art old there's grief enough for  
thee.

<sup>1</sup> harmony.

### THOMAS LODGE (1558?-1625)

#### ROSALIND'S MADRIGAL

Love in my bosom like a bee  
Doth suck his sweet;  
Now with his wings he plays with me,  
Now with his feet.  
Within mine eyes he makes his nest, 5  
His bed amidst my tender breast;  
My kisses are his daily feast,  
And yet he robs me of my rest.  
Ah, wanton, will ye?

And if I sleep, then percheth he, 10  
With pretty flight,  
And makes his pillow of my knee,  
The livelong night.  
Strike I my lute, he tunes the string;  
He music plays if so I sing; 15  
He lends me every lovely thing;  
Yet cruel he my heart doth sting.  
Whist,<sup>2</sup> wanton, still ye!

Else I with roses every day  
Will whip you hence, 20  
And bind you, when you long to play,  
For your offence.  
I'll shut my eyes to keep you in,  
I'll make you fast it for your sin,  
I'll count your power not worth a pin. 25  
Alas! what hereby shall I win  
If he gainsay me?

What if I beat the wanton boy  
With many a rod?  
He will repay me with annoy, 30  
Because a god.  
Then sit thou safely on my knee,  
And let thy bower my bosom be;  
Lurk in mine eyes, I like of thee.  
O Cupid, so thou pity me, 35  
Spare not, but play thee!

### CHRISTOPHER MARLOWE (1564-1593)

#### THE PASSIONATE SHEPHERD TO HIS LOVE

Come live with me and be my love,  
And we will all the pleasures prove,  
That valleys, groves, hills, and fields,  
Woods, or steepy mountains, yields.

<sup>2</sup> hush.

And we will sit upon the rocks, 5  
 Seeing the shepherds feed their flocks,  
 By shallow rivers, to whose falls  
 Melodious birds sing madrigals.

And I will make thee beds of roses,  
 And a thousand fragrant posies, 10  
 A cap of flowers and a kirtle  
 Embroidered all with leaves of myrtle:

A gown made of the finest wool,  
 Which from our pretty lambs we pull;  
 Fair lined slippers for the cold, 15  
 With buckles of the purest gold;

A belt of straw and ivy buds,  
 With coral clasps and amber studs;  
 And if these pleasures may thee move,  
 Come live with me and be my love. 20

The shepherd swains shall dance and sing  
 For thy delights each May morning;  
 If these delights thy mind may move,  
 Then live with me and be my love.

### THOMAS NASH (1567-1601)

#### LITANY IN TIME OF PLAGUE

Adieu, farewell, earth's bliss,  
 This world uncertain is:  
 Fond<sup>1</sup> are life's lustful joys,  
 Death proves them all but toys.  
 None from his darts can fly; 5  
 I am sick, I must die.  
 Lord, have mercy on us!

Rich men, trust not in wealth,  
 Gold cannot buy you health;  
 Physic himself must fade; 10  
 All things to end are made;  
 The plague full swift goes by;  
 I am sick, I must die.  
 Lord, have mercy on us!

Beauty is but a flower, 15  
 Which wrinkles will devour:  
 Brightness falls from the air;  
 Queens have died young and fair;  
 Dust hath closed Helen's eye;  
 I am sick, I must die. 20  
 Lord, have mercy on us!

<sup>1</sup> foolish.

Strength stoops unto the grave;  
 Worms feed on Hector brave;  
 Swords may not fight with fate;  
 Earth still holds ope her gate; 25  
 Come, come, the bells do cry;  
 I am sick, I must die.  
 Lord, have mercy on us!

Wit with his wantonness,  
 Tasteth death's bitterness; 30  
 Hell's executioner  
 Hath no ears for to hear  
 What vain art can reply;  
 I am sick, I must die.  
 Lord, have mercy on us! 35

Haste therefore each degree  
 To welcome destiny:  
 Heaven is our heritage,  
 Earth but a player's stage;  
 Mount we unto the sky; 40  
 I am sick, I must die.  
 Lord, have mercy on us!

### SIR WALTER RALEIGH (1552?-1618)

#### HIS PILGRIMAGE

Give me my scallop-shell<sup>2</sup> of quiet,  
 My staff of faith to walk upon,  
 My scrip of joy, immortal diet,  
 My bottle of salvation,  
 My gown of glory, hope's true gage;<sup>3</sup> 5  
 And thus I'll take my pilgrimage.

Blood must be my body's balmer;  
 No other balm will there be given;  
 Whilst my soul, like a quiet palmer,  
 Travelleth towards the land of heaven, 11  
 Over the silver mountains,  
 Where spring the nectar fountains.  
 There will I kiss  
 The bowl of bliss;  
 And drink mine everlasting fill 15  
 Upon every milken hill.  
 My soul will be a-dry before;  
 But, after, it will thirst no more.

Then by that happy blissful day  
 More peaceful pilgrims I shall see, 20  
 That have cast off their rags of clay,  
 And walk apparelled fresh like me.

<sup>2</sup> badge of a pilgrim.

<sup>3</sup> pledge.

I'll take them first,  
 To quench their thirst  
 And taste of nectar suckets<sup>1</sup> 25  
 At those clear wells  
 Where sweetness dwells,  
 Drawn up by saints in crystal buckets.

And when our bottles and all we  
 Are filled with immortality, 30  
 Then the blessed paths we'll travel,  
 Strowed with rubies thick as gravel;  
 Ceilings of diamonds, sapphire floors,  
 High walls of coral, and pearly bowers.

From thence to Heaven's bribeless hall,  
 Where no corrupted voices brawl; 36  
 No conscience molten into gold;  
 No forged accuser bought or sold;  
 No cause deferred, no vain-spent jour-  
 ney,

For there Christ is the King's Attorney, 40  
 Who pleads for all, without degrees,  
 And he hath angels but no fees.

And when the grand twelve million jury  
 Of our sins, with direful fury,  
 Against our souls black verdicts give, 45  
 Christ pleads his death; and then we live.

Be Thou my speaker, taintless Pleader!  
 Unblotted Lawyer! true Proceeder!  
 Thou giv'st salvation, even for alms,  
 Not with a bribed lawyer's palms. 50

And this is mine eternal plea  
 To Him that made heaven and earth and  
 sea:  
 That, since my flesh must die so soon,  
 And want a head to dine next noon,  
 Just at the stroke, when my veins start  
 and spread, 55  
 Set on my soul an everlasting head!

Then am I ready, like a palmer fit,  
 To tread those blest paths, which before I  
 writ.

### THE CONCLUSION

Even such is time, that takes in trust  
 Our youth, our joys, our all we have,  
 And pays us but with earth and dust;  
 Who in the dark and silent grave,

<sup>1</sup> sweets.

When we have wandered all our ways, 5  
 Shuts up the story of our days:  
 But from this earth, this grave, this dust,  
 My God shall raise me up, I trust.

### ROBERT SOUTHWELL (1561?–1595)

#### THE BURNING BABE

As I in hoary winter's night stood shiver-  
 ing in the snow,  
 Surprised I was with sudden heat which  
 made my heart to glow;  
 And lifting up a fearful eye to view what  
 fire was near,  
 A pretty babe, all burning bright, did in  
 the air appear,  
 Who, scorched with excessive heat, such  
 floods of tears did shed, 5  
 As though his floods should quench his  
 flames which with his tears were fed;  
 "Alas!" quoth he, "but newly born in  
 fiery heats I fry,  
 Yet none approach to warm their hearts or  
 feel my fire but I!  
 My faultless breast the furnace is, the fuel,  
 wounding thorns;  
 Love is the fire and sighs the smoke, the  
 ashes, sharpe and scorns; 10  
 The fuel Justice layeth on, and Mercy  
 blows the coals;  
 The metal in this furnace wrought are  
 men's defiled souls;  
 For which, as now on fire I am to work  
 them to their good,  
 So will I melt into a bath to wash them in  
 my blood."  
 With this he vanished out of sight, and  
 swiftly shrunk away, 15  
 And straight I called unto mind that it  
 was Christmas-day.

### WILLIAM SHAKESPEARE (1564–1616)

#### SONGS FROM THE PLAYS

##### *From LOVE'S LABOR'S LOST*

When icicles hang by the wall,  
 And Dick the shepherd blows his nail,  
 And Tom bears logs into the hall,  
 And milk comes frozen home in pail,

When blood is nipped and ways be foul, 5  
 Then nightly sings the staring owl,  
     Tu-whit, to-who,  
     A merry note,  
 While greasy Joan doth keel<sup>1</sup> the pot.

When all aloud the wind doth blow, 10  
 And coughing drowns the parson's  
     saw,  
 And birds sit brooding in the snow,  
 And Marian's nose looks red and raw,  
 When roasted crabs<sup>2</sup> hiss in the bowl,  
 Then nightly sings the staring owl, 15  
     Tu-whit, to-who,  
     A merry note,  
 While greasy Joan doth keel the pot.

*From TWO GENTLEMEN OF VERONA*

Who is Silvia? what is she,  
 That all our swains commend her?  
 Holy, fair, and wise is she;  
 The heaven such grace did lend her,  
 That she might admirèd be. 5

Is she kind as she is fair?  
 For beauty lives with kindness.  
 Love doth to her eyes repair  
 To help him of his blindness,  
 And, being helped, inhabits there. 10

Then to Silvia let us sing  
 That Silvia is excelling;  
 She excels each mortal thing  
 Upon the dull earth dwelling;  
 To her let us garlands bring. 15

*From A MIDSUMMER NIGHT'S DREAM*

Over hill, over dale,  
 Thorough bush, thorough brier,  
 Over park, over pale,  
 Thorough flood, thorough fire,  
 I do wander everywhere, 5  
 Swifter than the moon's sphere;  
 And I serve the fairy Queen,  
 To dew her orbs upon the green.  
 The cowslips tall her pensioners be;  
 In their gold coats spots you see: 10  
 Those be rubies, fairy favors,  
 In those freckles live their savors.  
 I must go seek some dewdrops here,  
 And hang a pearl in every cowslip's ear.

<sup>1</sup> cool by stirring.

<sup>2</sup> apples.

*From THE MERCHANT OF VENICE*

Tell me where is fancy<sup>3</sup> bred,  
 Or in the heart or in the head?  
 How begot, how nourishèd?  
     Reply, reply.

It is engendered in the eyes, 5  
 With gazing fed; and fancy dies  
 In the cradle where it lies.  
     Let us all ring fancy's knell;  
     I'll begin it,—Ding-dong, bell.  
     Ding, dong, bell. 10

*From AS YOU LIKE IT*

Under the greenwood tree  
 Who loves to lie with me,  
 And turn his merry note  
 Unto the sweet bird's throat,  
 Come hither, come hither, come hither! 5  
     Here shall he see  
     No enemy  
 But winter and rough weather.

Who doth ambition shun  
 And loves to live i' the sun, 10  
 Seeking the food he eats,  
 And pleased with what he gets,  
 Come hither, come hither, come hither!  
     Here shall he see  
     No enemy 15  
 But winter and rough weather.

Blow, blow, thou winter wind,  
 Thou art not so unkind  
     As man's ingratitude;  
 Thy tooth is not so keen,  
 Because thou art not seen, 5  
     Although thy breath be rude.  
 Heigh ho! sing, heigh ho! unto the green  
     holly:  
 Most friendship is feigning, most loving  
 mere folly:  
 Then, heigh ho, the holly!  
 This life is most jolly. 10

Freeze, freeze, thou bitter sky!  
 That dost not bite so nigh  
     As benefits forgot;

<sup>3</sup> love.

Though thou the waters warp,<sup>1</sup>  
 Thy sting is not so sharp 15  
 As friend remembered not.

Heigh ho! sing, heigh ho! etc.

It was a lover and his lass  
 With a hey, and a ho, and a hey nonino,  
 That o'er the green corn-field did pass  
 In the spring time, the only pretty ring  
 time,  
 When birds do sing, hey ding a ding, ding; 5  
 Sweet lovers love the spring.

Between the acres of the rye,  
 With a hey, and a ho, and a hey nonino,  
 These pretty country folks would lie,  
 In spring time, etc. 10

This carol they began that hour,  
 With a hey, and a ho, and a hey nonino,  
 How that life was but a flower  
 In spring time, etc.

And therefore take the present time, 15  
 With a hey, and a ho, and a hey nonino,  
 For love is crownèd with the prime  
 In spring time, etc.

*From TWELFTH NIGHT*

O Mistress mine, where are you roaming?  
 O, stay and hear, your true love's coming,  
 That can sing both high and low:  
 Trip no further, pretty sweeting,  
 Journeys end in lovers meeting, 5  
 Every wise man's son doth know.

What is love? 'Tis not hereafter;  
 Present mirth hath present laughter;  
 What's to come is still unsure:  
 In delay there lies no plenty; 10  
 Then come kiss me, sweet and twenty,  
 Youth's a stuff will not endure.

*From MEASURE FOR MEASURE*

Take, O, take those lips away,  
 That so sweetly were forsworn;  
 And those eyes, the break of day,  
 Lights that do mislead the morn:  
 But my kisses bring again, bring again; 5  
 Seals of love, but sealed in vain, sealed in  
 vain.

<sup>1</sup> transform.

*From ANTONY AND CLEOPATRA*

Come, thou monarch of the vine,  
 Plumpy Bacchus with pink eyne!<sup>2</sup>  
 In thy vats our cares be drowned,  
 With thy grapes our hairs be crowned!  
 Cup us, till the world go round, 5  
 Cup us, till the world go round!

*From CYMBELINE*

Hark, hark! the lark at heaven's gate sings,  
 And Phœbus 'gins arise,  
 His steeds at water at those springs  
 On chaliced<sup>3</sup> flowers that lies;  
 And winking Mary-buds begin 5  
 To ope their golden eyes;  
 With every thing that pretty is,  
 My lady sweet, arise!  
 Arise, arise!

Fear no more the heat o' the sun,  
 Nor the furious winter's rages;  
 Thou thy worldly task hast done,  
 Home art gone, and ta'en thy wages:  
 Golden lads and girls all must, 5  
 As chimney-sweepers, come to dust.

Fear no more the frown o' the great;  
 Thou art past the tyrant's stroke;  
 Care no more to clothe and eat;  
 To thee the reed is as the oak: 10  
 The sceptre, learning, physic, must  
 All follow this, and come to dust.

Fear no more the lightning-flash,  
 Nor the all-dreaded thunder-stone;<sup>4</sup>  
 Fear not slander, censure rash; 15  
 Thou hast finished joy and moan:  
 All lovers young, all lovers must  
 Consign to thee, and come to dust.

No exorciser harm thee!  
 Nor no witchcraft charm thee! 20  
 Ghost unlaid forbear thee!  
 Nothing ill come near thee!  
 Quiet consummation have;  
 And renownèd be thy grave!

*From THE TEMPEST*

*ARIEL'S SONGS*

Come unto these yellow sands,  
 And then take hands;  
 Curtsied when you have, and kissed  
 The wild waves whist,<sup>5</sup>

<sup>2</sup> eyes. <sup>3</sup> cup-shaped. <sup>4</sup> thunderbolt. <sup>5</sup> hushed.



Foot it featly<sup>1</sup> here and there, 5  
 And, sweet sprites, the burden bear.  
 Hark, hark!  
     Bow-wow.  
 The watch-dogs bark:  
     Bow-wow. 10  
 Hark, hark! I hear  
 The strain of strutting chanticleer  
 Cry, Cock-a-diddle-dow.

Full fathom five thy father lies:  
 Of his bones are coral made;  
 Those are pearls that were his eyes;  
     Nothing of him that doth fade  
 But doth suffer a sea-change 5  
 Into something rich and strange.  
 Sea-nymphs hourly ring his knell:  
     Ding-dong!  
 Hark! now I hear them,—Ding-dong,  
     bell!

Where the bee sucks, there suck I;  
 In a cowslip's bell I lie;  
 There I couch when owls do cry;  
 On the bat's back I do fly  
 After summer merrily. 5  
 Merrily, merrily shall I live now  
 Under the blossom that hangs on the  
     bough.

## ANONYMOUS

## HEY NONNY NO!

Hey nonny no!  
 Men are fools that wish to die!  
 Is't not fine to dance and sing  
 When the bells of death do ring?  
 Is't not fine to swim in wine, 5  
 And turn upon the toe,  
 And sing hey nonny no,  
 When the winds blow and the seas flow?  
     Hey nonny no!

## THOMAS CAMPION (1567-1620)

## OF CORINNA'S SINGING

When to her lute Corinna sings,  
 Her voice revives the leaden strings,  
 And doth in highest notes appear  
 As any challenged echo clear;  
     <sup>1</sup> neatly.

But when she doth of mourning speak, 5  
 E'en with her sighs the strings do break.  
 And as her lute doth live or die,  
 Led by her passion, so must I:  
 For when of pleasure she doth sing,  
 My thoughts enjoy a sudden spring; 10  
 But if she doth of sorrow speak,  
 E'en from my heart the strings do break.

## WHEN THOU MUST HOME

When thou must home to shades of under-  
     ground,  
 And there arrived, a new admirèd guest,  
 The beauteous spirits do engirt thee  
     round,  
 White Iope, blithe Helen, and the rest,  
 To hear the stories of thy finished love 5  
 From that smooth tongue whose music  
     hell can move;

Then wilt thou speak of banqueting de-  
     lights,  
 Of masques and revels which sweet youth  
     did make,  
 Of journeys and great challenges of  
     knights,  
 And all these triumphs for thy beauty's  
     sake; 10  
 When thou hast told these honors done to  
     thee,  
 Then tell, O tell, how thou didst murder  
     me.

## COME, CHEERFUL DAY

Come, cheerful day, part of my life to  
     me;  
     For while thou view'st me with thy  
     fading light,  
 Part of my life doth still depart with thee.  
     And I still onward haste to my last  
     night.  
 Time's fatal wings do ever forward fly: 5  
 So every day we live a day we die.

But O ye nights, ordained for barren  
     rest,  
     How are my days deprived of life in you  
 When heavy sleep my soul hath dispossessed,  
     By feignèd death life sweetly to re-  
     new! 10  
 Part of my life in that, you life deny:  
 So every day we live, a day we die.

## NOW WINTER NIGHTS ENLARGE

Now winter nights enlarge  
 The number of their hours;  
 And clouds their storms discharge  
 Upon the airy towers.  
 Let now the chimneys blaze, 5  
 And cups o'erflow with wine,  
 Let well-tuned words amaze  
 With harmony divine.  
 Now yellow waxen lights  
 Shall wait on honey love; 10  
 While youthful revels, masques, and  
 courtly sights,  
 Sleep's leaden spells remove.

This time doth well dispense  
 With lovers' long discourse;  
 Much speech hath some defence, 15  
 Though beauty no remorse.  
 All do not all things well:  
 Some measures comely tread,  
 Some knotted riddles tell,  
 Some poems smoothly read. 20  
 The summer hath his joys,  
 And winter his delights;  
 Though love and all his pleasures are but  
 toys,  
 They shorten tedious nights.

## CHERRY-RIPE

There is a garden in her face  
 Where roses and white lilies grow;  
 A heavenly paradise is that place,  
 Wherein all pleasant fruits do flow:  
 There cherries grow, which none may  
 buy 5  
 Till "Cherry-ripe" themselves do cry.

Those cherries fairly do enclose  
 Of orient pearl a double row,  
 Which when her lovely laughter shows, 10  
 They look like rosebuds filled with snow;  
 Yet them nor peer nor prince can buy  
 Till "Cherry-ripe" themselves do cry.

Her eyes like angels watch them still;  
 Her brows like bended bows do stand,  
 Threatening with piercing frowns to kill 15  
 All that attempt, with eye or hand,  
 Those sacred cherries to come nigh  
 Till "Cherry-ripe" themselves do cry.

## CHANCE AND CHANGE

What if a day, or a month, or a year,  
 Crown thy delights, with a thousand  
 sweet contentings?  
 Cannot a chance of a night or an hour  
 Cross thy desires with as many sad tor-  
 mentings?  
 Fortune, honor, beauty, youth, 5  
 Are but blossoms dying;  
 Wanton pleasure, doting love,  
 Are but shadows flying;  
 All our joys are but toys,  
 Idle thoughts deceiving; 10  
 None have power of an hour  
 In their life's bereaving.

Earth's but a point to the world, and a  
 man  
 Is but a point to the world's comparèd  
 centre; 14  
 Shall then a point of a point be so vain  
 As to triumph in a silly point's adventure?  
 All is hazard that we have,  
 There is nothing biding;  
 Days of pleasure are like streams  
 Through fair meadows gliding. 20  
 Weal and woe, Time doth go,  
 Time is never turning:  
 Secret fates guide our states,  
 Both in mirth and mourning.

THOMAS DEKKER (1572?-p. 1632)

## O SWEET CONTENT

Art thou poor, yet hast thou golden slum-  
 bers?  
 O sweet content!  
 Art thou rich, yet is thy mind perplexed?  
 O punishment!  
 Dost thou laugh to see how fools are vexed  
 To add to golden numbers golden num-  
 bers? 6  
 O sweet content! O sweet, O sweet content!  
 Work apace, apace, apace, apace;  
 Honest labor bears a lovely face,  
 Then hey nonny nonny, hey nonny nonny!  
 Canst drink the waters of the crisped<sup>1</sup>  
 spring? 11  
 O sweet content!

<sup>1</sup> rippling.

Swim'st thou in wealth, yet sink'st in  
thine own tears?

O punishment!

Then he that patiently want's burden  
bears 15

No burden bears, but is a king, a king!  
O sweet content! O sweet, O sweet con-  
tent!

Work apace, apace, apace, apace;

Honest labor bears a lovely face.

Then hey nonny nonny, hey nonny  
nonny!

### LULLABY

Golden slumbers kiss your eyes,  
Smiles awake you when you rise;  
Sleep, pretty wantons, do not cry,  
And I will sing a lullaby:  
Rock them, rock them, lullaby. 5

Care is heavy, therefore sleep you;  
You are care, and care must keep you:  
Sleep, pretty wantons, do not cry,  
And I will sing a lullaby:  
Rock them, rock them, lullaby. 10

**MICHAEL DRAYTON (1563-1631)**

### AGINCOURT

Fair stood the wind for France,  
When we our sails advance,<sup>1</sup>  
Nor now to prove our chance  
Longer will tarry;  
But putting to the main, 5  
At Caux, the mouth of Seine,  
With all his martial train  
Landed King Harry.

And taking many a fort,  
Furnished in warlike sort, 10  
Marcheth towards Agincourt  
In happy hour;  
Skirmishing, day by day,  
With those that stopped his way,  
Where the French general lay 15  
With all his power.

Which,<sup>2</sup> in his height of pride,  
King Henry to deride,  
His ransom to provide  
To the King sending; 20

Which<sup>3</sup> he neglects the while,  
As from a nation vile,  
Yet with an angry smile,  
Their fall portending.

And turning to his men, 25  
Quoth our brave Henry then:  
"Though they to one be ten  
Be not amazed!  
Yet have we well begun:  
Battles so bravely won 30  
Have ever to the sun  
By fame been raised.

"And for myself," quoth he,  
"This my full rest<sup>4</sup> shall be:  
England ne'er mourn for me, 35  
Nor more esteem me.  
Victor I will remain,  
Or on this earth lie slain;  
Never shall she sustain  
Loss to redeem me. 40

"Poitiers and Cressy tell,  
When most their pride did swell,  
Under our swords they fell;  
No less our skill is,  
Than when our grandsire great, 45  
Claiming the regal seat,  
By many a warlike feat  
Lopped the French lilies."

The Duke of York so dread  
The eager vaward<sup>5</sup> led; 50  
With the main,<sup>6</sup> Henry sped  
Amongst his henchmen:  
Exeter had the rear,  
A braver man not there!  
O Lord, how hot they were 55  
On the false Frenchmen!

They now to fight are gone:  
Armor on armor shone;  
Drum now to drum did groan,  
To hear, was wonder; 60  
That,<sup>7</sup> with the cries they make,  
The very earth did shake;  
Trumpet to trumpet spake,  
Thunder to thunder.

Well it thine age became, 65  
O noble Erpingham,

<sup>1</sup> raise.

<sup>2</sup> the French general.

<sup>3</sup> the command to send a ransom.

<sup>5</sup> advance guard.

<sup>6</sup> main host.

<sup>4</sup> resolution.

<sup>7</sup> so that.

Which didst the signal aim  
 To our hid forces;  
 When, from a meadow by,  
 Like a storm suddenly, 70  
 The English archery  
 Stuck the French horses,

With Spanish yew so strong,  
 Arrows a cloth-yard long,  
 That like to serpents stung, 75  
 Piercing the weather;  
 None from his fellow starts,  
 But, playing manly parts,  
 And like true English hearts,  
 Stuck close together. 80

When down their bows they threw,  
 And forth their bilbows drew,  
 And on the French they flew,  
 Not one was tardy:  
 Arms were from shoulders sent, 85  
 Scalps to the teeth were rent,  
 Down the French peasants went:  
 Our men were hardy.

This while our noble King,  
 His broad sword brandishing, 90  
 Down the French host did ding,<sup>1</sup>  
 As to o'erwhelm it;  
 And many a deep wound lent,  
 His arms with blood besprent,<sup>2</sup>  
 And many a cruel dent 95  
 Bruised his helmet.

Gloucester, that duke so good,  
 Next of the royal blood,  
 For famous England stood, 100  
 With his brave brother,  
 Clarence, in steel so bright;  
 Though but a maiden knight,  
 Yet in that furious fight  
 Scarce such another.

Warwick in blood did wade, 105  
 Oxford the foe invade,  
 And cruel slaughter made,  
 Still as they ran up;  
 Suffolk his axe did ply,  
 Beaumont and Willoughby 110  
 Bare them right doughtily,  
 Ferrers and Fanhope.

Upon Saint Crispin's day  
 Fought was this noble fray;

<sup>1</sup> strike.<sup>2</sup> besprinkled.

Which fame did not delay 115  
 To England to carry.  
 O when shall English men  
 With such acts fill a pen?  
 Or England breed again  
 Such a King Harry? 120

### BEN JONSON (1573?-1637)

#### HYMN TO DIANA

Queen and Huntress, chaste and fair,  
 Now the sun is laid to sleep,  
 Seated in thy silver chair  
 State in wonted manner keep:  
 Hesperus entreats thy light, 5  
 Goddess excellently bright.

Earth, let not thy envious shade  
 Dare itself to interpose;  
 Cynthia's shining orb was made  
 Heaven to clear when day did close: 10  
 Bless us then with wished sight,  
 Goddess excellently bright.

Lay thy bow of pearl apart  
 And thy crystal-shining quiver;  
 Give unto the flying hart 15  
 Space to breathe, how short soever:  
 Thou that mak'st a day of night,  
 Goddess excellently bright.

#### SONG TO CELIA

Drink to me only with thine eyes,  
 And I will pledge with mine;  
 Or leave a kiss but in the cup,  
 And I'll not look for wine.  
 The thirst that from the soul doth rise 5  
 Doth ask a drink divine;  
 But might I of Jove's nectar sup,  
 I would not change for thine.

I sent thee late a rosy wreath,  
 Not so much honoring thee 10  
 As giving it a hope, that there  
 It could not withered be.  
 But thou thereon didst only breathe,  
 And sent'st it back to me; 14  
 Since when it grows, and smells, I swear,  
 Not of itself, but thee.

## THE TRIUMPH OF CHARIS

See the chariot at hand here of Love,  
 Wherein my lady rideth!  
 Each that draws is a swan or a dove,  
 And well the car Love guideth.  
 As she goes, all hearts do duty 5  
     Unto her beauty;  
 And enamored, do wish, so they might  
     But enjoy such a sight,  
 That they still were to run by her side,  
 Through swords, through seas, whither she  
     would ride. 10

Do but look on her eyes, they do light  
 All that Love's world compriseth!  
 Do but look on her hair, it is bright  
 As Love's star when it riseth!  
 Do but mark, her forehead's smother 15  
     Than words that soothe her;  
 And from her arched brows such a grace  
     Sheds itself through the face,  
 As alone there triumphs to the life  
 All the gain, all the good, of the elements' 20  
     strife.

Have you seen but a bright lily grow,  
 Before rude hands have touched it?  
 Have you marked but the fall o' the snow  
 Before the soil hath smutched it?  
 Have you felt the wool o' the beaver? 25  
     Or swan's down ever?  
 Or have smelt o' the bud o' the briar?  
     Or the nard<sup>1</sup> i' the fire?  
 Or have tasted the bag of the bee?  
 O so white, O so soft, O so sweet is she! 30

TO THE MEMORY OF MY BELOVED,  
MASTER WILLIAM SHAKESPEARE

To draw no envy, Shakespeare, on thy  
 name,  
 Am I thus ample to thy book and fame;  
 While I confess thy writings to be such  
 As neither man nor muse can praise too  
 much.  
 'Tis true, and all men's suffrage. But  
     these ways 5  
 Were not the paths I meant unto thy praise;  
 For silliest ignorance on these may light,  
 Which, when it sounds at best, but echoes  
     right;

<sup>1</sup> spikenard.

Or blind affection, which doth ne'er ad-  
 vance  
 The truth, but gropes, and urgeth all by  
     chance; 10  
 Or crafty malice might pretend this praise,  
 And think to ruin, where it seemed to  
     raise.  
 These are, as some infamous bawd or  
     whore  
 Should praise a matron. What could hurt  
     her more?  
 But thou art proof against them, and, in-  
     deed, 15  
 Above the ill fortune of them, or the need.  
 I therefore will begin. Soul of the age,  
 The applause, delight, the wonder of our  
     stage,  
 My Shakespeare, rise! I will not lodge thee  
     by  
 Chaucer, or Spenser, or bid Beaumont lie 20  
 A little further, to make thee a room:  
 Thou art a monument without a tomb,  
 And art alive still while thy book doth  
     live,  
 And we have wits to read and praise to  
     give.  
 That I not mix thee so my brain excuses—  
 I mean with great, but disproportioned  
     Muses; 26  
 For if I thought my judgment were of  
     years,  
 I should commit<sup>2</sup> thee surely with thy  
     peers,  
 And tell how far thou didst our Lyly out-  
     shine,  
 Or sporting Kyd, or Marlowe's mighty  
     line. 30  
 And though thou hadst small Latin and  
     less Greek,  
 From thence to honor thee, I would not  
     seek  
 For names, but call forth thundering  
     Æschylus,  
 Euripides, and Sophocles to us,  
 Pacuvius, Accius, him of Cordova dead, 35  
 To life again, to hear thy buskin tread,  
 And shake a stage; or when thy socks were  
     on,  
 Leave thee alone for the comparison  
 Of all that insolent Greece or haughty  
     Rome  
 Sent forth, or since did from their ashes  
     come. 40

<sup>2</sup> compare.

Triumph, my Britain, thou hast one to show

To whom all scenes of Europe homage owe.  
He was not of an age, but for all time!

And all the Muses still were in their prime,  
When, like Apollo, he came forth to warm  
Our ears, or like a Mercury to charm. 46

Nature herself was proud of his designs  
And joyed to wear the dressing of his lines,  
Which were so richly spun, and woven so fit,  
As, since, she will vouchsafe no other wit:  
The merry Greek, tart Aristophanes, 51  
Neat Terence, witty Plautus, now not  
please,

But antiquated and deserted lie,  
As they were not of Nature's family.

Yet must I not give Nature all; thy art, 55  
My gentle Shakespeare, must enjoy a part:  
For though the poet's matter nature be,  
His art doth give the fashion; and that he<sup>1</sup>  
Who casts<sup>2</sup> to write a living line must  
sweat,

(Such as thine are) and strike the second  
heat 60

Upon the Muses' anvil, turn the same  
(And himself with it) that he thinks to  
frame,

Or, for the laurel, he may gain a scorn;  
For a good poet's made, as well as born.  
And such wert thou; look how the father's  
face 65

Lives in his issue, even so the race  
Of Shakespeare's mind and manners  
brightly shines

In his well turnèd and true filèd<sup>3</sup> lines,  
In each of which he seems to shake a lance,  
As brandished at the eyes of ignorance. 70

Sweet Swan of Avon! what a sight it were  
To see thee in our waters yet appear,  
And make those flights upon the banks of  
Thames,

That so did take<sup>4</sup> Eliza<sup>5</sup> and our James!  
But stay, I see thee in the hemisphere 75  
Advanced, and made a constellation there!  
Shine forth, thou Star of poets, and with  
rage

Or influence chide or cheer the drooping  
stage,

Which, since thy flight from hence, hath  
mourned like night,

And despairs day, but for thy volume's  
light.

<sup>1</sup> man.<sup>4</sup> captive.<sup>2</sup> plans.<sup>3</sup> polished.<sup>5</sup> Queen Elizabeth.

### From A PINDARIC ODE

It is not growing like a tree  
In bulk, doth make men better be;  
Or standing long an oak, three hundred  
year,  
To fall a log at last, dry, bald, and sear:  
A lily of a day 5  
Is fairer far in May;  
Although it fall and die that night,  
It was the plant and flower of light.  
In small proportions we just beauties see,  
And in short measures life may perfect  
be. 10

### AN EPITAPH ON SALATHIEL PAVY

Weep with me all you that read  
This little story;  
And know, for whom a tear you shed  
Death's self is sorry. 5  
Twas a child that so did thrive  
In grace and feature,  
As heaven and nature seemed to strive  
Which owned the creature.  
Years he numbered scarce thirteen  
When fates turned cruel, 10  
Yet three filled zodiacs<sup>6</sup> had he been  
The stage's jewel;  
And did act, what now we moan,  
Old men so dully,  
As, sooth, the Parcae<sup>7</sup> thought him  
one, 15  
He played so truly.  
So, by error, to his fate  
They all consented,  
But viewing him since, alas, too late!  
They have repented; 20  
And have sought, to give new birth,  
In baths to steep him;  
But being so much too good for earth,  
Heaven vows to keep him.

### JOHN DONNE (1573-1631)

### GO AND CATCH A FALLING STAR

Go and catch a falling star,  
Get with child a mandrake root,  
Tell me where all past years are,  
Or who cleft the Devil's foot;

<sup>6</sup> years.<sup>7</sup> the Fates.

Teach me to hear mermaids singing, 5  
 Or to keep off envy's stinging,  
     And find  
     What wind  
 Serves to advance an honest mind.

If thou be'st born to strange sights, 10  
     Things invisible go see,  
 Ride ten thousand days and nights  
     Till Age snow white hairs on thee;  
 Thou, when thou return'st, wilt tell me  
 All strange wonders that befell thee, 15  
     And swear  
     No where  
 Lives a woman true and fair.

If thou find'st one, let me know;  
     Such a pilgrimage were sweet. 20  
 Yet do not; I would not go,  
     Though at next door we might meet.  
 Though she were true when you met her,  
 And last till you write your letter,  
     Yet she 25  
     Will be  
 False, ere I come, to two or three.

### LOVE'S DEITY

I long to talk with some old lover's ghost  
     Who died before the god of love was  
     born.  
 I cannot think that he who then loved  
     most  
 Sunk so low as to love one which did  
     scorn.  
 But since this god produced a destiny, 5  
 And that vice-nature, custom, lets it be,  
 I must love her that loves not me.

Sure, they which made him god, meant not  
     so much,  
 Nor he in his young godhead practiced it.  
 But when an even flame two hearts did  
     touch, 10  
     His office was indulgently to fit  
 Actives to passives. Correspondency  
 Only his subject was; it cannot be  
     Love, till I love her who loves me.

But every modern god will now extend 15  
     His vast prerogative as far as Jove:  
 To rage, to lust, to write to, to commend,  
 All is the purlieu of the god of love.

O! were we wakened by this tyranny  
 To ungod this child again, it could not  
     be 20  
 I should love her who loves not me.

Rebel and atheist too, why murmur I,  
     As though I felt the worst that love  
     could do?  
 Love may make me leave loving, or might  
     try  
 A deeper plague, to make her love me  
     too; 25  
 Which, since she loves before, I'm loth to  
     see.  
 Falsehood is worse than hate; and that  
     must be,  
 If she whom I love should love me.

### SWEETEST LOVE, I DO NOT GO

Sweetest love, I do not go  
     For weariness of thee,  
 Nor in hope the world can show  
     A fitter love for me;  
     But since that I 5  
 At the last must part, 'tis best  
 Ths to use myself in jest,  
     By feignèd deaths to die.

Yesternight the sun went hence,  
     And yet is here today; 10  
 He hath no desire nor sense,  
     Nor half so short a way;  
     Then fear not me,  
 But believe that I shall make  
 Speedier journeys, since I take 15  
     More wings and spurs than he.

O how feeble is man's power,  
     That, if good fortune fall,  
 Cannot add another hour,  
     Nor a lost hour recall; 20  
     But come bad chance,  
 And we join to it our strength,  
 And we teach it art and length,  
     Itself o'er us to advance.

When thou sigh'st, thou sigh'st not wind,  
     But sigh'st my soul away; 26  
 When thou weep'st, unkindly kind,  
     My life's blood doth decay:  
     It cannot be

That thou lovest me as thou say'st, 30  
If in thine my life thou waste,  
That art the best of me.

Let not thy divining heart  
Forethink me any ill;  
Destiny may take thy part 35  
And may thy fears fulfil.  
But think that we  
Are but turned aside to sleep:  
They who one another keep  
Alive, ne'er parted be. 40

### DEATH

Death, be not proud, though some have  
callèd thee  
Mighty and dreadful, for thou art not so;  
For those whom thou think'st thou dost  
overthrow  
Die not, poor Death; nor yet canst thou  
kill me.  
From rest and sleep, which but thy pic-  
ture be, 5  
Much pleasure, then from thee much more  
must flow;  
And soonest our best men with thee do  
go—  
Rest of their bones and souls' delivery!  
Thou'rt slave to Fate, chance, kings, and  
desperate men,  
And dost with poison, war, and sickness  
dwell, 10  
And poppy or charms can make us sleep as  
well,  
And better than thy stroke; why swell'st  
thou then?  
One short sleep past, we wake eternally,  
And death shall be no more: Death, thou  
shalt die!

FRANCIS BEAUMONT (1584-1616)

### EVEN SUCH IS MAN

Like to the falling of a star,  
Or as the flights of eagles are,  
Or like the fresh spring's gaudy hue,  
Or silver drops of morning dew,  
Or like a wind that chafes the flood, 5  
Or bubbles which on water stood:

Even such is man, whose borrowed light  
Is straight called in and paid to night.  
The wind blows out, the bubble dies,  
The spring intombed in autumn lies; 10  
The dew's dried up, the star is shot,  
The flight is past, and man forgot.

### ON THE TOMBS IN WESTMINSTER ABBEY

Mortality, behold and fear!  
What a change of flesh is here!  
Think how many royal bones  
Sleep within this heap of stones;  
Here they lie had realms and lands, 5  
Who now want strength to stir their hands;  
Where from their pulpits sealed with dust  
They preach, "In greatness is no trust."  
Here's an acre sown indeed  
With the richest, royal'st seed 10  
That the earth did e'er suck in  
Since the first man died for sin;  
Here the bones of birth have cried,  
"Though gods they were, as men they  
died."  
Here are sands, ignoble things, 15  
Dropt from the ruined sides of kings.  
Here's a world of pomp and state  
Buried in dust, once dead by fate.

JOHN FLETCHER (1579-1625)

### SWEETEST MELANCHOLY

Hence, all you vain delights,  
As short as are the nights  
Wherein you spend your folly!  
There's nought in this life sweet,  
If man were wise to see't, 5  
But only melancholy;  
O sweetest melancholy!

Welcome, folded arms and fixèd eyes,  
A sigh that piercing mortifies,  
A look that's fastened to the ground, 10  
A tongue chained up without a sound.  
Fountain heads and pathless groves,  
Places which pale Passion loves;  
Moonlight walks, when all the fowls  
Are warmly housed save bats and owls.



A midnight bell, a parting groan, 16  
 These are the sounds we feed upon.  
 Then stretch our bones in a still gloomy  
 valley;  
 Nothing's so dainty sweet as lovely  
 melancholy.

## CARE-CHARMING SLEEP

Care-charming Sleep, thou easer of all  
 woes,  
 Brother to Death, sweetly thyself dispose  
 On this afflicted prince; fall like a cloud  
 In gentle showers; give nothing that is  
 loud  
 Or painful to his slumbers; easy, sweet, 5  
 And as a purling stream, thou son of Night,  
 Pass by his troubled senses; sing his pain  
 Like hollow murmuring wind or silver rain;  
 Into this prince gently, oh, gently slide,  
 And kiss him into slumbers like a bride. 10

## SONG TO BACCHUS

God Lyæus, ever young,  
 Ever honored, ever sung,  
 Stained with blood of lusty grapes,  
 In a thousand lusty shapes,  
 Dance upon the mazer's<sup>1</sup> brim, 5  
 In the crimson liquor swim;  
 From thy plenteous hand divine  
 Let a river run with wine;  
 God of youth, let this day here  
 Enter neither care nor fear! 10

JOHN WEBSTER (1580?-1625?)

## A DIRGE

Call for the robin-redbreast and the wren,  
 Since o'er shady groves they hover,  
 And with leaves and flowers do cover  
 The friendless bodies of unburied men.  
 Call unto his funeral dole 5  
 The ant, the field-mouse, and the mole,  
 To rear him hillocks that shall keep him  
 warm,  
 And, when gay tombs are robbed, sustain  
 no harm;  
 But keep the wolf far thence, that's foe to 9  
 men,  
 For with his nails he'll dig them up again.

<sup>1</sup> cup's.

## HARK, NOW EVERYTHING IS STILL

Hark, now everything is still,  
 The screech-owl and the whistler<sup>2</sup> shrill,  
 Call upon our dame aloud,  
 And bid her quickly don her shroud.  
 Much you had of land and rent, — 5  
 Your length in clay's now competent;  
 A long war disturbed your mind, —  
 Here your perfect peace is signed.  
 Of what is't fools make such vain keeping?  
 Sin their conception, their birth weeping, 10  
 Their life a general mist of error,  
 Their death a hideous storm of terror.  
 Strew your hair with powders sweet,  
 Don clean linen, bathe your feet,  
 And—the foul fiend more to check— 15  
 A crucifix let bless your neck.  
 'Tis now full tide 'tween night and day;  
 End your groan, and come away.

WILLIAM BROWNE (1591-1643?)

ON THE COUNTESS DOWAGER OF  
PEMBROKE

Underneath this sable herse<sup>3</sup>  
 Lies the subject of all verse:  
 Sidney's sister, Pembroke's mother:  
 Death, ere thou hast slain another  
 Fair and learn'd and good as she,  
 Time shall throw a dart at thee.

## ELIZABETHAN PROSE

SIR THOMAS NORTH (1535?-1601?)

## THE DEATH OF CÆSAR

*From THE LIFE OF JULIUS CÆSAR*

The Romans inclining to Cæsar's prosper-  
 ity, and taking the bit in the mouth,  
 supposing that to be ruled by one man  
 alone, it would be a good mean for them  
 to take breath a little, after so many  
 troubles and miseries as they had abidden  
 in these civil wars, they chose him per-  
 petual Dictator. This was a plain tyr-  
 anny: for to this absolute power of Dic-  
 tator they added this, never to be 10  
 afraid to be deposed. Cicero propounded  
 before the Senate that they should give

<sup>2</sup> plover.<sup>3</sup> tomb.

him such honors as were meet for a man; howbeit others afterwards added to, honors beyond all reason. For, men striving who should most honor him, they made him hateful and troublesome to themselves that most favored him, by reason of the unmeasurable greatness and honors which they gave him. There- [20 upon it is reported that even they that most hated him were no less favorers and furtherers of his honors than they that most flattered him; because they might have greater occasions to rise, and that it might appear they had just cause and color to attempt that they did against him.

And now for himself, after he had ended his civil wars he did so honor- [30 ably behave himself that there was no fault to be found in him; and therefore, methinks, amongst other honors they gave him, he rightly deserved this, that they should build him a temple of clemency, to thank him for his courtesy he had used unto them in his victory. For he pardoned many of them that had borne arms against him, and, furthermore, did prefer some of them to honor and [40 office in the commonwealth: as, amongst others, Cassius and Brutus, both the which were made Prætors. And where Pompey's images had been thrown down, he caused them to be set up again; whereupon Cicero said then, That Cæsar setting up Pompey's images again, he made his own to stand the surer. And when some of his friends did counsel him to have a guard for the safety of his person, and [50 some also did offer themselves to serve him, he would never consent to it, but said, It was better to die once, than always to be afraid of death.

\* \* \* \* \*

But his enemies that envied his greatness did not stick to find fault withal. As Cicero the orator, when one said, Tomorrow the star Lyra will rise: Yea, said he, at the commandment of Cæsar, as if men were compelled to say and think by [60 Cæsar's edict. But the chiefest cause that made him mortally hated was the covetous desire he had to be called king: which first gave the people just cause, and next

his secret enemies honest color, to bear him ill-will.

\* \* \* \* \*

The people went straight unto Marcus Brutus, who from his father came of the first Brutus, and by his mother, of the house of the Servilians, a noble house [70 as any was in Rome, and was also nephew and son-in-law of Marcus Cato. Notwithstanding, the great honors and favors Cæsar showed unto him kept him back, that of himself alone he did not conspire nor consent to depose him of his kingdom. For Cæsar did not only save his life after the battle of Pharsalia when Pompey fled, and did at his request also save many more of his friends beside, but further- [80 more he put a marvellous confidence in him. For he had already preferred him to the Prætorship for that year, and furthermore was appointed to be Consul the fourth year after that, having through Cæsar's friendship obtained it before Cassius, who likewise made suit for the same; and Cæsar also, as it is reported, said in this contention, Indeed Cassius hath alleged best reason, but yet shall [90 he not be chosen before Brutus. Some one day accusing Brutus while he practised this conspiracy, Cæsar would not hear of it, but clapping his hand on his body, told them, Brutus will look for this skin: meaning thereby that Brutus for his virtue deserved to rule after him, but yet that for ambition's sake he would not show himself unthankful or dishonorable.

Now they that desired change, and [100 wished Brutus only their prince and governor above all other, they durst not come to him themselves to tell him what they would have him to do, but in the night did cast sundry papers into the Prætor's seat where he gave audience, and the most of them to this effect: Thou sleepest, Brutus, and art not Brutus indeed. Cassius, finding Brutus' ambition stirred up the more by these ambitious bills, did [110 prick him forward, and egg him on the more, for a private quarrel he had conceived against Cæsar, the circumstance whereof we have set down more at large in Brutus' life. Cæsar also had Cassius in great jealousy, and suspected him

much; whereupon he said on a time to his friends, What will Cassius do, think ye? I like not his pale looks. Another time when Cæsar's friends complained unto [120 him of Antonius and Dolabella, that they pretended some mischief towards him, he answered them again, As for those fat men and smooth-combed heads, quoth he, I never reckon of them; but these pale-visaged and carrion lean people, I fear them most; meaning Brutus and Cassius.

Certainly, destiny may easier be foreseen than avoided, considering the strange and wonderful signs that were said [130 to be seen before Cæsar's death. For touching the fires in the element, and spirits running up and down in the night, and also the solitary birds to be seen at noondays sitting in the great marketplace, are not all these signs perhaps worth the noting, in such a wonderful chance as happened? But Strabo the Philosopher writeth that divers men were seen going up and down in fire; and furthermore [140 that there was a slave of the soldiers that did cast a marvellous burning flame out of his hand, insomuch as they that saw it thought he had been burnt, but when the fire was out it was found he had no hurt. Cæsar self also doing sacrifice unto the gods, found that one of the beasts which was sacrificed had no heart; and that was a strange thing in nature, how a beast could live without a heart. Further- [150 more, there was a certain soothsayer that had given Cæsar warning long time afore, to take heed of the day of the Ides of March (which is the fifteenth of the month), for on that day he should be in great danger. That day being come, Cæsar going unto the Senate-house, and speaking merrily unto the soothsayer, told him, The Ides of March be come; So be they, softly answered the sooth- [160 sayer, but yet are they not past. And the very day before Cæsar, supping with Marcus Lepidus, sealed certain letters as he was wont to do at the board; so talk falling out amongst them, reasoning what death was best, he, preventing their opinions, cried out aloud, Death unlooked for. Then going to bed the same night as his manner was, and lying with his wife Calpurnia, all the windows and [170

doors of his chamber flying open, the noise awoke him, and made him afraid when he saw such light; but more when he heard his wife Calpurnia, being fast asleep, weep and sigh, and put forth many fumbling, lamentable speeches. For she dreamed that Cæsar was slain, and that she had him in her arms. Others also do deny that she had any such dream, as, amongst other, Titus Livius writ- [180 eth that it was in this sort. The Senate having set upon the top of Cæsar's house, for an ornament and setting forth of the same, a certain pinnacle, Calpurnia dreamed that she saw it broken down, and that she thought she lamented and wept for it. Insomuch that Cæsar rising in the morning, she prayed him if it were possible not to go out of the doors that day, but to adjourn the session of [190 the Senate until another day. Thereby it seemed that Cæsar likewise did fear and suspect somewhat, because his wife Calpurnia until that time was never given to any fear or superstition; and then for that he saw her so troubled in mind with this dream she had. But much more afterwards, when the soothsayers, having sacrificed many beasts one after another, told him that none did like [200 them; then he determined to send Antonius to adjourn the session of the Senate.

\* \* \* \* \*

But in the meantime came Decius Brutus, surnamed Albinus, in whom Cæsar put such confidence that in his last will and testament he had appointed him to be his next heir, and yet was of the conspiracy with Cassius and Brutus; he, fearing that if Cæsar did adjourn the [210 session that day the conspiracy would out, laughed the soothsayers to scorn and reproved Cæsar, saying that he gave the Senate occasion to mislike with him, and that they might think he mocked them, considering that by his commandment they were assembled, and that they were ready willingly to grant him all things, and to proclaim him king of all the provinces of the empire of Rome [220 out of Italy, and that he should wear his diadem in all other places both by sea

and land. And furthermore, that if any man should tell them from him they should depart for that present time, and return again when Calpurnia should have better dreams, what would his enemies and ill-willers say, and how could they like of his friend's words? And who could persuade them otherwise but that [230 they would think his dominion a slavery unto them and tyrannical in himself? And yet if it be so, said he, that you utterly dislike of this day, it is better that you go yourself in person, and, saluting the Senate, to dismiss them till another time. Therewithal he took Cæsar by the hand and led him out of his house.

Cæsar was not gone far from his house but a bondman, a stranger, did what [240 he could to speak with him; and when he saw he was put back by the great press and multitude of people that followed him, he went straight into his house and put himself into Calpurnia's hands to be kept till Cæsar came back again, telling her that he had great matters to impart unto him. And one Artemidorus also, born in the Isle of Gnidos, a doctor of rhetoric in the Greek tongue, who by [250 means of his profession was very familiar with certain of Brutus' confederates, and therefore knew the most part of all their practices against Cæsar, came and brought him a little bill written with his own hand, of all that he meant to tell him. He, marking how Cæsar received all the supplications that were offered him, and that he gave them straight to his men that were about him, pressed nearer to [260 him, and said: Cæsar, read this memorial to yourself, and that quickly, for they be matters of great weight, and touch you nearly. Cæsar took it of him but could never read it, though he many times attempted it, for the number of people that did salute him; but holding it still in his hand, keeping it to himself, went on withal into the Senate-house. Howbeit other are of opinion that it was some [270 man else that gave him that memorial, and not Artemidorus, who did what he could all the way as he went to give it Cæsar, but he was always repulsed by the people. For these things, they may seem to come by chance, but the place

where the murder was prepared, and where the Senate were assembled, and where also there stood up an image of Pompey dedicated by himself amongst [280 other ornaments which he gave unto the theatre: all these were manifest proofs that it was the ordinance of some god that made this treason to be executed, specially in that very place. It is also reported that Cassius (although otherwise he did favor the doctrine of Epicurus), beholding the image of Pompey, before they entered into the action of their traitorous enterprise, he did softly [290 call upon it to aid him. But the instant danger of the present time, taking away his former reason, did suddenly put him into a furious passion, and made him like a man half beside himself.

Now Antonius, that was a faithful friend to Cæsar, and a valiant man besides of his hands, Decius Brutus Albinus entertained out of the Senate-house, having begun a long tale of set pur- [300 pose. So Cæsar coming into the house, all the Senate stood up on their feet to do him honor. Then part of Brutus' company and confederates stood round about Cæsar's chair, and part of them also came towards him, as though they made suit with Metellus Cimber to call home his brother again from banishment; and thus prosecuting still their suit, they followed Cæsar till he was set in his chair. [310 Who, denying their petitions, and being offended with them one after another, because the more they were denied the more they pressed upon him, and were the earnestest with him, Metellus, at length, taking his gown with both his hands, pulled it over his neck, which was the sign given the confederates to set upon him. Then Casca behind him strake him in the neck with his sword; [320 howbeit, the wound was not great nor mortal, because it seemed the fear of such a devilish attempt did amaze him and take his strength from him, that he killed him not at the first blow. But Cæsar turning straight unto him, caught hold of his sword and held it hard; and they both cried out, Cæsar in Latin, O vile traitor Casca, what doest thou? And Casca in Greek to his brother, Brother, [330

help me. At the beginning of this stir they that were present, not knowing of the conspiracy, were so amazed with the horrible sight they saw they had no power to fly, neither to help him, not so much as once to make any outcry. They on the other side that had conspired his death compassed him in on every side with their swords drawn in their hands, that Cæsar turned him nowhere but he was [340 stricken at by some, and still had naked swords in his face, and was hacked and mangled among them as a wild beast taken of hunters. For it was agreed among them that every man should give him a wound, because all their parts should be in this murder; and then Brutus himself gave him one wound. Men report also that Cæsar did still defend himself against the rest, running every way with his [350 body; but when he saw Brutus, with his sword drawn in his hand, then he pulled his gown over his head and made no more resistance, and was driven, either casually or purposely, by the counsel of the conspirators, against the base whereupon Pompey's image stood, which ran all of a gore-blood till he was slain. Thus it seemed that the image took just revenge of Pompey's enemy, being thrown [360 down on the ground at his feet, and yielding up his ghost there, for the number of wounds he had upon him. For it is reported that he had three-and-twenty wounds upon his body; and divers of the conspirators did hurt themselves, striking one body with so many blows.

When Cæsar was slain the Senate (though Brutus stood in the midst among them, as though he would have said [370 somewhat touching this fact) presently ran out of the house, and flying, filled all the city with marvellous fear and tumult. Insomuch as some did shut-to their doors, others forsook their shops and ware-houses, and others ran to the place to see what the matter was; and others also, that had seen it, ran home to their houses again. But Antonius and Lepidus, which were two of Cæsar's chiefest friends, [380 secretly conveying themselves away, fled into other men's houses and forsook their own. Brutus and his confederates on the other side, being yet hot with this murder

they had committed, having their swords drawn in their hands, came all in a troop together out of the Senate and went into the market-place; not as men that made countenance to fly, but otherwise boldly holding up their heads like men of [390 courage, and called to the people to defend their liberty, and stayed to speak with every great personage whom they met in their way. Of them, some followed this troop, and went amongst them as if they had been of the conspiracy, and falsely challenged part of the honor with them; amongst them was Caius Octavius and Lentulus Spinther. But both of them were afterwards put to death for their [400 vain covetousness of honor by Antonius and Octavius Cæsar the younger, and yet had no part of that honor for the which they were put to death, nor did any man believe that they were any of the confederates or of counsel with them. For they that did put them to death took revenge rather of the will they had to offend than of any fact they had committed. [410

The next morning Brutus and his confederates came into the market-place to speak unto the people, who gave them such audience that it seemed they neither greatly reproved nor allowed the fact; for by their great silence they showed that they were sorry for Cæsar's death, and also that they did reverence Brutus. Now the Senate granted general pardon for all that was past, and to pacify [420 every man ordained besides that Cæsar's funerals should be honored as a god, and established all things that he had done; and gave certain provinces also and convenient honors unto Brutus and his confederates, whereby every man thought all things were brought to good peace and quietness again. But when they had opened Cæsar's testament and found a liberal legacy of money bequeathed [430 unto every citizen of Rome, and that they saw his body (which was brought into the market-place) all bemangled with gashes of swords, then there was no order to keep the multitude and common people quiet, but they plucked up forms, tables and stools, and laid them all about the body, and setting them afire, burnt the

corpse. Then when the fire was well kindled, they took the firebrands and [440] went unto their houses that had slain Cæsar, to set them afire. Others also ran up and down the city to see if they could meet with any of them, to cut them in pieces; howbeit they could meet with never a man of them, because they had locked themselves up safely in their houses. There was one of Cæsar's friends called Cinna, that had a marvellous strange and terrible dream the night be- [450] fore. He dreamed that Cæsar bade him to supper, and that he refused and would not go; then that Cæsar took him by the hand and led him against his will. Now Cinna hearing at that time that they burnt Cæsar's body in the market-place, notwithstanding that he feared his dream and had an ague on him besides, he went into the market-place to honor his funerals. When he came thither one of [460] the mean sort asked him what his name was. He was straight called by his name. The first man told it to another, and that other unto another, so that it ran straight through them all, that he was one of them that murdered Cæsar (for indeed one of the traitors to Cæsar was also called Cinna, as himself); wherefore taking him for Cinna the murderer, they fell upon him with such fury that they presently [470] despatched him in the market-place. This stir and fury made Brutus and Cassius more afraid than of all that was past, and therefore within few days after they departed out of Rome; and touching their doings afterwards, and what calamity they suffered till their deaths, we have written it at large in the life of Brutus.

Cæsar died at six-and-fifty years of age, and Pompey also lived not passing [480] four years more than he. So he reaped no other fruit of all his reign and dominion, which he had so vehemently desired all his life and pursued with such extreme danger, but a vain name only, and a superficial glory that procured him the envy and hatred of his country. But his great prosperity and good fortune that favored him all his lifetime did continue afterwards in the revenge of his [490] death, pursuing the murderers both by sea and land till they had not left a man

more to be executed of all them that were actors or counsellors in the conspiracy of his death. Furthermore, of all the chances that happen unto men upon the earth, that which came to Cassius above all other is most to be wondered at. For he being overcome in battle at the journey of Philippi, slew himself with the [500] same sword with the which he strake Cæsar. Again, of signs in the element, the great comet which seven nights together was seen very bright after Cæsar's death, the eighth night after was never seen more. Also the brightness of the sun was darkened, the which all that year through rose very pale and shined not out, whereby it gave but small heat; therefore the air, being very cloudy and dark [510] by the weakness of the heat that could not come forth, did cause the earth to bring forth but raw and unripe fruit, which rotted before it could ripe.

But above all, the ghost that appeared unto Brutus showed plainly that the gods were offended with the murder of Cæsar. The vision was thus. Brutus being ready to pass over his army from the city of Abydos to the other coast lying [520] directly against it, slept every night (as his manner was) in his tent, and being yet awake, thinking of his affairs (for by report he was as careful a captain, and lived with as little sleep, as ever man did), he thought he heard a noise at his tent door, and looking toward the light of the lamp that waxed very dim, he saw a horrible vision of a man of wonderful greatness and dreadful look, which at [530] the first made him marvellously afraid. But when he saw that it did him no hurt, but stood by his bedside and said nothing, at length he asked him what he was. The image answered him: I am thy ill angel, Brutus, and thou shalt see me by the city of Philippi. Then Brutus replied again, and said: Well, I shall see thee then. Therewithal, the spirit presently vanished from him. After that time [540] Brutus being in battle near unto the city of Philippi, against Antonius and Octavius Cæsar, at the first battle he won the victory, and overthrowing all them that withstood him, he drave them into young Cæsar's camp, which he took. The

second battle being at hand, this spirit appeared again unto him, but spake never a word. Thereupon Brutus, knowing he should die, did put himself to all hazard [550 in battle, but yet fighting could not be slain. So seeing his men put to flight and overthrown, he ran unto a little rock not far off, and there setting his sword's point to his breast, fell upon it and slew himself, but yet as it is reported, with the help of his friend that despatched him.

JOHN LYLY (1554?-1606)

QUEEN ELIZABETH

*From* EUPHUES AND HIS ENGLAND

This queen being deceased, Elizabeth, being of the age of twenty-two years, of more beauty than honor, and yet of more honor than any earthly creature, was called from a prisoner to be a prince, from the castle to the crown, from the fear of losing her head, to be supreme head.

Touching the beauty of this prince, her countenance, her personage, her majesty, I cannot think that it may be suffi- [10 ciently commended, when it cannot be too much marveled at; so that I am constrained to say as Praxitiles did, when he began to paint Venus and her son, who doubted whether the world could afford colors good enough for two such fair faces, and I, whether our tongue can yield words to blaze that beauty, the perfection whereof none can imagine; which seeing it is so, I must do like those that want [20 a clear sight, who, being not able to discern the sun in the sky, are enforced to behold it in the water. Zeuxis, having before him fifty fair virgins of Sparta whereby to draw one amiable Venus, said that fifty more fairer than those could not minister sufficient beauty to show the goddess of beauty; therefore, being in despair either by art to shadow her, or by imagination to comprehend her, he [30 drew in a table a fair temple, the gates open, and Venus going in so as nothing could be perceived but her back, wherein he used such cunning that Apelles himself, seeing this work, wished that Venus would

turn her face, saying that if it were in all parts agreeable to the back, he would become apprentice to Zeuxis, and slave to Venus. In the like manner fareth it with me, for having all the ladies in Italy, [40 more than fifty hundred, whereby to color Elizabeth, I must say with Zeuxis that as many more will not suffice, and therefore in as great an agony paint her court with her back towards you, for that I cannot by art portray her beauty, wherein, though I want the skill to do it as Zeuxis did, yet viewing it narrowly, and comparing it wisely, you all will say that if her face be answerable to her back, you [50 will like my handicraft and become her handmaids. In the mean season, I leave you gazing until she turn her face, imagining her to be such a one as nature framed, to that end that no art should imitate, wherein she hath proved herself to be exquisite, and painters to be apes.

This beautiful mold when I beheld to be indued with chastity, temperance, mildness, and all other good gifts of na- [60 ture (as hereafter shall appear), when I saw her to surpass all in beauty, and yet a virgin, to excel all in piety, and yet a prince, to be inferior to none in all the lineaments of the body, and yet superior to every one in all gifts of the mind, I began thus to pray, that as she hath lived forty years a virgin in great majesty, so she may live four score years a mother with great joy, that as with her we have [70 long time had peace and plenty, so by her we may ever have quietness and abundance, wishing this even from the bottom of a heart that wisheth well to England, though feareth ill, that either the world may end before she die, or she live to see her children's children in the world; otherwise how tickle their state is that now triumph, upon what a twist they hang that now are in honor, [80 they that live shall see, which I to think on, sigh! But God for his mercy's sake, Christ for his merit's sake, the Holy Ghost for his name's sake, grant to that realm comfort without any ill chance, and the prince they have without any other change, that the longer she liveth the sweeter she may smell, like the bird Ibis, that she may be triumphant in victories

like the palm tree, fruitful in her [90 age like the vine, in all ages prosperous, to all men gracious, in all places glorious, so that there be no end of her praise until the end of all flesh.

Thus did I often talk with myself, and wish with mine whole soul.

Why should I talk of her sharp wit, excellent wisdom, exquisite learning, and all other qualities of the mind, wherein she seemeth as far to excel those that have [100 been accounted singular, as the learned have surpassed those that have been thought simple.

In questioning, not inferior to Nicaulia, the queen of Saba, that did put so many hard doubts to Solomon; equal to Nicos-trata in the Greek tongue, who was thought to give precepts for the better perfection; more learned in the Latin than Amalasunta; passing Aspasia in [110 philosophy, who taught Pericles; exceeding in judgment Themistoclea, who instructed Pythagoras. Add to these qualities, those that none of these had: the French tongue, the Spanish, the Italian, not mean in every one, but excellent in all; readier to correct escapes in those languages than to be controlled; fitter to teach others than learn of any; more able to add new rules than to err in the [120 old; insomuch as there is no ambassador that cometh into her court but she is willing and able both to understand his message and utter her mind; not like unto the kings of Assyria, who answer ambassadors by messengers, while they themselves either dally in sin or snort in sleep. Her godly zeal to learning, with her great skill, hath been so manifestly approved that I cannot tell whether she deserve [130 more honor for her knowledge, or admiration for her courtesy, who in great pomp hath twice directed her progress unto the universities with no less joy to the students than glory to her state. Where, after long and solemn disputations in law, physic, and divinity, not as one wearied with scholars' arguments, but wedded to their orations, when every one feared to offend in length, she [140 in her own person, with no less praise to her Majesty than delight to her subjects, with a wise and learned conclusion, both

gave them thanks, and put herself to pains. O noble pattern of a princely mind, not like to the kings of Persia, who in their progresses did nothing else but cut sticks to drive away the time, nor like the delicate lives of the Sybarites, who would not admit any art to be exer- [150 cised within their city that might make the least noise. Her wit so sharp, that if I should repeat the apt answers, the subtle questions, the fine speeches, the pithy sentences, which on the sudden she hath uttered, they would rather breed admiration than credit. But such are the gifts that the living God hath indued her withal, that look in what art or language, wit or learning, virtue or beauty [160 any one hath particularly excelled most, she only hath generally exceeded every one in all, insomuch that there is nothing to be added that either man would wish in a woman, or God doth give to a creature.

I let pass her skill in music, her knowledge in all the other sciences, whenas I fear lest by my simplicity I should make them less than they are, in seeking to [170 show how great they are, unless I were praising her in the gallery of Olympia, where giving forth one word, I might hear seven.

But all these graces, although they be to be wondered at, yet her politic government, her prudent counsel, her zeal to religion, her clemency to those that submit, her stoutness to those that threaten, so far exceed all other virtues that [180 they are more easy to be marveled at than imitated.

Two and twenty years hath she borne the sword with such justice, that neither offenders could complain of rigor, nor the innocent of wrong; yet so tempered with mercy as malefactors have been sometimes pardoned upon hope of grace, and the injured requited to ease their grief, insomuch that in the whole [190 course of her glorious reign, it could never be said that either the poor were oppressed without remedy, or the guilty repressed without cause, bearing this engraven in her noble heart, that justice without mercy were extreme injury, and pity without equity plain partiality, and that



it is as great tyranny not to mitigate laws, as iniquity to break them.

Her care for the flourishing of the [200 Gospel hath well appeared, whenas neither the curses of the Pope (which are blessings to good people) nor the threatenings of kings (which are perilous to a prince) nor the persuasions of papists (which are honey to the mouth) could either fear her or allure her to violate the holy league contracted with Christ, or to maculate the blood of the ancient Lamb, which is Christ. But always constant [210 in the true faith, she hath to the exceeding joy of her subjects, to the unspeakable comfort of her soul, to the great glory of God, established that religion the maintenance whereof she rather seeketh to confirm by fortitude, than leave off for fear, knowing that there is nothing that smelleth sweeter to the Lord than a sound spirit, which neither the hosts of the ungodly nor the horror of death can [220 either remove or move.

This Gospel with invincible courage, with rare constancy, with hot zeal, she hath maintained in her own countries without change, and defended against all kingdoms that sought change, insomuch that all nations round about her, threatening alteration, shaking swords, throwing fire, menacing famine, murder, destruction, desolation, she only hath [230 stood like a lamp on the top of a hill, not fearing the blasts of the sharp winds, but trusting in His providence that rideth upon the wings of the four winds. Next followeth the love she beareth to her subjects, who no less tendereth them than the apple of her own eye, showing herself a mother to the afflicted, a physician to the sick, a sovereign and mild governess to all. [240

Touching her magnanimity, her majesty, her estate royal, there was neither Alexander, nor Galba the Emperor, nor any, that might be compared with her.

This is she that, resembling the noble queen of Navarre, useth the marigold for her flower, which at the rising of the sun openeth her leaves, and at the setting

shutteth them, referring all her actions and endeavors to him that ruleth the [250 sun. This is that Cæsar, that first bound the crocodile to the palm tree, bridling those that sought to rein her. This is that good pelican, that to feed her people spareth not to rend her own person. This is that mighty eagle, that hath thrown dust into the eyes of the hart that went about to work destruction to her subjects, into whose wings although the blind beetle would have crept, and [260 so being carried into her nest, destroyed her young ones, yet hath she with the virtue of her feathers, consumed that fly in his own fraud. She hath exiled the swallow that sought to spoil the grasshopper, and given bitter almonds to the ravenous wolves that endeavored to devour the silly lambs, burning even with the breath of her mouth like the princely stag, the serpents that were engen- [270 dered by the breath of the huge elephant, so that now all her enemies are as whist as the bird Attagen, who never singeth any tune after she is taken,—nor they, being so overtaken.

But whither do I wade, ladies, as one forgetting himself; thinking to sound the depth of her virtues with a few fathoms, when there is no bottom; for I know not how it cometh to pass that, being [280 in this labyrinth, I may sooner lose myself than find the end.

Behold, ladies, in this glass a queen, a woman, a virgin, in all gifts of the body, in all graces of the mind, in all perfection of either, so far to excel all men, that I know not whether I may think the place too bad for her to dwell among men.

To talk of other things in that court were to bring eggs after apples, or [290 after the setting out of the sun, to tell a tale of a shadow.

But this I say, that all offices are looked to with great care, that virtue is embraced of all, vice hated, religion daily increased, manners reformed, that whoso seeth the place there, will think it rather a church for divine service than a court for princes' delight.

## SIR PHILIP SIDNEY (1554-1586)

## From THE DEFENCE OF POESY

Chaucer, undoubtedly, did excellently in his *Troilus and Criseyde*; of whom, truly, I know not whether to marvel more, either that he in that misty time could see so clearly, or that we in this clear age walk so stumblingly after him. Yet had he great wants, fit to be forgiven in so reverend antiquity. I account the *Mirror of Magistrates* meetly furnished of beautiful parts; and in the Earl of [10 Surrey's lyrics many things tasting of a noble birth, and worthy of a noble mind. The *Shepherd's Calendar* hath much poetry in his eclogues, indeed worthy the reading, if I be not deceived. That same framing of his style to an old rustic language I dare not allow, since neither Theocritus in Greek, Virgil in Latin, nor Sannazzaro in Italian did affect it. Besides these, I do not remember to have [20 seen but few (to speak boldly) printed, that have poetical sinews in them. For proof whereof, let but most of the verses be put in prose, and then ask the meaning, and it will be found that one verse did but beget another, without ordering at the first what should be at the last; which becomes a confused mass of words, with a tinkling sound of rime, barely accompanied with reason. [30

Our tragedies and comedies not without cause cried out against, observing rules neither of honest civility nor of skilful poetry, excepting *Gorboduc*,—again I say of those that I have seen. Which notwithstanding as it is full of stately speeches and well-sounding phrases, climbing to the height of Seneca's style, and as full of notable morality, which it doth most delightfully teach, and so obtain [40 the very end of poesy; yet in truth it is very defectious in the circumstances, which grieveth me, because it might not remain as an exact model of all tragedies. For it is faulty both in place and time, the two necessary companions of all corporal actions. For where the stage should always represent but one place, and the uttermost time presupposed in it should

be, both by Aristotle's precept and [50 common reason, but one day; there is both many days and many places inartificially imagined.

But if it be so in *Gorboduc*, how much more in all the rest? where you shall have Asia of the one side, and Afric of the other, and so many other under-kingdoms, that the player, when he cometh in, must ever begin with telling where he is, or else the tale will not be [60 conceived. Now ye shall have three ladies walk to gather flowers, and then we must believe the stage to be a garden. By and by we hear news of shipwreck in the same place, and then we are to blame if we accept it not for a rock. Upon the back of that comes out a hideous monster with fire and smoke, and then the miserable beholders are bound to take it for a cave. While in the meantime two armies fly [70 in, represented with four swords and bucklers, and then what hard heart will not receive it for a pitched field?

Now of time they are much more liberal. For ordinary it is that two young princes fall in love; after many traverses she is got with child, delivered of a fair boy, he is lost, groweth a man, falleth in love, and is ready to get another child,—and all this in two hours' space; which [80 how absurd it is in sense even sense may imagine, and art hath taught, and all ancient examples justified, and at this day the ordinary players in Italy will not err in. Yet will some bring in an example of *Eunuchus* in Terence, that containeth matter of two days, yet far short of twenty years. True it is, and so was it to be played in two days, and so fitted to the time it set forth. And though [90 Plautus have in one place done amiss, let us hit with him, and not miss with him. But they will say, How then shall we set forth a story which containeth both many places and many times? And do they not know that a tragedy is tied to the laws of poesy, and not of history; not bound to follow the story, but having liberty either to feign a quite new matter, or to frame the history to [100 the most tragical conveniency? Again, many things may be told which cannot be showed,—if they know the difference be-

twixt reporting and representing. As for example I may speak, though I am here, of Peru, and in speech digress from that to the description of Calicut; but in action I cannot represent it without Pacolet's horse. And so was the manner the ancients took, by some *Nuntius* [110 to recount things done in former time or other place.

Lastly, if they will represent a history, they must not, as Horace saith, begin *ab ovo*, but they must come to the principal point of that one action which they will represent. By example this will be best expressed. I have a story of young Polydorus, delivered for safety's sake, with great riches, by his father [120 Priamus to Polymnestor, King of Thrace, in the Trojan war time. He, after some years, hearing the overthrow of Priamus, for to make the treasure his own, murdereth the child; the body of the child is taken up by Hecuba; she, the same day, findeth a sleight to be revenged most cruelly of the tyrant. Where now would one of our tragedy-writers begin, but with the delivery of the child? Then should [130 he sail over into Thrace, and so spend I know not how many years, and travel numbers of places. But where doth Euripides? Even with the finding of the body, leaving the rest to be told by the spirit of Polydorus. This needs no further to be enlarged; the dullest wit may conceive it.

But, besides these gross absurdities, how all their plays be neither right [140 tragedies nor right comedies, mingling kings and clowns, not because the matter so carrieth it, but thrust in clowns by head and shoulders to play a part in majestical matters, with neither decency nor discretion; so as neither the admiration and commiseration, nor the right sportfulness, is by their mongrel tragi-comedy obtained. I know Apuleius did somewhat so, but that is a thing re- [150 counted with space of time, not represented in one moment: and I know the ancients have one or two examples of tragi-comedies, as Plautus hath *Amphitruo*. But, if we mark them well, we shall find that they never, or very daintily, match hornpipes and funerals. So falleth

it out that, having indeed no right comedy in that comical part of our tragedy, we have nothing but scurrility, unworthy [160 of any chaste ears, or some extreme show of doltishness, indeed fit to lift up a loud laughter, and nothing else; where the whole tract of a comedy should be full of delight, as the tragedy should be still maintained in a well-raised admiration.

\* \* \* \* \*

But I have lavished out too many words of this play-matter. I do it, because as they are excellent parts of poesy, so is there none so much used in Eng- [170 land, and none can be more pitifully abused; which, like an unmannerly daughter, showing a bad education, causeth her mother Poesy's honesty to be called in question.

Other sorts of poetry almost have we none, but that lyrical kind of songs and sonnets, which, the Lord if he gave us so good minds, how well it might be employed, and with how heavenly fruits, [180 both private and public, in singing the praises of the immortal beauty, the immortal goodness of that God who giveth us hands to write, and wits to conceive; of which we might well want words, but never matter; of which we could turn our eyes to nothing, but we should ever have new-budding occasions.

But truly, many of such writings as come under the banner of irresistible [190 love, if I were a mistress would never persuade me they were in love; so coldly they apply fiery speeches, as men that had rather read lovers' writings, and so caught up certain swelling phrases—which hang together like a man which once told me the wind was at northwest and by south, because he would be sure to name winds enough—than that in truth they feel those passions, which easily, as I [200 think, may be bewrayed by that same forcibleness, or *energia* (as the Greeks call it), of the writer. But let this be a sufficient, though short note, that we miss the right use of the material point of poesy.

\* \* \* \* \*

But what! methinks I deserve to be pounded for straying from poetry to ora-

tory. But both have such an affinity in this wordish consideration, that I [210 think this digression will make my meaning receive the fuller understanding: which is not to take upon me to teach poets how they should do, but only, finding myself sick among the rest, to show some one or two spots of the common infection grown among the most part of writers; that, acknowledging ourselves somewhat awry, we may bend to the right use both of matter and manner: whereto our language giveth us great occasion, being, indeed, capable of any excellent exercising of it.

I know some will say it is a mingled language. And why not so much the better, taking the best of both the other? Another will say it wanteth grammar. Nay, truly, it hath that praise that it wanteth not grammar. For grammar it might have, but it needs it not; being [230 so easy in itself, and so void of those cumbersome differences of cases, genders, moods, and tenses, which, I think, was a piece of the Tower of Babylon's curse, that a man should be put to school to learn his mother-tongue. But for the uttering sweetly and properly the conceits of the mind, which is the end of speech, that hath it equally with any other tongue in the world; and is particularly happy in compositions of two or three words together, near the Greek, far beyond the Latin,—which is one of the greatest beauties can be in a language.

Now of versifying there are two sorts, the one ancient, the other modern. The ancient marked the quantity of each syllable, and according to that, framed his verse; the modern observing only number, with some regard of the accent, [250 the chief life of it standeth in that like sounding of the words, which we call rime. Whether of these be the more excellent, would bear many speeches; the ancient no doubt more fit for music, both words and tune observing quantity; and more fit lively to express divers passions, by the low and lofty sound of the well-weighted syllable. The latter likewise with his rime striketh a certain music [260 to the ear; and, in fine, since it doth delight, though by another way, it obtaineth

the same purpose; there being in either, sweetness, and wanting in neither, majesty. Truly the English, before any other vulgar language I know, is fit for both sorts. For, for the ancient, the Italian is so full of vowels that it must ever be cumbered with elisions; the Dutch so, of the other side, with consonants, that they cannot yield the sweet sliding fit for a verse. The French, in his whole language, hath not one word that hath his accent in the last syllable saving two, called antepenultima, and little more hath the Spanish; and therefore very gracelessly may they use dactyls. The English is subject to none of these defects.

Now for rime, though we do not [280 observe quantity, yet we observe the accent very precisely, which other languages either cannot do, or will not do so absolutely. That cæsura, or breathing-place in the midst of the verse, neither Italian nor Spanish have, the French and we never almost fail of. Lastly, even the very rime itself the Italian cannot put in the last syllable, by the French named the masculine rime, but still in the next [290 to the last, which the French call the female, or the next before that, which the Italians term *sdrucchiola*. The example of the former is *buono, suono*; of the *sdrucchiola* is *femina, semina*. The French, of the other side, hath both the male, as *bon, son*, and the female, as *plaise, taise*; but the *sdrucchiola* he hath not. Where the English hath all three, as *due, true; father, rather; motion, potion*; with [300 much more which might be said, but that I find already the triflingness of this discourse is much too much enlarged.

So that since the ever praiseworthy poesy is full of virtue-breeding delightfulness, and void of no gift that ought to be in the noble name of learning; since the blames laid against it are either false or feeble; since the cause why it is not esteemed in England is the fault of [310 poet-apes, not poets; since, lastly, our tongue is most fit to honor poesy, and to be honored by poesy; I conjure you all that have had the evil luck to read this ink-wasting toy of mine, even in the name of the Nine Muses, no more to scorn the

sacred mysteries of poesy; no more to laugh at the name of poets, as though they were next inheritors to fools; no more to jest at the reverend title of a rimer; but [320 to believe, . . . with me, that there are many mysteries contained in poetry which of purpose were written darkly, lest by profane wits it should be abused; to believe, with Landin, that they are so beloved of the gods that whatsoever they write proceeds of a divine fury; lastly, to believe themselves, when they tell you they will make you immortal by their verses. [330

Thus doing, your name shall flourish in the printers' shops. Thus doing, you shall be of kin to many a poetical preface. Thus doing, you shall be most fair, most rich, most wise, most all: you shall dwell upon superlatives. Thus doing, though you be *Libertino patre natus*, you shall suddenly grow *Herculea proles*,

*Si quid mea carmina possunt.*

Thus doing, your soul shall be placed [340 with Dante's Beatrice or Virgil's Anchises.

But if (fie of such a but!) you be born so near the dull-making cataract of Nilus, that you cannot hear the planet-like music of poetry; if you have so earth-creeping a mind, that it cannot lift itself up to look to the sky of poetry, or rather, by a certain rustical disdain, will become such a mome as to be a Momus of poetry; then, though I will not wish unto [350 you the ass's ears of Midas, nor to be driven by a poet's verses, as Bubonax was, to hang himself; nor to be rimed to death, as is said to be done in Ireland; yet thus much curse I must send you in the behalf of all poets: that while you live you live in love, and never get favor for lacking skill of a sonnet; and when you die, your memory die from the earth for want of an epitaph. [360

**SIR WALTER RALEIGH (1552?-1618)**

**THE LAST FIGHT OF THE REVENGE**

Because the rumors are diversely spread, as well in England as in the low countries and elsewhere, of this late encounter between her Majesty's ships and the Armada

of Spain; and that the Spaniards, according to their usual manner, fill the world with their vain-glorious vaunts, making great appearance of victories, when on the contrary themselves are most commonly and shamefully beaten and dis- [10 honored, thereby hoping to possess the ignorant multitude by anticipating and forerunning false reports: it is agreeable with all good reason (for manifestation of the truth, to overcome falsehood and untruth), that the beginning, continuance, and success of this late honorable encounter of Sir Richard Grenville, and other her Majesty's captains, with the Armada of Spain, should be truly set [20 down and published without partiality or false imaginations. And it is no marvel that the Spaniards should seek by false and slanderous pamphlets, advisos, and letters, to cover their own loss, and to derogate from others their due honors (especially in this fight, being performed far off), seeing they were not ashamed in the year 1588, when they purposed the invasion of this land, to publish in [30 sundry languages, in print, great victories (in words) which they pleaded to have obtained against this realm, and spread the same in a most false sort over all parts of France, Italy, and elsewhere. . . .

The Lord Thomas Howard, with six of her Majesty's ships, six victuallers of London, the bark *Raleigh*, and two or three pinnaces, riding at anchor near unto Flores, one of the westerly islands of [40 the Azores, the last of August in the afternoon, had intelligence by one Captain Middleton, of the approach of the Spanish Armada. Which Middleton, being in a very good sailer, had kept them company three days before, of good purpose both to discover their forces the more, as also to give advice to my Lord Thomas of their approach.

He had no sooner delivered the news [50 but the fleet was in sight. Many of our ships' companies were on shore in the island, some providing ballast for their ships, others filling of water and refreshing themselves from the land with such things as they could either for money or by force recover. By reason whereof our ships being all pestered, and rummag-

ing, every thing out of order, very light for want of ballast. And that which [60 was most to our disadvantage, the one half part of the men of every ship sick and utterly unserviceable. For in the *Revenge* there were ninety diseased; in the *Bonaventure*, not so many in health as could handle her mainsail. For had not twenty men been taken out of a bark of Sir George Cary's, his being commanded to be sunk, and those appointed to her, she had hardly ever recovered England. [70 The rest, for the most part, were in little better state.

The names of her Majesty's ships were these, as followeth: the *Defiance*, which was Admiral; the *Revenge*, Vice Admiral; the *Bonaventure*, commanded by Captain Crosse; the *Lion*, by George Fenner; the *Foresight*, by Thomas Vavisour; and the *Crane*, by Duffield. The *Foresight* and the *Crane* being but small ships only; [80 the other were of middle size. The rest, besides the bark *Raleigh*, commanded by Captain Thin, were victuallers, and of small force or none.

The Spanish fleet, having shrouded their approach by reason of the island, were now so soon at hand as our ships had scarce time to weigh their anchors, but some of them were driven to let slip their cables and set sail. Sir Richard Gren- [90 ville was the last weighed, to recover the men that were upon the island, which otherwise had been lost. The Lord Thomas with the rest very hardly recovered the wind, which Sir Richard Grenville not being able to do, was persuaded by the master and others to cut his mainsail and cast about, and to trust to the sailing of his ship: for the squadron of Seville were on his weather bow. But Sir Richard [100 utterly refused to turn from the enemy, alleging that he would rather choose to die, than to dishonor himself, his country, and her Majesty's ship; persuading his company that he would pass through the two squadrons in despite of them, and enforce those of Seville to give him way. Which he performed upon divers of the foremost, who, as the mariners term it, sprang their luff, and fell under the [110 lee of the *Revenge*. But the other course had been the better, and might right well

have been answered in so great an impossibility of prevailing. Notwithstanding out of the greatness of his mind he could not be persuaded.

In the meanwhile, as he attended those which were nearest him, the great *San Philip*, being in the wind of him, and coming towards him, becalmed his [120 sails in such sort as the ship could neither way nor feel the helm: so huge and high cargued was the Spanish ship, being of a thousand and five hundred tons; who after laid the *Revenge* aboard. When he was thus bereft of his sails, the ships that were under his lee, luffing up, also laid him aboard; of which the next was the admiral of the Biscayans, a very mighty and puissant ship commanded by [130 Brittan Dona. The said *Philip* carried three tier of ordinance on a side, and eleven pieces in every tier. She shot eight forthright out of her chase, besides those of her stern ports.

After the *Revenge* was entangled with this *Philip*, four other boarded her, two on her larboard, and two on her starboard. The fight thus beginning at three of the clock in the afternoon continued very [140 terrible all that evening. But the great *San Philip*, having received the lower tier of the *Revenge*, discharged with cross-barshot, shifted herself with all diligence from her sides, utterly misliking her first entertainment. Some say that the ship foundered, but we cannot report it for truth, unless we were assured.

The Spanish ships were filled with companies of soldiers, in some two hun- [150 dred besides the mariners, in some five, in others eight hundred. In ours there were none at all besides the mariners, but the servants of the commanders and some few voluntary gentlemen only. After many interchanged volleys of great ordinance and small shot, the Spaniards deliberated to enter the *Revenge*, and made divers attempts, hoping to force her by the multitudes of their armed soldiers [160 and musketeers, but were still repulsed again and again, and at all times beaten back into their own ships or into the seas. In the beginning of the fight, the *George Noble* of London, having received some shot through her by the armados, fell

under the lee of the *Revenge*, and asked Sir Richard what he would command him, being but one of the victuallers and of small force. Sir Richard bade him [170 save himself, and leave him to his fortune.

After the fight had thus without intermission continued while the day lasted and some hours of the night, many of our men were slain and hurt, and one of the great galleons of the Armada and the Admiral of the Hulks both sunk, and in many other of the Spanish ships great slaughter was made. Some write that [180 Sir Richard was very dangerously hurt almost in the beginning of the fight, and lay speechless for a time ere he recovered. But two of the *Revenge's* own company brought home in a ship of Lime from the islands, examined by some of the Lords and others, affirmed that he was never so wounded as that he forsook the upper deck, till an hour before midnight; and then being shot into the [190 body with a musket, as he was a-dressing was again shot into the head, and withal his surgeon wounded to death. This agreeth also with an examination, taken by Sir Francis Godolphin, of four other mariners of the same ship being returned, which examination the said Sir Francis sent unto master William Killigrew, of her Majesty's Privy Chamber.

But to return to the fight, the Span- [200 ish ships which attempted to board the *Revenge*, as they were wounded and beaten off, so always others came in their places, she having never less than two mighty galleons by her sides and aboard her. So that ere the morning, from three of the clock the day before there had fifteen several armados assailed her; and all so ill approved their entertainment, as they were by the break of day far more will- [210 ing to hearken to a composition than hastily to make any more assaults or entries. But as the day increased, so our men decreased; and as the light grew more and more, by so much more grew our discomforts. For none appeared in sight but enemies, saving one small ship called the *Pilgrim*, commanded by Jacob Whiddon, who hovered all night to see the success; but in the morning, bearing with the [220

*Revenge*, was hunted like a hare among many ravenous hounds, but escaped.

All the powder of the *Revenge* to the last barrel was now spent, all her pikes broken, forty of her best men slain, and the most part of the rest hurt. In the beginning of the fight she had but one hundred free from sickness, and fourscore and ten sick, laid in hold upon the ballast. A small troop to man such a ship, [230 and a weak garrison to resist so mighty an army! By those hundred all was sustained, the volleys, boardings, and enterings of fifteen ships of war, besides those which beat her at large. On the contrary the Spanish were always supplied with soldiers brought from every squadron, all manner of arms, and powder at will. Unto ours there remained no comfort at all, no hope, no supply either of [240 ships, men, or weapons; the masts all beaten overboard, all her tackle cut asunder, her upper work altogether razed; and, in effect, evened she was with the water, but the very foundation or bottom of a ship, nothing being left overhead either for flight or defence.

Sir Richard finding himself in this distress, and unable any longer to make resistance,—having endured in this fif- [250 teen hours' fight the assault of fifteen several armados, all by turns aboard him, and by estimation eight hundred shot of great artillery, besides many assaults and entries, and that himself and the ship must needs be possessed by the enemy, who were now cast in a ring round about him, the *Revenge* not able to move one way or other but as she was moved by the waves and billow of the sea,—com- [260 manded the master gunner, whom he knew to be a most resolute man, to split and sink the ship, that thereby nothing might remain of glory or victory to the Spaniards, seeing in so many hours' fight, and with so great a navy, they were not able to take her, having had fifteen hours' time, fifteen thousand men, and fifty and three sail of men-of-war to perform it withal; and persuaded the company, or as [270 many as he could induce, to yield themselves unto God, and to the mercy of none else, but, as they had, like valiant resolute men, repulsed so many enemies, they

should not now shorten the honor of their nation by prolonging their own lives for a few hours or a few days.

The master gunner readily condescended, and divers others. But the Captain and the Master were of another [280 opinion and besought Sir Richard to have care of them, alleging that the Spaniard would be as ready to entertain a composition as they were willing to offer the same, and that there being divers sufficient and valiant men yet living, and whose wounds were not mortal, they might do their country and prince acceptable service hereafter. And (that where Sir Richard had alleged that [290 the Spaniards should never glory to have taken one ship of her Majesty's, seeing that they had so long and so notably defended themselves) they answered that the ship had six foot of water in hold, three shot under water which were so weakly stopped as, with the first working of the sea, she must needs sink, and was besides so crushed and bruised as she could never be removed out of the place. [300

And as the matter was thus in dispute, and Sir Richard refusing to hearken to any of those reasons, the Master of the *Revenge* (while the Captain won unto him the greater party) was convoyed aboard the *General Don Alfonso Bassan*. Who finding none over hasty to enter the *Revenge* again, doubting lest Sir Richard would have blown them up and himself, and perceiving by the report of the [310 Master of the *Revenge* his dangerous disposition, yielded that all their lives should be saved, the company sent for England, and the better sort to pay such reasonable ransom as their estate would bear, and in the mean season to be free from galley or imprisonment. To this he so much the rather condescended, as well, as I have said, for fear of further loss and mischief to themselves, as also for the desire he [320 had to recover Sir Richard Grenville; whom for his notable valor he seemed greatly to honor and admire.

When this answer was returned, and that safety of life was promised, the common sort being now at the end of their peril, the most drew back from Sir Richard and the gunner, being no hard matter to

dissuade men from death to life. The master gunner finding himself and Sir [330 Richard thus prevented and mastered by the greater number, would have slain himself with a sword had he not been by force withheld and locked into his cabin. Then the *General* sent many boats aboard the *Revenge*, and divers of our men, fearing Sir Richard's disposition, stole away aboard the *General* and other ships. Sir Richard, thus overmatched, was sent unto by Alfonso Bassan to remove [340 out of the *Revenge*, the ship being marvellous unsavory, filled with blood and bodies of dead and wounded men like a slaughter-house. Sir Richard answered that he might do with his body what he list, for he esteemed it not; and as he was carried out of the ship he swooned, and reviving again, desired the company to pray for him. The *General* used Sir Richard with all humanity, and left [350 nothing unattempted that tended to his recovery, highly commending his valor and worthiness, and greatly bewailed the danger wherein he was, being unto them a rare spectacle, and a resolution seldom approved, to see one ship turn toward so many enemies, to endure the charge and boarding of so many huge armados, and to resist and repel the assaults and entries of so many soldiers. All which, and [360 more, is confirmed by a Spanish captain of the same Armada, and a present actor in the fight, who, being severed from the rest in a storm, was by the *Lion*, of London, a small ship, taken, and is now prisoner in London.

The General Commander of the Armada was Don Alfonso Bassan, brother to the Marquis of Santa Cruce. The Admiral of the Biscayan squadron was Britan [370 Dona; of the squadron of Seville, Marquis of Arumburch. The Hulks and Fly-boats were commanded by Luis Cutino. There were slain and drowned in this fight well near two thousand of the enemies, and two especial Commanders, Don Luis de Sant John, and Don George de Prunaria de Malaga, as the Spanish Captain confesseth, besides divers others of special account, whereof as yet report is not made. [380

The Admiral of the Hulks and the *Ascension* of Seville were both sunk by



the side of the *Revenge*; one other recovered the road of Saint Michaels, and sunk also there; a fourth ran herself with the shore to save her men. Sir Richard died, as it is said, the second or third day aboard the *General*, and was by them greatly bewailed. What became of his body, whether it was buried in the sea [390 or on the land, we know not: the comfort that remaineth to his friends is, that he hath ended his life honorably in respect of the reputation won to his nation and country, and of the same to his posterity, and that, being dead, he hath not out-lived his own honor. . . .

A few days after the fight was ended, and the English prisoners dispersed into the Spanish and Indian ships, there [400 arose so great a storm from the west and northwest that all the fleet was dispersed, as well the Indian fleet which were then come unto them, as the rest of the Armada which attended their arrival. Of which, fourteen sail, together with the *Revenge* (and in her two hundred Spaniards), were cast away upon the isle of St. Michaels. So it pleased them to honor the burial of that renowned ship the *Revenge*, not [410 suffering her to perish alone, for the great honor she achieved in her lifetime. . . .

To conclude, it hath ever to this day pleased God to prosper and defend her Majesty, to break the purposes of malicious enemies, of forsworn traitors, and of unjust practises and invasions. She hath ever been honored of the worthiest kings, served by faithful subjects, and shall by the favor of God resist, repel, and [420 confound all whatsoever attempts against her sacred person or kingdom. In the meantime, let the Spaniard and traitor vaunt of their success; and we, her true and obedient vassals, guided by the shining light of her virtues, shall always love her, serve her, and obey her to the end of our lives.

FRANCIS BACON (1561-1626)

From THE ESSAYS

ESSAY I.—OF TRUTH

*What is truth?* said jesting Pilate, and would not stay for an answer. Certainly there be that delight in giddiness, and

count it a bondage to fix a belief; affecting free-will in thinking, as well as in acting. And though the sects of philosophers of that kind be gone, yet there remain certain discoursing wits which are of the same veins, though there be not so much blood in them as was in [10 those of the ancients. But it is not only the difficulty and labor which men take in finding out of truth, nor again that when it is found it imposeth upon men's thoughts, that doth bring lies in favor; but a natural though corrupt love of the lie itself. One of the later school of the Grecians examineth the matter, and is at a stand to think what should be in it, that men should love lies, where [20 neither they make for pleasure, as with poets, nor for advantage, as with the merchant, but for the lie's sake. But I cannot tell: this same truth is a naked and open day-light, that doth not show the masks and mummeries and triumphs of the world, half so stately and daintily as candle-lights. Truth may perhaps come to the price of a pearl, that showeth best by day; but it will not rise to the price [30 of a diamond or carbuncle, that showeth best in varied lights. A mixture of a lie doth ever add pleasure. Doth any man doubt, that if there were taken out of men's minds vain opinions, flattering hopes, false valuations, imaginations as one would, and the like, but it would leave the minds of a number of men poor shrunken things, full of melancholy and indisposition, and unpleasing to them- [40 selves? One of the Fathers, in great severity, called poesy *vinum demonum*, because it filleth the imagination, and yet it is but with the shadow of a lie. But it is not the lie that passeth through the mind, but the lie that sinketh in and setteth in it, that doth the hurt, such as we spake of before. But howsoever these things are thus in men's depraved judgments and affections, yet truth, which [50 only doth judge itself, teacheth that the inquiry of truth, which is the love-making or wooing of it, the knowledge of truth, which is the presence of it, and the belief of truth, which is the enjoying of it, is the sovereign good of human nature. The first creature of God, in the works of the

days, was the light of the sense; the last was the light of reason; and his sabbath work, ever since, is the illumination of [60 his Spirit. First he breathed light upon the face of the matter or chaos; then he breathed light into the face of man; and still he breatheth and inspireth light into the face of his chosen. The poet that beautified the sect that was otherwise inferior to the rest, saith yet excellently well: *It is a pleasure to stand upon the shore, and to see ships tossed upon the sea: a pleasure to stand in the window of a [70 castle, and to see a battle and the adventures thereof below: but no pleasure is comparable to the standing upon the vantage ground of Truth* (a hill not to be commanded, and where the air is always clear and serene), *and to see the errors, and wanderings, and mists, and tempests, in the vale below: so* always that this prospect be with pity, and not with swelling or pride. Certainly, it is heaven upon earth, to have a man's [80 mind move in charity, rest in providence, and turn upon the poles of truth.

To pass from theological and philosophical truth, to the truth of civil business: it will be acknowledged, even by those that practise it not, that clear and round dealing is the honor of man's nature; and that mixture of falsehood is like alloy in coin of gold and silver; which may make the metal work the better, but it em- [90 baseth it. For these winding and crooked courses are the goings of the serpent; which goeth basely upon the belly, and not upon the feet. There is no vice that doth so cover a man with shame as to be found false and perfidious. And therefore Montaigne saith prettily, when he inquired the reason, why the word of the lie should be such a disgrace and such an odious charge? Saith he, *If it be [100 well weighed, to say that a man lieth, is as much to say as that he is brave towards God and a coward towards men.* For a lie faces God, and shrinks from man. Surely the wickedness of falsehood and breach of faith cannot possibly be so highly expressed, as in that it shall be the last peal to call the judgments of God upon the generations of men; it being foretold, that when Christ cometh, *he shall not [110 find faith upon the earth.*

## ESSAY V.—OF ADVERSITY

It was an high speech of Seneca (after the manner of the Stoics): *That the good things which belong to prosperity are to be wished; but the good things that belong to adversity are to be admired. Bona rerum secundarum optabilia, adversarum mirabilia.* Certainly if miracles be the command over nature, they appear most in adversity. It is yet a higher speech of his than the other (much too high for [10 a heathen): *It is true greatness to have in one the frailty of a man, and the security of a God. Vere magnum, habere fragilitatem hominis, securitatem Dei.* This would have done better in poesy, where transcendences are more allowed. And the poets indeed have been busy with it; for it is in effect the thing which is figured in that strange fiction of the ancient poets, which seemeth not to be without mys- [20 tery; nay, and to have some approach to the state of a Christian: that *Hercules, when he went to unbind Prometheus* (by whom human nature is represented), *sailed the length of the great ocean in an earthen pot or pitcher:* lively describing Christian resolution, that saileth in the frail bark of the flesh through the waves of the world. But to speak in a mean. The virtue of prosperity is temperance; [30 the virtue of adversity is fortitude, which in morals is the more heroical virtue. Prosperity is the blessing of the Old Testament; adversity is the blessing of the New, which carrieth the greater benediction, and the clearer revelation of God's favor. Yet even in the Old Testament, if you listen to David's harp, you shall hear as many hearse-like airs as carols; and the pencil of the Holy Ghost hath [40 labored more in describing the afflictions of Job than the felicities of Salomon. Prosperity is not without many fears and distastes; and adversity is not without comforts and hopes. We see in needle-works and embroideries, it is more pleasing to have a lively work upon a sad and solemn ground, than to have a dark and melancholy work upon a lightsome ground: judge therefore of the pleasure of the [50 heart by the pleasure of the eye. Certainly virtue is like precious odors, most

fragrant when they are incensed or crushed: for prosperity doth best discover vice; but adversity doth best discover virtue.

## ESSAY VII.—OF MARRIAGE AND SINGLE LIFE

He that hath wife and children hath given hostages to fortune; for they are impediments to great enterprises, either of virtue or mischief. Certainly the best works, and of greatest merit for the public, have proceeded from the unmarried or childless men, which both in affection and means have married and endowed the public. Yet it were great reason that those that have children should have [10] greatest care of future times; unto which they know they must transmit their dearest pledges. Some there are, who though they lead a single life, yet their thoughts do end with themselves, and account future times impertinences. Nay, there are some other that account wife and children but as bills of charges. Nay more, there are some foolish rich covetous men that take a pride in having no [20] children, because they may be thought so much the richer. For perhaps they have heard some talk, *Such an one is a great rich man*, and another except to it. *Yea, but he hath a great charge of children*; as if it were an abatement to his riches. But the most ordinary cause of a single life is liberty; especially in certain self-pleasing and humorous minds, which are so sensible of every restraint, as they will go [30] near to think their girdles and garters to be bonds and shackles. Unmarried men are best friends, best masters, best servants; but not always best subjects; for they are light to run away; and almost all fugitives are of that condition. A single life doth well with churchmen, for charity will hardly water the ground where it must first fill a pool. It is indifferent for judges and magistrates, for if they be [40] facile and corrupt, you shall have a servant five times worse than a wife. For soldiers, I find the generals commonly in their hortatives put men in mind of their wives and children; and I think the despising of marriage amongst the Turks

maketh the vulgar soldier more base. Certainly wife and children are a kind of discipline of humanity; and single men, though they be many times more [50] charitable, because their means are less exhaust, yet, on the other side, they are more cruel and hard-hearted (good to make severe inquisitors), because their tenderness is not so oft called upon. Grave natures, led by custom, and therefore constant, are commonly loving husbands; as was said of Ulysses, *Vetulum suam prætulit immortalitati*. Chaste women are often proud and froward, as pre- [60] suming upon the merit of their chastity. It is one of the best bonds both of chastity and obedience in the wife, if she think her husband wise; which she will never do if she find him jealous. Wives are young men's mistresses; companions for middle age; and old men's nurses. So as a man may have a quarrel to marry when he will. But yet he was reputed one of the wise men, that made answer to [70] the question, when a man should marry?—*A young man not yet, an elder man not at all*. It is often seen that bad husbands have very good wives; whether it be that it raiseth the price of their husband's kindness when it comes; or that the wives take a pride in their patience. But this never fails, if the bad husbands were of their own choosing, against their friends' consent; for then they will be [80] sure to make good their own folly.

## ESSAY XI.—OF GREAT PLACE

Men in great places are thrice servants: servants of the sovereign or state; servants of fame; and servants of business. So as they have no freedom, neither in their persons, nor in their actions, nor in their times. It is a strange desire, to seek power and to lose liberty; or to seek power over others and to lose power over a man's self. The rising unto place is laborious, and by pains men come to greater [10] pains; and it is sometimes base, and by indignities men come to dignities. The standing is slippery; and the regress is either a downfall, or at least an eclipse, which is a melancholy thing. *Cum non*

*sis qui fueris, non esse cur velis vivere.* Nay, retire men cannot when they would; neither will they when it were reason; but are impatient of privateness, even in age and sickness, which require the [20 shadow: like old townsmen, that will be still sitting at their street door, though thereby they offer age to scorn. Certainly, great persons had need to borrow other men's opinions, to think themselves happy; for if they judge by their own feeling, they cannot find it: but if they think with themselves what other men think of them, and that other men would fain be as they are, then they are [30 happy as it were by report, when perhaps they find the contrary within. For they are the first that find their own griefs, though they be the last that find their own faults. Certainly, men in great fortunes are strangers to themselves, and while they are in the puzzle of business they have no time to tend their health, either of body or mind. *Illi mors gravis incubat, qui notus nimis omnibus, ignotus* [40 *moritur sibi.* In place there is licence to do good and evil; whereof the latter is a curse: for in evil the best condition is not to will, the second not to can. But power to do good is the true and lawful end of aspiring. For good thoughts (though God accept them) yet towards men are little better than good dreams, except they be put in act; and that cannot be without power and place, as the vantage [50 and commanding ground. Merit and good works is the end of man's motion; and conscience of the same is the accomplishment of man's rest. For if a man can be partaker of God's theatre, he shall likewise be partaker of God's rest. *Et conversus Deus, ut aspiceret opera quæ fecerunt manus suæ, vidit quod omnia essent bona nimis;* and then the Sabbath. In the discharge of thy place, set before thee [60 the best examples; for imitation is a globe of precepts. And after a time set before thee thine own example; and examine thyself strictly, whether thou didst not best at first. Neglect not also the examples of those that have carried themselves ill in the same place; not to set off thyself by taxing their memory, but to direct thyself what to avoid. Reform,

therefore, without bravery or scandal of [70 former times and persons; but yet set it down to thyself as well to create good precedents as to follow them. Reduce things to the first institution, and observe wherein and how they have degenerate; but yet ask counsel of both times; of the ancient time, what is best; and of the latter time, what is fittest. Seek to make thy course regular, that men may know beforehand what they may expect; but [80 be not too positive and peremptory; and express thyself well when thou digressest from thy rule. Preserve the right of thy place, but stir not questions of jurisdiction: and rather assume thy right in silence and *de facto*, than voice it with claims and challenges. Preserve likewise the rights of inferior places; and think it more honor to direct in chief than to be busy in all. Embrace and invite [90 helps and advices touching the execution of thy place; and do not drive away such as bring thee information as meddlers, but accept of them in good part. The vices of authority are chiefly four: delays, corruption, roughness, and facility. For delays: give easy access; keep times appointed; go through with that which is in hand; and interlace not business but of necessity. For corruption: do not only [100 bind thine own hands or thy servants' hands from taking, but bind the hands of suitors also from offering. For integrity used doth the one; but integrity professed, and with a manifest detestation of bribery, doth the other. And avoid not only the fault, but the suspicion. Whosoever is found variable, and changeth manifestly without manifest cause, giveth suspicion of corruption. Therefore always when [110 thou changest thine opinion or course, profess it plainly and declare it, together with the reasons that move thee to change; and do not think to steal it. A servant or a favorite, if he be inward, and no other apparent cause of esteem, is commonly thought but a by-way to close corruption. For roughness, it is a needless cause of discontent: severity breedeth fear, but roughness breedeth hate. [120 Even reproofs from authority ought to be grave, and not taunting. As for facility, it is worse than bribery. For bribes come

but now and then; but if importunity or idle respects lead a man, he shall never be without. As Salomon saith: *To respect persons is not good; for such a man will transgress for a piece of bread.* It is most true that was anciently spoken, *A place showeth the man:* and it showeth some to [130 the better, and some to the worse. *Om-nium consensu capax imperii, nisi imperasset,* saith Tacitus of Galba; but of Vespasian he saith, *Solus imperantium Vespasianus mutatus in melius:* though the one was meant of sufficiency, the other of manners and affection. It is an assured sign of a worthy and generous spirit, whom honor amends. For honor is, or should be, the place of virtue; and [140 as in nature things move violently to their place, and calmly in their place; so virtue in ambition is violent, in authority settled and calm. All rising to great place is by a winding stair; and if there be factions, it is good to side a man's self whilst he is in the rising, and to balance himself when he is placed. Use the memory of thy predecessor fairly and tenderly; for if thou dost not, it is a debt will sure [150 be paid when thou art gone. If thou have colleagues, respect them, and rather call them when they look not for it, than exclude them when they have reason to look to be called. Be not too sensible or too remembering of thy place in conversation and private answers to suitors; but let it rather be said, *When he sits in place he is another man.*

#### ESSAY XXIII.—OF WISDOM FOR A MAN'S SELF

An ant is a wise creature for itself, but it is a shrewd thing in an orchard or garden. And certainly men that are great lovers of themselves waste the public. Divide with reason between self-love and society; and be so true to thyself as thou be not false to others, specially to thy king and country. It is a poor centre of a man's actions, himself. It is right earth. For that only stands fast upon [10 his own centre; whereas all things that have affinity with the heavens move upon the centre of another, which they benefit. The referring of all to a man's self is more

tolerable in a sovereign prince; because themselves are not only themselves, but their good and evil is at the peril of the public fortune. But it is a desperate evil in a servant to a prince, or a citizen in a republic. For whatsoever affairs pass [20 such a man's hands, he crooketh them to his own ends; which must needs be often eccentric to the ends of his master or state. Therefore let princes, or states, choose such servants as have not this mark; except they mean their service should be made but the accessory. That which maketh the effect more pernicious is that all proportion is lost. It were disproportion enough for the servant's good [30 to be preferred before the master's; but yet it is a greater extreme, when a little good of the servant shall carry things against a great good of the master's. And yet that is the case of bad officers, treasurers, ambassadors, generals, and other false and corrupt servants; which set a bias upon their bowl, of their own petty ends and envies, to the overthrow of their master's great and important affairs. [40 And for the most part, the good such servants receive is after the model of their own fortune; but the hurt they sell for that good is after the model of their master's fortune. And certainly it is the nature of extreme self-lovers, as they will set an house on fire, and it were but to roast their eggs; and yet these men many times hold credit with their masters, because their study is but to please them [50 and profit themselves; and for either respect they will abandon the good of their affairs.

Wisdom for a man's self is, in many branches thereof, a depraved thing. It is the wisdom of rats, that will be sure to leave a house somewhat before it fall. It is the wisdom of the fox, that thrusts out the badger, who digged and made room for him. It is the wisdom of croco- [60 diles, that shed tears when they would devour. But that which is specially to be noted is, that those which (as Cicero says of Pompey) are *sui amantes sine rivali*, are many times unfortunate. And whereas they have all their time sacrificed to themselves, they become in the end themselves sacrifices to the inconstancy

of fortune, whose wings they thought by  
their self-wisdom to have pinioned. [70]

#### ESSAY XLII.—OF YOUTH AND AGE

A man that is young in years may be old in hours, if he have lost no time. But that happeneth rarely. Generally, youth is like the first cogitations, not so wise as the second. For there is a youth in thoughts as well as in ages. And yet the invention of young men is more lively than that of the old; and imaginations stream into their minds better, and, as it were, more divinely. Natures that [10] have much heat, and great and violent desires and perturbations, are not ripe for action till they have passed the meridian of their years: as it was with Julius Cæsar, and Septimius Severus. Of the latter of whom it is said, *Juventutem egit erroribus, imo furoribus, plenam*. And yet he was the ablest emperor, almost, of all the list. But reposed natures may do well in youth. As it is seen in Augustus, [20] Gustus Cæsar, Cosmus, Duke of Florence, Gaston de Foix, and others. On the other side, heat and vivacity in age is an excellent composition for business. Young men are fitter to invent than to judge; fitter for execution than for counsel; and fitter for new projects than for settled business. For the experience of age, in things that fall within the compass of it, directeth them; but in new things, [30] abuseth them. The errors of young men are the ruin of business; but the errors of aged men amount but to this, that more might have been done, or sooner. Young men, in the conduct and manage of actions, embrace more than they can hold; stir more than they can quiet; fly to the end, without consideration of the means and degrees; pursue some few principles which they have chanced upon ab- [40] surdly; care not to innovate, which draws unknown inconveniences; use extreme remedies at first; and, that which doubleth all errors, will not acknowledge or retract them; like an unready horse, that will neither stop nor turn. Men of age object too much, consult too long, adventure too little, repent too soon, and seldom drive business home to the full period,

but content themselves with a medioc- [50] rity of success. Certainly, it is good to compound employments of both; for that will be good for the present, because the virtues of either age may correct the defects of both; and good for succession, that young men may be learners, while men in age are actors; and, lastly, good for extern accidents, because authority followeth old men, and favor and popularity youth. But for the moral part, [60] perhaps youth will have the pre-eminence, as age hath for the politic. A certain rabbin, upon the text, *Your young men shall see visions, and your old men shall dream dreams*, inferreth that young men are admitted nearer to God than old, because vision is a clearer revelation than a dream. And certainly, the more a man drinketh of the world, the more it intoxicateth; and age doth profit rather [70] in the powers of understanding, than in the virtues of the will and affections. There be some have an over-early ripeness in their years, which fadeth betimes. These are, first, such as have brittle wits, the edge whereof is soon turned; such as was Hermogenes the rhetorician, whose books are exceeding subtile, who afterwards waxed stupid. A second sort is of those that have some natural disposi- [80] tions which have better grace in youth than in age; such as is a fluent and luxuriant speech, which becomes youth well, but not age: so Tully saith of Hortensius, *Idem manebat, neque idem docebat*. The third is of such as take too high a strain at the first, and are magnanimous more than tract of years can uphold. As was Scipio Africanus, of whom Livy saith in effect, *Ultima primis cedebant*. [90]

#### ESSAY XLVI.—OF GARDENS

God Almighty first planted a garden. And indeed it is the purest of human pleasures. It is the greatest refreshment to the spirits of man; without which, buildings and palaces are but gross handiworks: and a man shall ever see that when ages grow to civility and elegancy, men come to build stately sooner than to garden finely; as if gardening were the greater perfection. I do hold it, in the [10]

royal ordering of gardens, there ought to be gardens for all the months in the year; in which, severally, things of beauty may be then in season. For December and January and the latter part of November, you must take such things as are green all winter: holly, ivy, bays, juniper, cypress-trees, yew, pine-apple-trees, fir-trees, rosemary, lavender, periwinkle,—the white, the purple, and the blue,— [20] germander, flags, orange-trees, lemon-trees, and myrtles, if they be stoved, and sweet marjoram, warm set. There followeth, for the latter part of January and February, the mezereon-tree, which then blossoms, crocus vernus, both the yellow and the gray, primroses, anemones, the early tulippa, hyacinthus orientalis, chamairis, fritillaria. For March, there come violets, specially the single blue, which [30] are the earliest, the yellow daffodil, the daisy, the almond-tree in blossom, the peach-tree in blossom, the cornelian-tree in blossom, sweet briar. In April follow the double white violet, the wall-flower, the stock-gillyflower, the cowslip, flower-delices and lilies of all natures, rosemary flowers, the tulippa, the double peony, the pale daffodil, the French honeysuckle, the cherry-tree in blossom, the dam- [40] masin and plum-trees in blossom, the white-thorn in leaf, the lilac-tree. In May and June come pinks of all sorts, specially the blush pink, roses of all kinds, except the musk, which comes later, honeysuckles, strawberries, bugloss, columbine, the French marygold, flos Africanus, cherry-tree in fruit, ribes, figs in fruit, rasps, vine flowers, lavender in flowers, the sweet satyrian, with the [50] white flower, herba muscaria, lilium convallium, the apple-tree in blossom. In July come gillyflowers of all varieties, musk-roses, the lime-tree in blossom, early pears and plums in fruit, ginnittings, quadlins. In August come plums of all sorts in fruit, pears, apricocks, barberries, filberts, musk-melons, monks-hoods of all colors. In September come grapes, apples, poppies of all colors, peaches, [60] melocotones, nectarines, cornelians, wardens, quinces. In October and the beginning of November come services, medlars, bullises, roses cut or removed to

come late, hollyhocks, and such like. These particulars are for the climate of London; but my meaning is perceived, that you may have *ver perpetuum*, as the place affords.

And because the breath of flowers is [70] far sweeter in the air (where it comes and goes, like the warbling of music) than in the hand, therefore nothing is more fit for that delight, than to know what be the flowers and plants that do best perfume the air. Roses, damask and red, are fast flowers of their smells, so that you may walk by a whole row of them, and find nothing of their sweetness; yea, though it be in a morning's dew. Bays like- [80] wise yield no smell as they grow. Rosemary little; nor sweet marjoram. That which above all others yields the sweetest smell in the air, is the violet; specially the white double violet, which comes twice a year, about the middle of April, and about Bartholomewtide. Next to that is the musk-rose. Then the strawberry-leaves dying, which [yield] a most excellent cordial smell. Then the flower [90] of the vines; it is a little dust, like the dust of a bent, which grows upon the cluster in the first coming forth. Then sweet briar. Then wall-flowers, which are very delightful to be set under a parlor or lower chamber window. Then pinks and gillyflowers, specially the matted pink and clove gillyflower. Then the flowers of the lime-tree. Then the honeysuckles, so they be somewhat afar [100] off. Of bean flowers I speak not, because they are field flowers. But those which perfume the air most delightfully, not passed by as the rest, but being trodden upon and crushed, are three: that is, burnet, wild thyme, and water-mints. Therefore you are to set whole alleys of them, to have the pleasure when you walk or tread.

\* \* \* \* \*

For fountains, they are a great [110] beauty and refreshment; but pools mar all, and make the garden unwholesome and full of flies and frogs. Fountains I intend to be of two natures: the one, that sprinkleth or spouteth water; the other, a fair receipt of water, of some

thirty or forty foot square, but without fish, or slime, or mud. For the first, the ornaments of images gilt, or of marble, which are in use, do well: but the main [120 matter is, so to convey the water, as it never stay, either in the bowls or in the cistern; that the water be never by rest discolored, green or red or the like, or gather any mossiness or putrefaction. Besides that, it is to be cleansed every day by the hand. Also some steps up to it, and some fine pavement about it, doth well. As for the other kind of fountain, which we may call a bathing pool, it [130 may admit much curiosity and beauty, wherewith we will not trouble ourselves: as, that the bottom be finely paved, and with images; the sides likewise; and withal embellished with colored glass, and such things of lustre; encompassed also with fine rails of low statues. But the main point is the same which we mentioned in the former kind of fountain; which is, that the water be in perpetual motion, [140 fed by a water higher than the pool, and delivered into it by fair spouts, and then discharged away under ground, by some equality of bores, that it stay little. And for fine devices, of arching water without spilling, and making it rise in several forms (of feathers, drinking glasses, canopies, and the like), they be pretty things to look on, but nothing to health and sweetness. [150

\* \* \* \* \*

#### ESSAY L.—OF STUDIES

Studies serve for delight, for ornament, and for ability. Their chief use for delight is in privateness and retiring; for ornament, is in discourse; and for ability, is in the judgment and disposition of business. For expert men can execute, and perhaps judge of particulars, one by one; but the general counsels, and the plots and marshalling of affairs, come best from those that are learned. To [10 spend too much time in studies is sloth; to use them too much for ornament is affectation; to make judgment wholly by their rules is the humor of a scholar. They perfect nature, and are perfected by experience; for natural abilities are like

natural plants, that need pruning by study; and studies themselves do give forth directions too much at large, except they be bounded in by experience. [20 Crafty men condemn studies; simple men admire them; and wise men use them: for they teach not their own use; but that is a wisdom without them and above them, won by observation. Read not to contradict and confute; nor to believe and take for granted; nor to find talk and discourse; but to weigh and consider. Some books are to be tasted, others to be swallowed, and some few to be [30 chewed and digested: that is, some books are to be read only in parts; others to be read, but not curiously; and some few to be read wholly, and with diligence and attention. Some books also may be read by deputy, and extracts made of them by others; but that would be only in the less important arguments, and the meaner sort of books; else distilled books are like common distilled waters, flashy things. [40 Reading maketh a full man; conference a ready man; and writing an exact man. And therefore, if a man write little, he had need have a great memory; if he confer little, he had need have a present wit; and if he read little, he had need have much cunning, to seem to know that he doth not. Histories make men wise; poets witty; the mathematics subtile; natural philosophy deep; moral, grave; [50 logic and rhetoric able to contend. *Abeunt studia in mores*. Nay, there is no stond or impediment in the wit, but may be wrought out by fit studies: like as diseases of the body may have appropriate exercises. Bowling is good for the stone and reins; shooting for the lungs and breast; gentle walking for the stomach; riding for the head; and the like. So if a man's wit be wandering, let him study the [60 mathematics; for in demonstrations, if his wit be called away never so little, he must begin again: if his wit be not apt to distinguish or find differences, let him study the schoolmen; for they are *cymini sectores*: if he be not apt to beat over matters, and to call up one thing to prove and illustrate another, let him study the lawyers' cases: so every defect of the mind may have a special receipt. [70



## PURITANS AND CAVALIERS

### CAROLINE SONG WRITERS

**GEORGE WITHER (1588-1667)**

#### SHALL I, WASTING IN DESPAIR

Shall I, wasting in despair,  
 Die, because a woman's fair?  
 Or make pale my cheeks with care,  
 'Cause another's rosy are?  
 Be she fairer than the day,  
 Or the flow'ry meads in May,  
 If she be not so to me,  
 What care I how fair she be?  
 5

Should my heart be grieved or pined,  
 'Cause I see a woman kind?  
 Or a well disposèd nature  
 Joinèd with a lovely feature?  
 Be she meeker, kinder than  
 Turtle dove, or pelican,  
 If she be not so to me,  
 What care I how kind she be?  
 10

Shall a woman's virtues move  
 Me to perish for her love?  
 Or her well deserving known,  
 Make me quite forget mine own?  
 Be she with that goodness blest  
 Which may gain her name of best,  
 If she be not such to me,  
 What care I how good she be?  
 15

'Cause her fortune seems too high,  
 Shall I play the fool and die?  
 Those that bear a noble mind,  
 Where they want of riches find,  
 Think, "What, with them, they would  
 do  
 That, without them, dare to woo!"  
 And unless that mind I see,  
 What care I though great she be?  
 20

Great, or good, or kind, or fair,  
 I will ne'er the more despair!

If she love me (this believe!) 35  
 I will die, ere she shall grieve;  
 If she slight me when I woo,  
 I can scorn, and let her go;  
 For if she be not for me,  
 What care I for whom she be? 40

**THOMAS CAREW (1598?-1639?)**

#### ASK ME NO MORE WHERE JOVE BESTOWS

Ask me no more where Jove bestows,  
 When June is past, the fading rose;  
 For in your beauty's orient deep  
 These flowers, as in their causes, sleep.  
 5

Ask me no more whither do stray 5  
 The golden atoms of the day,  
 For, in pure love, heaven did prepare  
 Those powders to enrich your hair.

Ask me no more whither doth haste 10  
 The nightingale when May is past;  
 For in your sweet dividing throat  
 She winters, and keeps warm her note.

Ask me no more where those stars light  
 That downwards fall in dead of night,  
 For in your eyes they sit, and there 15  
 Fixèd become as in their sphere.

Ask me no more if east or west  
 The phœnix builds her spicy nest; )  
 For unto you at last she flies,  
 And in your fragrant bosom dies. 20

#### HE THAT LOVES A ROSY CHEEK

He that loves a rosy cheek  
 Or a coral lip admires,  
 Or from star-like eyes doth seek  
 Fuel to maintain his fires;  
 As old Time makes these decay, 5  
 So his flames must waste away.

But a smooth and steadfast mind,  
 Gentle thoughts, and calm desires,  
 Hearts with equal love combined,  
 Kindle never-dying fires; 10  
 Where these are not, I despise  
 Lovely cheeks or lips or eyes.

No tears, Celia, now shall win  
 My resolved heart to return;  
 I have searched thy soul within 15  
 And find naught but pride and scorn;  
 I have learned thy arts, and now  
 Can disdain as much as thou.

### SIR JOHN SUCKLING (1609-1642)

#### CONSTANCY

Out upon it, I have loved  
 Three whole days together!  
 And am like to love three more,  
 If it prove fair weather.

Time shall moult away his wings 5  
 Ere he shall discover  
 In the whole wide world again  
 Such a constant lover.

But the spite on't is, no praise  
 Is due at all to me: 10  
 Love with me had made no stays,  
 Had it any been but she.

Had it any been but she,  
 And that very face,  
 There had been at least ere this 15  
 A dozen dozen in her place.

### WHY SO PALE AND WAN, FOND LOVER?

Why so pale and wan, fond lover?  
 Prithee, why so pale?  
 Will, when looking well can't move her,  
 Looking ill prevail?  
 Prithee, why so pale? 5

Why so dull and mute, young sinner?  
 Prithee, why so mute?  
 Will, when speaking well can't win her,  
 Saying nothing do 't?  
 Prithee, why so mute? 10

Quit, quit for shame! This will not move,  
 This cannot take her.  
 If of herself she will not love,  
 Nothing can make her:  
 The devil take her! 15

### RICHARD LOVELACE (1618-1658)

#### TO LUCASTA, ON GOING TO THE WARS

Tell me not, sweet, I am unkind,  
 That from the nunnery  
 Of thy chaste breast and quiet mind  
 To war and arms I fly.

True, a new mistress now I chase, 5  
 The first foe in the field;  
 And with a stronger faith embrace  
 A sword, a horse, a shield.

Yet this inconstancy is such  
 As you too shall adore; 10  
 I could not love thee, dear, so much,  
 Loved I not honor more.

#### TO ALTHEA, FROM PRISON

When Love with unconfinèd wings  
 Hovers within my gates,  
 And my divine Althea brings  
 To whisper at the grates;  
 When I lie tangled in her hair 5  
 And fettered to her eye,  
 The gods that wanton in the air  
 Know no such liberty.

When flowing cups run swiftly round  
 With no allaying Thames, 10  
 Our careless heads with roses bound,  
 Our hearts with loyal flames;  
 When thirsty grief in wine we steep,  
 When healths and draughts go free,  
 Fishes that tipple in the deep 15  
 Know no such liberty.

When, like committed<sup>1</sup> linnets, I  
 With shriller throat shall sing  
 The sweetness, mercy, majesty,  
 And glories of my king; 20

<sup>1</sup> caged.

When I shall voice aloud how good  
 He is, how great should be,  
 Enlarg'd winds, that curl the flood,  
 Know no such liberty.

Stone walls do not a prison make, 25  
 Nor iron bars a cage;  
 Minds innocent and quiet take  
 That for an hermitage;  
 If I have freedom in my love,  
 And in my soul am free, 30  
 Angels alone, that soar above,  
 Enjoy such liberty.

### JAMES SHIRLEY (1596-1666)

#### A DIRGE

The glories of our blood and state  
 Are shadows, not substantial things;  
 There is no armor against fate;  
 Death lays his icy hand on kings:  
 Sceptre and crown 5  
 Must tumble down,  
 And in the dust be equal made  
 With the poor crooked scythe and spade.

Some men with swords may reap the field,  
 And plant fresh laurels where they kill; 10  
 But their strong nerves at last must yield;  
 They tame but one another still:  
 Early or late  
 They stoop to fate,  
 And must give up their murmuring breath  
 When they, pale captives, creep to death. 16

The garlands wither on your brow;  
 Then boast no more your mighty deeds;  
 Upon Death's purple altar now  
 See where the victor-victim bleeds: 20  
 Your heads must come  
 To the cold tomb;  
 Only the actions of the just  
 Smell sweet, and blossom in their dust.

### ROBERT HERRICK (1591-1674)

#### THE ARGUMENT OF HIS BOOK

I sing of brooks, of blossoms, birds and  
 bowers,  
 Of April, May, of June and July-flowers;

I sing of May-poles, hock-carts, wassails,  
 wakes,  
 Of bridegrooms, brides, and of their bridal  
 cakes;

I write of youth, of love, and have access 5  
 By these to sing of cleanly wantonness;  
 I sing of dews, of rains, and, piece by piece,  
 Of balm, of oil, of spice and ambergris;  
 I sing of times trans-shifting, and I write  
 How roses first came red and lilies white;  
 I write of groves, of twilights, and I sing 11  
 The court of Mab, and of the Fairy King;  
 I write of hell; I sing (and ever shall)  
 Of heaven, and hope to have it after all.

#### UPON THE LOSS OF HIS MISTRESSES

I have lost, and lately, these  
 Many dainty mistresses:  
 Stately Julia, prime of all;  
 Sapho next, a principal;  
 Smooth Anthea, for a skin 5  
 White and heaven-like crystalline;  
 Sweet Electra, and the choice  
 Myrha, for the lute and voice.  
 Next, Corinna, for her wit,  
 And the graceful use of it; 10  
 With Perilla: all are gone,  
 Only Herrick's left alone,  
 For to number sorrow by  
 Their departures hence, and die.

#### CORINNA'S GOING A-MAYING

Get up, get up for shame, the blooming  
 morn  
 Upon her wings presents the god unshorn.  
 See how Aurora throws her fair  
 Fresh-quilted colors through the air:  
 Get up, sweet slug-a-bed, and see 5  
 The dew bespangling herb and tree.  
 Each flower has wept and bowed toward  
 the east  
 Above an hour since: yet you not dressed;  
 Nay! not so much as out of bed?  
 When all the birds have matins said 10  
 And sung their thankful hymns, 'tis sin,  
 Nay, profanation, to keep in,  
 Whenas a thousand virgins on this day  
 Spring, sooner than the lark, to fetch in  
 May.

Rise and put on your foliage, and be seen 15  
To come forth, like the spring-time, fresh  
and green,

And sweet as Flora. Take no care  
For jewels for your gown or hair:

Fear not; the leaves will strew

Gems in abundance upon you: 20

Besides, the childhood of the day has kept,  
Against you come, some orient pearls un-  
wept;

Come and receive them while the light  
Hangs on the dew-locks of the night:

And Titan<sup>1</sup> on the eastern hill 25

Retires himself, or else stands still

Till you come forth. Wash, dress, be brief  
in praying:

Few beads<sup>2</sup> are best when once we go a-  
Maying.

Come, my Corinna, come; and, coming,  
mark

How each field turns a street, each street  
a park 30

Made green and trimmed with trees;  
see how

Devotion gives each house a bough

Or branch: each porch, each door ere  
this

An ark, a tabernacle is,

Made up of white-thorn, neatly inter-  
wove; 35

As if here were those cooler shades of love.

Can such delights be in the street

And open fields and we not see't?

Come, we'll abroad; and let's obey

The proclamation made for May: 40

And sin no more, as we have done, by  
staying;

But, my Corinna, come, let's go a-Maying.

There's not a budding boy or girl this day  
But is got up, and gone to bring in May.

A deal of youth, ere this, is come 45

Back, and with white-thorn laden home.

Some have despatched their cakes and  
cream

Before that we have left to dream:

And some have wept, and wooed, and  
plighted troth,

And chose their priest, ere we can cast off  
sloth: 50

Many a green-gown has been given;

Many a kiss, both odd and even:

<sup>1</sup> the sun.

<sup>2</sup> prayers.

Many a glance too has been sent  
From out the eye, love's firmament;  
Many'a jest told of the keys betraying 55  
This night, and locks picked, yet we're  
not a-Maying.

Come, let us go while we are in our prime;  
And take the harmless folly of the time.

We shall grow old apace, and die  
Before we know our liberty. 60

Our life is short, and our days run

As fast away as does the sun;

And, as a vapor or a drop of rain,

Once lost, can ne'er be found again,

So when or you or I are made 65

A fable, song, or fleeting shade,

All love, all liking, all delight

Lies drowned with us in endless night.

Then while time serves, and we are but  
decaying,

Come, my Corinna, come, let's go a-  
Maying. 70

## TO THE VIRGINS, TO MAKE MUCH OF TIME

Gather ye rosebuds while ye may,

Old Time is still a-flying;

And this same flower that smiles to-day,

To-morrow will be dying.

The glorious lamp of heaven, the sun, 5

The higher he's a-getting,

The sooner will his race be run,

And nearer he's to setting.

That age is best which is the first,

When youth and blood are warmer; 10

But being spent, the worse and worst

Times still succeed the former.

Then be not coy, but use your time,

And while ye may, go marry;

For, having lost but once your prime, 15

You may forever tarry.

## HOW ROSES CAME RED

Roses at first were white,

Till they could not agree,

Whether my Sapho's breast

Or they more white should be.

But being vanquished quite, 5  
 A blush their cheeks bespread;  
 Since which, believe the rest,  
 The roses first came red.

## TO DAFFODILS

Fair daffodils, we weep to see  
 You haste away so soon;  
 As yet the early rising sun  
 Has not attained his noon.  
 Stay, stay, 5  
 Until the hasting day  
 Has run  
 But to the even-song;  
 And, having prayed together, we  
 Will go with you along. 10

We have short time to stay as you;  
 We have as short a spring;  
 As quick a growth to meet decay,  
 As you, or anything.  
 We die 15  
 As your hours do, and dry  
 Away,  
 Like to the summer's rain;  
 Or as the pearls of morning's dew,  
 Ne'er to be found again. 20

## NIGHT-PIECE, TO JULIA

Her eyes the glow-worm lend thee,  
 The shooting stars attend thee;  
 And the elves also,  
 Whose little eyes glow  
 Like the sparks of fire, befriend thee. 5

No Will-o'-th'-Wisp mis-light thee,  
 Nor snake nor slow-worm bite thee;  
 But on, on thy way,  
 Not making a stay,  
 Since ghost there's none to affright thee.

Let not the dark thee cumber; 11  
 What though the moon does slumber?  
 The stars of the night  
 Will lend thee their light,  
 Like tapers clear without number. 15

Then, Julia, let me woo thee,  
 Thus, thus, to come unto me;  
 And when I shall meet  
 Thy silvery feet  
 My soul I'll pour into thee. 20

## UPON JULIA'S CLOTHES

Whenas in silks my Julia goes,  
 Then, then, methinks, how sweetly flows  
 The liquefaction of her clothes.

Next, when I cast mine eyes, and see  
 That brave vibration, each way free, 5  
 Oh, how that glittering taketh me!

## AN ODE FOR BEN JONSON

Ah, Ben!  
 Say how or when  
 Shall we, thy guests,  
 Meet at those lyric feasts,  
 Made at the Sun, 5  
 The Dog, the Triple Tun;  
 Where we such clusters had,  
 As made us nobly wild, not mad?  
 And yet each verse of thine  
 Out-did the meat out-did the frolic wine.

My Ben! 11  
 Or come again,  
 Or send to us  
 Thy wit's great overplus;  
 But teach us yet 15  
 Wisely to husband it,  
 Lest we that talent spend;  
 And having once brought to an end  
 That precious stock, the store  
 Of such a wit the world should have no  
 more. 20

## GRACE FOR A CHILD

Here, a little child, I stand,  
 Heaving up my either hand:  
 Cold as paddocks though they be,  
 Here I lift them up to thee,  
 For a benison to fall 5  
 On our meat, and on us all. Amen.

## TO KEEP A TRUE LENT

Is this a fast, to keep  
 The larder lean,  
 And clean  
 From fat of veals and sheep?

Is it to quit the dish 5  
 Of flesh, yet still  
 To fill  
 The platter high with fish?  
 Is it to fast an hour,  
 Or ragg'd to go, 10  
 Or show  
 A downcast look, and sour?  
 No; 'tis a fast, to dole  
 Thy sheaf of wheat  
 And meat 15  
 Unto the hungry soul.  
 It is to fast from strife,  
 From old debate,  
 And hate;  
 To circumcise thy life. 20  
 To show a heart grief-rent;  
 To starve thy sin,  
 Not bin;  
 And that's to keep thy Lent.

### GEORGE HERBERT (1593-1633)

#### VIRTUE

Sweet day, so cool, so calm, so bright,  
 The bridal of the earth and sky,  
 The dew shall weep thy fall to-night;  
 For thou must die.  
 Sweet rose, whose hue, angry and brave, 5  
 Bids the rash gazer wipe his eye,  
 Thy root is ever in its grave,  
 And thou must die.  
 Sweet spring, full of sweet days and roses,  
 A box where sweets compacted lie, 10  
 My music shows ye have your closes,  
 And all must die.  
 Only a sweet and virtuous soul,  
 Like seasoned timber, never gives;  
 But though the whole world turn to coal, 15  
 Then chiefly lives.

#### THE COLLAR

I struck the board, and cried, "No more;  
 I will abroad!  
 What! shall I ever sigh and pine?

My lines and life are free; free as the road,  
 Loose as the wind, as large as store.<sup>1</sup> 5  
 Shall I be still in suit?  
 Have I no harvest but a thorn  
 To let me blood, and not restore  
 What I have lost with cordial<sup>2</sup> fruit?  
 Sure there was wine 10  
 Before my sighs did dry it; there was  
 corn  
 Before my tears did drown it;  
 Is the year only lost to me?  
 Have I no bays to crown it,  
 No flowers, no garlands gay? all blasted, 15  
 All wasted?  
 Not so, my heart; but there is fruit,  
 And thou hast hands.  
 Recover all thy sigh-blown age  
 On double pleasures; leave thy cold dis-  
 pute 20  
 Of what is fit and not; forsake thy cage,  
 Thy rope of sands  
 Which petty thoughts have made, and  
 made to thee  
 Good cable, to enforce and draw,  
 And be thy law, 25  
 While thou didst wink<sup>3</sup> and wouldst not  
 see.  
 Away! take heed!  
 I will abroad.  
 Call in thy death's-head there, tie up thy  
 fears:  
 He that forbears 30  
 To suit and serve his need  
 Deserves his load."  
 But as I raved, and grew more fierce and  
 wild  
 At every word,  
 Methought I heard one calling, "Child!"  
 And I replied, "My Lord!" 36

#### THE QUIP

The merry World did on a day  
 With his train-bands and mates agree  
 To meet together where I lay,  
 And all in sport to jeer at me.  
 First Beauty crept into a rose, 5  
 Which when I plucked not, "Sir," said  
 she,  
 "Tell me, I pray, whose hands are those?"  
 But Thou shalt answer, Lord, for me.

<sup>1</sup> plenty.<sup>2</sup> revivifying.<sup>3</sup> shut the eyes.

Then Money came, and chinking still,  
 "What tune is this, poor man?" said he;  
 "I heard in music you had skill;" 11  
 But Thou shalt answer, Lord, for me.

Then came brave Glory puffing by  
 In silks that whistled, who but he!  
 He scarce allowed me half an eye; 15  
 But Thou shalt answer, Lord, for me.

Then came quick Wit and Conversation,  
 And he would needs a comfort be,  
 And, to be short, make an oration:  
 But Thou shalt answer, Lord, for me. 20

Yet when the hour of Thy design  
 To answer these fine things shall come,  
 Speak not at large; say, I am Thine,  
 And then they have their answer home.

### THE PULLEY

When God at first made man,  
 Having a glass of blessings standing by;  
 "Let us," said He, "pour on him all we  
 can:  
 Let the world's riches, which dispersèd  
 lie,  
 Contract into a span." 5

So Strength first made a way;  
 Then Beauty flow'd; then Wisdom, Honor,  
 Pleasure.  
 When almost all was out, God made a  
 stay,  
 Perceiving that alone, of all His treasure,  
 Rest in the bottom lay. 10

"For if I should," said He,  
 "Bestow this jewel also on My creature,  
 He would adore My gifts instead of  
 Me,  
 And rest in Nature, not the God of Na-  
 ture;  
 So both should losers be. 15

"Yet let him keep the rest,  
 But keep them with repining restless-  
 ness;  
 Let him be rich and weary, that at  
 least,  
 If goodness lead him not, yet weariness  
 May toss him to My breast." 20

### RICHARD CRASHAW (1613?-1649)

#### IN THE HOLY NATIVITY OF OUR LORD GOD

A HYMN SUNG AS BY THE SHEPHERDS

#### CHORUS

Come, we shepherds, whose blest sight  
 Hath met Love's noon in Nature's night;  
 Come, lift we up our loftier song  
 And wake the sun that lies too long.

To all our world of well-stolen joy 5  
 He slept, and dreamt of no such thing,  
 While we found out heaven's fairer eye  
 And kissed the cradle of our King.  
 Tell him he rises now too late  
 To show us aught worth looking at. 10

Tell him we now can show him more  
 Than he e'er showed to mortal sight,  
 Than he himself e'er saw before,  
 Which to be seen needs not his light.  
 Tell him, Tityrus, where th' hast been  
 Tell him, Thyrsis, what th' hast seen. 16

TITYRUS. Gloomy night embraced the  
 place  
 Where the noble Infant lay.

The Babe looked up and showed His  
 face;  
 In spite of darkness, it was day. 20  
 It was Thy day, Sweet! and did rise  
 Not from the east, but from Thine eyes.

CHORUS. It was Thy day, Sweet, etc.

THYRSIS. Winter chid aloud, and sent  
 The angry North to wage his wars; 25  
 The North forgot his fierce intent,  
 And left perfumes instead of scars.

By those sweet eyes' persuasive powers,  
 Where he meant frost he scattered flowers.

CHO. By those sweet eyes, etc. 30

BOTH. We saw Thee in Thy balmy nest,  
 Young dawn of our eternal Day;

We saw Thine eyes break from their east  
 And chase the trembling shades away.

We saw Thee, and we blest the sight. 35  
 We saw Thee by Thine own sweet light.

TIT. Poor world, said I, what wilt thou do

To entertain this starry Stranger?

Is this the best thou canst bestow—

A cold, and not too cleanly, manger? 40

Contend, the powers of heaven and earth,

To fit a bed for this huge birth!

CHO. Contend, the powers, etc.

THYR. Proud world, said I, cease your contest,

And let the mighty Babe alone; 45

The phoenix builds the phoenix' nest,

Love's architecture is his own;

The Babe whose birth embraves this morn,

Made His own bed e'er He was born.

CHO. The Babe whose, etc. 50

TIT. I saw the curled drops, soft and slow,  
Come hovering o'er the place's head,

Offering their whitest sheets of snow

To furnish the fair Infant's bed.

Forbear, said I; be not too bold; 55

Your fleece is white, but 'tis too cold.

CHO. Forbear, said I, etc.

THYR. I saw the obsequious seraphim

Their rosy fleece of fire bestow,

For well they now can spare their wing

Since Heaven itself lies here below. 61

Well done, said I; but are you sure

Your down so warm, will pass for pure?

CHO. Well done, said I, etc.

TIT. No, no, your King's not yet to seek 65  
Where to repose His royal head;

See, see how soon His new-bloomed  
cheek

'Twixt mother's breasts is gone to bed!

Sweet choice, said we; no way but so

Not to lie cold, yet sleep in snow. 70

CHO. Sweet choice, said we, etc.

BOTH. We saw Thee in Thy balmy nest,  
Bright dawn of our eternal Day;

We saw Thine eyes break from their  
east

And chase the trembling shades away. 75

We saw Thee, and we blest the sight,

We saw Thee by Thine own sweet Light.

CHO. We saw Thee, etc.

#### FULL CHORUS

Welcome, all wonders in one sight!

Eternity shut in a span! 80

Summer in winter! day in night!

Heaven in earth! and God in man!

Great little one, whose all-embracing  
birth

Lifts earth to heaven, stoops heaven to  
earth!

Welcome, though nor to gold nor silk, 85

To more than Caesar's birthright is;

Two sister-seas of virgin-milk

With many a rarely-tempered kiss,

That breathes at once both maid and  
mother,

Warms in the one, cools in the other. 90

She sings Thy tears asleep, and dips

Her kisses in Thy weeping eye;

She spreads the red leaves of Thy lips

That in their buds yet blushing lie;

She 'gainst those mother-diamonds tries

The points of her young eagle's eyes. 96

Welcome, though not to those gay flies

Gilded i' th' beams of earthly kings,

Slippery souls in smiling eyes—

But to poor shepherds, homespun things,

Whose wealth's their flock, whose wit,  
to be 101

Well read in their simplicity.

Yet, when young April's husband  
showers

Shall bless the fruitful Maia's bed,

We'll bring the first-born of her flowers

To kiss Thy feet and crown Thy head. 106

To Thee, dread Lamb! whose love  
must keep

The shepherds, more than they the sheep.

To Thee, meek Majesty, soft King

Of simple graces and sweet loves, 110

Each of us his lamb will bring,

Each his pair of silver doves;

Till burnt at last in fire of Thy fair eyes,

Ourselves become our own best sacrifice!



HENRY VAUGHAN (1622-1695)

THE RETREAT

Happy those early days, when I  
 Shined in my angel-infancy;  
 Before I understood this place  
 Appointed for my second race,  
 Or taught my soul to fancy ought 5  
 But a white, celestial thought;  
 When yet I had not walked above  
 A mile or two from my first love,  
 And looking back—at that short space—  
 Could see a glimpse of His bright face; 10  
 When on some gilded cloud or flower  
 My gazing soul would dwell an hour,  
 And in those weaker glories spy  
 Some shadows of eternity;  
 Before I taught my tongue to wound 15  
 My conscience with a sinful sound,  
 Or had the black art to dispense,  
 A several sin to every sense,  
 But felt through all this fleshly dress  
 Bright shoots of everlastingness. 20  
 O how I long to travel back,  
 And tread again that ancient track!  
 That I might once more reach that plain,  
 Where first I left my glorious train;  
 From whence the enlightened spirit sees 25  
 That shady city of palm trees.  
 But ah! my soul with too much stay  
 Is drunk, and staggers in the way!  
 Some men a forward motion love,  
 But I by backward steps would move; 30  
 And when this dust falls to the urn,  
 In that state I came, return.

PEACE

My soul, there is a country  
 Afar beyond the stars,  
 Where stands a winged sentry  
 All skilful in the wars.  
 There, above noise and danger, 5  
 Sweet Peace sits crowned with smiles,  
 And one born in a manger  
 Commands the beauteous files.  
 He is thy gracious friend,  
 And—O my soul, awake!— 10  
 Did in pure love descend  
 To die here for thy sake.

If thou canst get but thither,  
 There grows the flower of peace,  
 The rose that can not wither, 15  
 Thy fortress and thy ease.  
 Leave then thy foolish ranges,  
 For none can thee secure  
 But one who never changes,  
 Thy God, thy life, thy cure. 20

THE WORLD

I saw Eternity the other night,  
 Like a great ring of pure and endless light,  
 All calm, as it was bright;  
 And round beneath it, Time, in hours,  
 days, years,  
 Driv'n by the spheres 5  
 Like a vast shadow moved; in which the  
 world  
 And all her train were hurled.  
 The doting lover in his quaintest strain  
 Did there complain;  
 Near him, his lute, his fancy, and his  
 flights, 10  
 Wit's four delights,  
 With gloves and knots, the silly snares of  
 pleasure;  
 Yet his dear treasure,  
 All scattered lay, while he his eyes did  
 pour  
 Upon a flower. 15  
 The darksome statesman, hung with  
 weights and woe,  
 Like a thick midnight-fog, moved there so  
 slow,  
 He did not stay nor go;  
 Condemning thoughts, like sad eclipses,  
 scowl  
 Upon his soul, 20  
 And clouds of crying witnesses without  
 Pursued him with one shout;  
 Yet digged the mole, and lest his ways be  
 found,  
 Worked under ground,  
 Where he did clutch his prey. But one  
 did see 25  
 That policy:  
 Churches and altars fed him; perjuries  
 Were gnats and flies;  
 It rained about him blood and tears, but he  
 Drank them as free. 30

The fearful miser on a heap of rust  
Sat pining all his life there, did scarce  
trust

His own hands with the dust,  
Yet would not place one piece above, but  
lives

In fear of thieves. 35  
Thousands there were as frantic as him-  
self,

And hugged each one his pelf;  
The downright epicure placed heaven in  
sense,

And scorned pretence;  
While others, slipped into a wide ex-  
cess, 40

Said little less;  
The weaker sort, slight, trivial wares en-  
slave,

Who think them brave;  
And poor, despised Truth sat counting by  
Their victory. 45

Yet some, who all this while did weep and  
sing,  
And sing and weep, soared up into the  
ring;

But most would use no wing.  
O fools, said I, thus to prefer dark night  
Before true light! 50

To live in grots and caves, and hate the  
day

Because it shows the way,  
The way, which from this dead and dark  
abode

Leads up to God;  
A way where you might tread the sun, and  
be 55

More bright than he!  
But, as I did their madness so discuss,  
One whispered thus:

"This ring the Bridegroom did for none  
provide  
But for his bride." 60

### EDMUND WALLER (1606-1687)

#### ON A GIRDLE

That which her slender waist confined  
Shall now my joyful temples bind;  
No monarch but would give his crown,  
His arms might do what this has done.

It was my heaven's extremest sphere, 5  
The pale which held that lovely deer;  
My joy, my grief, my hope, my love,  
Did all within this circle move.

A narrow compass, and yet there  
Dwelt all that's good and all that's fair; 10  
Give me but what this ribband bound,  
Take all the rest the sun goes round!

#### GO, LOVELY ROSE!

Go, lovely rose!  
Tell her that wastes her time and me,  
That now she knows,  
When I resemble her to thee,  
How sweet and fair she seems to be. 5

Tell her that's young,  
And shuns to have her graces spied,  
That hadst thou sprung  
In deserts, where no men abide,  
Thou must have uncommended died. 10

Small is the worth  
Of beauty from the light retired;  
Bid her come forth,  
Suffer herself to be desired,  
And not blush so to be admired. 15

Then die! that she  
The common fate of all things rare  
May read in thee;  
How small a part of time they share  
That are so wondrous sweet and fair! 20

### ANDREW MARVELL (1621-1678)

#### AN HORATIAN ODE UPON CROM- WELL'S RETURN FROM IRE- LAND

The forward youth that would appear  
Must now forsake his muses dear,  
Nor in the shadows sing  
His numbers languishing:

'Tis time to leave the books in dust, 5  
And oil the unused armor's rust,  
Removing from the wall  
The corselet of the hall.

So restless Cromwell would not cease In the inglorious arts of peace, But through adventurous war Urgèd his active star;	10	That thence the royal actor borne The tragic scaffold might adorn, While round the armed bands Did clap their bloody hands.	55
And, like the three-forked lightning, first Breaking the clouds where it was nursed, Did thorough his own side His fiery way divide;	15	He nothing common did, or mean, Upon that memorable scene, But with his keener eye The axe's edge did try;	60
For 'tis all one to courage high, The emulous, or enemy, And with such to inclose, Is more than to oppose.	20	Nor called the gods with vulgar spite To vindicate his helpless right, But bowed his comely head Down, as upon a bed.	
Then burning through the air he went, And palaces and temples rent; And Cæsar's head at last Did through his laurels blast.		This was that memorable hour, Which first assured the forcèd power; So, when they did design The capitol's first line,	65
'Tis madness to resist or blame The face of angry heaven's flame; And if we would speak true, Much to the man is due,	25	A bleeding head, where they begun, Did fright the architects to run; And yet in that the state Foresaw its happy fate.	70
Who from his private gardens, where He lived reservèd and austere, As if his highest plot To plant the bergamot, <sup>1</sup>	30	And now the Irish are ashamed To see themselves in one year tamed; So much one man can do, That does both act and know.	75
Could by industrious valor climb To ruin the great work of Time, And cast the kingdoms old, Into another mould,	35	They can affirm his praises best, And have, though overcome, confessed How good he is, how just, And fit for highest trust;	80
Though Justice against Fate complain, And plead the ancient rights in vain; But those do hold or break, As men are strong or weak.	40	Nor yet grown stiffer with command, But still in the republic's hand, How fit he is to sway, That can so well obey!	
Nature, that hateth emptiness, Allows of penetration less, And therefore must make room Where greater spirits come.		He to the Commons' feet presents A kingdom for his first year's rents; And, what he may, forbears His fame, to make it theirs;	85
What field of all the civil war, Where his were not the deepest scar? And Hampton shows what part He had of wiser art;	45	And has his sword and spoils ungirt, To lay them at the public's skirt: So when the falcon high Falls heavy from the sky,	90
Where, twining subtle fears with hope, He wove a net of such a scope That Charles himself might chase To Caresbrooke's narrow case,	50	She, having killed, no more doth search, But on the next green bough to perch; Where, when he first does lure, The falconer has her sure.	95

<sup>1</sup> a kind of pear.

What may not then our isle presume,  
While victory his crest does plume?  
What may not others fear,  
If thus he crowns each year? 100

As Cæsar, he, ere long, to Gaul,  
To Italy a Hannibal,  
And to all states not free  
Shall climacteric be.

The Pict<sup>1</sup> no shelter now shall find 105  
Within his parti-colored mind,  
But, from this valor sad,<sup>2</sup>  
Shrink underneath the plaid;

Happy if in the tufted brake  
The English hunter him mistake, 110  
Nor lay his hounds in near  
The Caledonian deer.

But thou, the war's and Fortune's son,  
March undefatigably on;  
And for the least effect, 115  
Still keep the sword erect;

Besides the force it has to fright  
The spirits of the shady night,  
The same arts that did gain  
A power, must it maintain. 120

#### ABRAHAM COWLEY (1618-1667)

##### THE CHANGE

Love in her sunny eyes does basking play;  
Love walks the pleasant mazes of her  
hair;

Love does on both her lips forever stray,  
And sows and reaps a thousand kisses  
there.

In all her outward parts Love's always  
seen; 5  
But oh! he never went within!

Within, Love's foes, his greatest foes,  
abide:

Malice, Inconstancy, and Pride.

So the earth's face trees, herbs, and  
flowers do dress,

But with other beauties numberless; 10

But at the center darkness is, and hell,  
There wicked spirits, and there the  
damned, dwell.

<sup>1</sup> Scot.

<sup>2</sup> resolute.

With me, alas, quite contrary it fares:  
Darkness and Death lies in my waking  
eyes;

Despair and Paleness in my face ap-  
pears, 15

And Grief and Fear, Love's greatest  
enemies.

But, like the Persian tyrant, Love within  
Keeps his proud court, and ne'er is seen.

Oh take my heart, and by that means  
you'll prove

Within, too, stored enough of Love; 20  
Give me but yours, I'll by that change so  
thrive

That Love in all my parts shall live.

So powerful is this change it render can  
My outside woman, and your inside,  
man.

##### THE WISH

Well then! I now do plainly see  
This busy world and I shall ne'er agree.

The very honey of all earthly joy  
Does of all meats the soonest cloy;

And they, methinks, deserve my pity 5  
Who for it can endure the stings,  
The crowd and buzz and murmurings,

Of this great hive, the city.

Ah, yet, ere I descend to the grave  
May I a small house and large garden  
have, 10

And a few friends, and many books, both  
true,

Both wise, and both delightful too!

And since love ne'er will from me flee,  
A mistress moderately fair,

And good as guardian angels are, 15  
Only beloved, and loving me.

O fountains! when in you shall I  
Myself, eased of unpeaceful thoughts,  
espy?

O fields! O woods! when, when shall I be  
made

The happy tenant of your shade? 20  
Here's the spring-head of pleasure's  
flood:

Here's wealthy Nature's treasury,  
Where all the riches lie that she

Has coined and stamped for good.

Pride and ambition here 25  
 Only in far-fetched metaphors appear;  
 Here naught but winds can hurtful mur-  
   murs scatter,  
 And naught but Echo flatter.  
 The gods, when they descended, hither  
 From heaven did always choose their way:  
 And therefore we may boldly say 31  
   That 'tis the way, too, thither.

How happy here should I  
 And one dear She live, and embracing die!  
 She who is all the world, and can exclude  
 In deserts solitude. 36  
 I should have then this only fear:  
 Lest men, when they my pleasures see,  
 Should hither throng to live like me,  
   And so make a city here. 40

### THE SWALLOW

Foolish Prater, what do'st thou  
 So early at my window do  
 With thy tuneless serenade?  
 Well 't had been had Tereus made  
 Thee as dumb as Philomel: 5  
 There his knife had done but well.  
 In thy undiscovered nest  
 Thou dost all the winter rest,  
 And dreamest o'er thy summer joys,  
 Free from the stormy season's noise: 10  
 Free from th' ill thou'st done to me;  
 Who disturbs, or seeks out thee?  
 Had'st thou all the charming notes  
 Of the wood's poetic throats,  
 All thy art could never pay 15  
 What thou'st ta'en from me away;  
 Cruel bird, thou'st ta'en away  
 A dream out of my arms to-day,  
 A dream that ne'er must equalled be  
 By all that waking eyes may see. 20  
 Thou this damage to repair,  
 Nothing half so sweet or fair,  
 Nothing half so good can'st bring,  
 Though men say, "Thou bring'st the  
   spring?"

### THE THIEF

Thou robbest my days of business and  
   delights,  
 Of sleep thou robbest my nights;

Ah, lovely thief, what wilt thou do?  
 What, rob me of Heaven too?  
 Thou even my prayers dost steal from  
   me, 5  
 And I, with wild idolatry,  
 Begin to God, and end them all to thee.

Is it a sin to love, that it should thus  
 Like an ill conscience, torture us?  
 Whate'er I do, where e'er I go, 10  
 (None guiltless e'er was haunted so)  
 Still, still, methinks thy face I view,  
 And still thy shape does me pursue,  
 As if not you me, but I had murdered you.

From books I strive some remedy to take,  
 But thy name all the letters make; 16  
 Whate'er 'tis writ, I find that there,  
 Like points and commas everywhere.  
 Me blest for this let no man hold;  
 For I, as Midas did of old, 20  
 Perish by turning everything to gold.

What do I seek, alas, or why do I  
 Attempt in vain from thee to fly?  
 For making thee my deity  
 I give thee then ubiquity. 25  
 My pains resemble hell in this:  
 The divine presence there too is,  
 But to torment men, not to give them  
   bliss.

### CHARLES SACKVILLE, EARL OF DORSET (1638-1706)

#### SONG

To all you ladies now at land  
 We men at sea indite;  
 But first would have you understand  
 How hard it is to write:  
 The Muses now, and Neptune too, 5  
 We must implore to write to you—  
   With a fa, la, la, la, la!

For though the Muses should prove kind,  
 And fill our empty brain,  
 Yet if rough Neptune rouse the wind 10  
 To wave the azure main,  
 Our paper, pen, and ink, and we,  
 Roll up and down our ships at sea—  
   With a fa, la, la, la, la!

Then if we write not by each post, 15  
 Think not we are unkind;  
 Nor yet conclude our ships are lost  
 By Dutchmen or by wind:  
 Our tears we'll send a speedier way,  
 The tide shall bring them twice a day— 20  
 With a fa, la, la, la, la!

The King with wonder and surprise  
 Will swear the seas grow bold,  
 Because the tides will higher rise  
 Than e'er they did of old; 25  
 But let him know it is our tears  
 Bring floods of grief to Whitehall stairs—  
 With a fa, la, la, la, la!

Should foggy Opdam chance to know  
 Our sad and dismal story, 30  
 The Dutch would scorn so weak a foe,  
 And quit their fort at Goree;  
 For what resistance can they find  
 From men who've left their hearts be-  
 hind?—  
 With a fa, la, la, la, la! 35

Let wind and weather do its worst,  
 Be you to us but kind;  
 Let Dutchmen vapor,<sup>1</sup> Spaniards curse,  
 No sorrow we shall find;  
 'Tis then no matter how things go, 40  
 Or who's our friend, or who's our foe—  
 With a fa, la, la, la, la!

To pass our tedious hours away  
 We throw a merry main,  
 Or else at serious ombre<sup>2</sup> play; 45  
 But why should we in vain  
 Each other's ruin thus pursue?  
 We were undone when we left you—  
 With a fa, la, la, la, la!

But now our fears tempestuous grow 50  
 And cast our hopes away,  
 Whilst you, regardless of our woe,  
 Sit careless at a play,  
 Perhaps permit some happier man  
 To kiss your hand, or flirt your fan— 55  
 With a fa, la, la, la, la!

When any mournful tune you hear  
 That dies in every note,  
 As if it sighed with each man's care  
 For being so remote, 60

<sup>1</sup> boast.<sup>2</sup> a game of cards.

Think then how often love we've made  
 To you, when all those tunes were played—  
 With a fa, la, la, la, la!

In justice you cannot refuse  
 To think of our distress, 65  
 When we for hopes of honor lose  
 Our certain happiness:  
 All those designs are but to prove  
 Ourselves more worthy of your love—  
 With a fa, la, la, la, la! 70

And now we've told you all our loves,  
 And likewise all our fears,  
 In hopes this declaration moves  
 Some pity for our tears:  
 Let's hear of no inconstancy— 75  
 We have too much of that at sea—  
 With a fa, la, la, la, la!

## CAROLINE PROSE

SIR THOMAS BROWNE (1605-1682)

*From* HYDRIOTAPHIA *or*  
 URN BURIAL

Now since these dead bones have  
 already outlasted the living ones of Me-  
 thusaleh, and, in a yard under ground  
 and their walls of clay, outworn all the  
 strong and specious buildings above it;  
 and quietly rested under the drums and  
 tramlings of three conquests: what  
 prince can promise such diuturnity unto  
 his relics, or might not gladly say,

*Sic ego componi versus in ossa velim?* [10

Time, which antiquates antiquities, and  
 hath an art to make dust of all things,  
 hath yet spared these minor monuments.

In vain we hope to be known by open  
 and visible conservatories, when to be  
 unknown was the means of their continua-  
 tion, and obscurity their protection. If  
 they died by violent hands, and were  
 thrust into their urns, these bones be-  
 come considerable, and some old [20  
 philosophers would honor them, whose  
 souls they conceived most pure, which  
 were thus snatched from their bodies,  
 and to retain a stronger propension unto  
 them; whereas they weariedly left a lan-  
 guishing corpse, and with faint desires of

reunion. If they fell by long and aged decay, yet wrapped up in the bundle of time, they fall into indistinction, and make but one blot with infants. If we begin to [30 die when we live, and long life be but a prolongation of death, our life is a sad composition; we live with death, and die not in a moment. How many pulses made up the life of Methuselah, were work for Archimedes: common counters sum up the life of Moses his man. Our days become considerable, like petty sums, by minute accumulations; where numerous fractions make up but small [40 round numbers; and our days of a span long, make not one little finger.

If the nearness of our last necessity brought a nearer conformity into it, there were a happiness in hoary hairs, and no calamity in half-senses. But the long habit of living indisposeth us for dying; when avarice makes us the sport of death, when even David grew politicly cruel, and Solomon could hardly be said to [50 be the wisest of men. But many are too early old, and before the date of age. Adversity stretcheth our days, misery makes Alcmena's nights, and time hath no wings unto it. But the most tedious being is that which can unwish itself, content to be nothing, or never to have been, which was beyond the malcontent of Job, who cursed not the day of his life, but his nativity; content to have so [60 far been, as to have title to future being, although he had lived here but in an hidden state of life, and as it were an abortion.

What song the Sirens sang, or what name Achilles assumed when he hid himself among women, though puzzling questions, are not beyond all conjecture. What time the persons of these ossuaries entered the famous nations of the [70 dead, and slept with princes and counsellors, might admit a wide solution. But who were the proprietaries of these bones, or what bodies these ashes made up, were a question above antiquarianism; not to be resolved by man, nor easily perhaps by spirits, except we consult the provincial guardians, or tutelary observators. Had they made as good provision for their names as they have done for their [80

relics, they had not so grossly erred in the art of perpetuation. But to subsist in bones, and be but pyramidally extant, is a fallacy in duration. Vain ashes, which, in the oblivion of names, persons, times and sexes, have found unto themselves a fruitless continuation, and only arise unto late posterity as emblems of mortal vanities, antidotes against pride, vain-glory, and madding vices! Pagan vain- [90 glories, which thought the world might last forever, had encouragement for ambition; and finding no *Atropos* unto the immortality of their names, were never damped with the necessity of oblivion. Even old ambitions had the advantage of ours in the attempts of their vain-glories, who acting early, and before the probable meridian of time, have by this time found great accomplishment of their de- [100 signs, whereby the ancient heroes have already out-lasted their monuments and mechanical preservations. But in this latter scene of time we cannot expect such mummies unto our memories, when ambition may fear the prophecy of Elias; and Charles the Fifth can never hope to live within two Methuselahs of Hector.

And therefore restless inquietude for the diuturnity of our memories unto [110 present considerations seems a vanity almost out of date, and superannuated piece of folly. We cannot hope to live so long in our names as some have done in their persons. One face of Janus holds no proportion to the other. 'Tis too late to be ambitious. The great mutations of the world are acted, or time may be too short for our designs. To extend our memories by monuments, whose death we [120 daily pray for, and whose duration we cannot hope without injury to our expectations in the advent of the last day, were a contradiction to our beliefs. We, whose generations are ordained in this setting part of time, are providentially taken off from such imaginations; and, being necessitated to eye the remaining particle of futurity, are naturally constituted unto thoughts of the next [130 world, and cannot excusably decline the consideration of that duration which maketh pyramids pillars of snow, and all that's past a moment.

Circles and right lines limit and close all bodies, and the mortal right-lined circle must conclude and shut up all. There is no antidote against the opium of time, which temporally considereth all things: our fathers find their graves [140 in our short memories, and sadly tell us how we may be buried in our survivors. Grave-stones tell truth scarce forty years. Generations pass while some trees stand, and old families last not three oaks. To be read by bare inscriptions, like many in Gruter, to hope for eternity by enigmatical epithets or first letters of our names, to be studied by antiquaries who we were, and have new names given [150 us like many of the mummies, are cold consolations unto the students of perpetuity, even by everlasting languages.

To be content that times to come should only know there was such a man, not caring whether they knew more of him, was a frigid ambition in Cardan, disparaging his horoscopol inclination and judgment of himself. Who cares to subsist like Hippocrates' patients, [160 or Achilles' horses in Homer, under naked nominations, without deserts and noble acts, which are the balsam of our memories, the *entelechia* and soul of our subsistences? To be nameless in worthy deeds exceeds an infamous history. The Canaanitish woman lives more happily without a name, than Herodias with one. And who had not rather have been the good thief, than Pilate? [170

But the iniquity of oblivion blindly scattereth her poppy, and deals with the memory of men without distinction to merit of perpetuity. Who can but pity the founder of the pyramids? Herostratus lives that burnt the temple of Diana; he is almost lost that built it. Time hath spared the epitaph of Adrian's horse, confounded that of himself. In vain we compute our felicities by the advance [180 tage of our good names, since bad have equal durations; and Thersites is like to live as long as Agamemnon. Who knows whether the best of men be known, or whether there be not more remarkable persons forgot, than any that stand remembered in the known account of time? Without the favor of the everlasting

register the first man had been as unknown as the last, and Methuselah's [190 long life had been his only chronicle.

Oblivion is not to be hired. The greater part must be content to be as though they had not been, to be found in the register of God, not in the record of man. Twenty-seven names make up the first story before the flood, and the recorded names ever since contain not one living century. The number of the dead long exceedeth all that shall live. The night of time [200 far surpasseth the day, and who knows when was the equinox? Every hour adds unto that current arithmetic, which scarce stands one moment. And since death must be the *Lucina* of life, and even pagans could doubt whether thus to live were to die; since our longest sun sets at right descensions, and makes but winter arches, and therefore it cannot be long before we lie down in darkness, [210 and have our light in ashes; since the brother of death daily haunts us with dying mementos, and time, that grows old in itself, bids us hope no long duration: diuturnity is a dream and folly of expectation.

Darkness and light divide the course of time, and oblivion shares with memory a great part even of our living beings; we slightly remember our felicities, and [220 the smartest strokes of affliction leave but short smart upon us. Sense endureth no extremities, and sorrows destroy us or themselves. To weep into stones are fables. Afflictions induce callosities; miseries are slippery, or fall like snow upon us, which notwithstanding is no unhappy stupidity. To be ignorant of evils to come, and forgetful of evils past, is a merciful provision in nature, whereby [230 we digest the mixture of our few and evil days, and our delivered senses not relapsing into cutting remembrances, our sorrows are not kept raw by the edge of repetitions. A great part of antiquity contented their hopes of subsistency with a transmigration of their souls,—a good way to continue their memories; while having the advantage of plural successions, they could not but act some- [240 thing remarkable in such variety of beings, and enjoying the fame of their passed



selves, make accumulation of glory unto their last durations. Others, rather than be lost in the uncomfortable night of nothing, were content to recede into the common being, and make one particle of the public soul of all things, which was no more than to return into their unknown and divine original again. Egypt- [250] tian ingenuity was more unsatisfied, contriving their bodies in sweet consistencies to attend the return of their souls. But all was vanity, feeding the wind, and folly. The Egyptian mummies, which Cambyses or time hath spared, avarice now consumeth. Mummy is become merchandise, Mizraim cures wounds, and Pharaoh is sold for balsams.

In vain do individuals hope for im- [260] mortality, or any patent from oblivion, in preservations below the moon; men have been deceived even in their flatteries above the sun, and studied conceits to perpetuate their names in heaven. The various cosmography of that part hath already varied the names of contrived constellations; Nimrod is lost in Orion, and Osiris in the dog-star. While we look for incorruption in the heav- [270] ens, we find they are but like the earth; durable in their main bodies, alterable in their parts: whereof, beside comets and new stars, perspectives begin to tell tales; and the spots that wander about the sun, with Phæthon's favor, would make clear conviction.

There is nothing strictly immortal but immortality. Whatever hath no beginning may be confident of no end— [280] which is the peculiar of that necessary essence that cannot destroy itself—and the highest strain of omnipotency, to be so powerfully constituted, as not to suffer even from the power of itself. All others have a dependent being and within the reach of destruction. But the sufficiency of Christian immortality frustrates all earthly glory, and the quality of either state after death makes a folly of post- [290] humous memory. God, who can only destroy our souls, and hath assured our resurrection, either of our bodies or names hath directly promised no duration. Wherein there is so much of chance, that the boldest expectants have found un-

happy frustration; and to hold long subsistence, seems but a scape in oblivion. But man is a noble animal, splendid in ashes, and pompous in the grave, [300] solemnizing natiivities and deaths with equal lustre, nor omitting ceremonies of bravery in the infamy of his nature.

Life is a pure flame, and we live by an invisible sun within us. A small fire sufficeth for life; great flames seemed too little after death, while men vainly affected precious pyres, and to burn like Sardanapalus. But the wisdom of funeral laws found the folly of prodigal [310] blazes, and reduced undoing fires unto the rule of sober obsequies, wherein few could be so mean as not to provide wood, pitch, a mourner, and an urn.

Five languages secured not the epitaph of Gordianus. The man of God lives longer without a tomb than any by one, invisibly interred by angels, and adjudged to obscurity, though not without some marks directing human discovery. [320] Enoch and Elias, without either tomb or burial, in an anomalous state of being, are the great examples of perpetuity in their long and living memory, in strict account being still on this side death, and having a late part yet to act upon this stage of earth. If in the decreitory term of the world we shall not all die, but be changed, according to received translation, the last day will make but few graves; [330] at least quick resurrections will anticipate lasting sepultures. Some graves will be opened before they be quite closed, and Lazarus be no wonder, when many that feared to die shall groan that they can die but once. The dismal state is the second and living death, when life puts despair on the damned; when men shall wish the coverings of mountains, not of monuments, and annihilations [340] shall be courted.

While some have studied monuments, others have studiously declined them, and some have been so vainly boisterous that they durst not acknowledge their graves; wherein Alaricus seems most subtle, who had a river turned to hide his bones at the bottom. Even Sylla, that thought himself safe in his urn, could not prevent revenging tongues, and stones thrown [350]

at his monument. Happy are they whom privacy makes innocent, who deal so with men in this world, that they are not afraid to meet them in the next; who, when they die, make no commotion among the dead, and are not touched with that poetical taunt of Isaiah.

\* \* \* \* \*

To subsist in lasting monuments, to live in their productions, to exist in their names and predicament of chimeras, [360 was large satisfaction unto old expectations, and made one part of their Elysiums. But all this is nothing in the metaphysics of true belief. To live indeed, is to be again ourselves, which being not only an hope, but an evidence in noble believers, 'tis all one to lie in St. Innocent's churchyard, as in the sands of Egypt. Ready to be anything, in the ecstasy of being ever, and as content with [370 six foot as the *moles* of Adrianus.

**THOMAS FULLER (1608-1661)**

**THE GOOD SCHOOLMASTER**

*From THE HOLY STATE*

There is scarce any profession in the commonwealth more necessary, which is so slightly performed. The reasons whereof I conceive to be these: First, young scholars make this calling their refuge; yea, perchance before they have taken any degree in the university, commence schoolmasters in the country, as if nothing else were required to set up this profession, but only a rod and a [10 ferula. Secondly, others, who are able, use it only as a passage to better preferment, to patch the rents in their present fortune till they can provide a new one, and betake themselves to some more gainful calling. Thirdly, they are disheartened from doing their best with the miserable reward which in some places they receive, being masters to their children and slaves to their parents. [20 Fourthly, being grown rich, they grow negligent, and scorn to touch the school but by the proxy of an usher. But see

how well our schoolmaster behaves himself.

His genius inclines him with delight to his profession. Some men had as lief be schoolboys as schoolmasters, to be tied to the school, as Cooper's "Dictionary" and Scapula's "Lexicon" [30 are chained to the desk therein; and though great scholars, and skilful in other arts, are bunglers in this: but God of His goodness hath fitted several men for several callings, that the necessity of Church and State in all conditions may be provided for. So that he who beholds the fabric thereof may say, "God hewed out this stone, and appointed it to lie in this very place, for it would fit none [40 other so well, and here it doth most excellent." And thus God mouldeth some for a schoolmaster's life, undertaking it with desire and delight, and discharging it with dexterity and happy success.

He studieth his scholars' natures as carefully as they their books, and ranks their dispositions into several forms. And though it may seem difficult for him in a great school to descend to all par- [50 ticulars, yet experienced schoolmasters may quickly make a grammar of boys' natures, and reduce them all, saving some few exceptions, to these general rules:

1. Those that are ingenious and industrious. The conjunction of two such planets in a youth presages much good unto him. To such a lad a frown may be a whipping, and a whipping a death; yea, where their master whips them once, [60 shame whips them all the week after. Such natures he useth with all gentleness.

2. Those that are ingenious and idle. These think, with the hare in the fable, that running with snails (so they count the rest of their schoolfellows) they shall come soon enough to the post, though sleeping a good while before their starting. Oh, a good rod would finely take them napping! [70

3. Those that are dull and diligent. Wines, the stronger they be, the more lees they have when they are new. Many boys are muddy-headed till they be clarified with age, and such afterwards prove the best. Bristol diamonds are both bright and squared and pointed by nature,

and yet are soft and worthless; whereas, orient ones in India are rough and rugged naturally. Hard, rugged, and dull [80] natures of youth acquit themselves afterwards the jewels of the country, and therefore their dullness at first is to be borne with, if they be diligent. That schoolmaster deserves to be beaten himself who beats nature in a boy for a fault. And I question whether all the whipping in the world can make their parts, which are naturally sluggish, rise one minute before the hour nature hath appointed. [90]

4. Those that are invincibly dull, and negligent also. Correction may reform the latter, not amend the former. All the whetting in the world can never set a razor's edge on that which hath no steel in it. Such boys he consigneth over to other professions. Shipwrights and boat-makers will choose those crooked pieces of timber which other carpenters refuse. Those may make excellent merchants [100] and mechanics who will not serve for scholars.

He is able, diligent, and methodical in his teaching; not leading them rather in a circle than forwards. He minces his precepts for children to swallow, hanging clogs on the nimbleness of his own soul, that his scholars may go along with him.

He is, and will be known to be, an absolute monarch in his school. If [110] cockering mothers proffer him money to purchase their sons an exemption from his rod (to live as it were in a peculiar, out of their master's jurisdiction), with disdain he refuseth it, and scorns the late custom in some places of commuting whipping into money, and ransoming boys from the rod at a set price. If he hath a stubborn youth, correction-proof, he debaseth not his authority by contesting [120] with him, but fairly, if he can, puts him away before his obstinacy hath infected others.

He is moderate in inflicting deserved correction. Many a schoolmaster better answereth the name *παιδοτρίβης* than *παιδαγωγός*, rather tearing his scholars' flesh with whipping than giving them good education. No wonder if his scholars hate the Muses, being presented unto [130] them in the shapes of fiends and furies.

Junius complains *de insolenti carnificina* of his schoolmaster, by whom *conscindebatur flagris septies aut octies in dies singulos*. Yea, hear the lamentable verses of poor Tusser in his own life:

"From Paul's I went, to Eton sent.  
To learn straightways the Latin phrase,  
Where fifty-three stripes given to me  
At once I had. [140]

"For fault but small, or none at all,  
It came to pass thus beat I was;  
See Udall, see the mercy of thee  
To me, poor lad."

Such an Orbilius mars more scholars than he makes: their tyranny hath caused many tongues to stammer, which spake plain by nature, and whose stuttering at first was nothing else but fears quavering on their speech at their master's [150] presence; and whose mauling them about their heads hath dulled those who, in quickness, exceeded their master.

He makes his school free to him who sues to him *in forma pauperis*. And surely learning is the greatest alms that can be given. But he is a beast who, because the poor scholar cannot pay him his wages, pays the scholar in his whipping. Rather are diligent lads to be encouraged [160] with all excitements to learning. This minds me of what I have heard concerning Mr. Bust, that worthy late schoolmaster of Eton, who would never suffer any wandering begging scholar (such as justly the statute hath ranked in the forefront of rogues) to come into his school, but would thrust him out with earnestness (however privately charitable unto him), lest his schoolboys should be dis- [170] heartened from their books by seeing some scholars, after their studying in the university, preferred to beggary.

He spoils not a good school to make thereof a bad college, therein to teach his scholars logic. For, besides that logic may have an action of trespass against grammar for encroaching on her liberties, syllogisms are solecisms taught in the school, and oftentimes they are forced [180] afterwards in the university to unlearn the fumbling skill they had before.

Out of his school he is no whit pedantical in carriage or discourse; contenting himself to be rich in Latin, though he doth not jingle with it in every company wherein he comes.

To conclude, let this amongst other motives make schoolmasters careful in their place, that the eminencies of [190 their scholars have commended the memories of their schoolmasters to posterity, who otherwise in obscurity had altogether been forgotten. Who had ever heard of R. Bond, in Lancashire, but for the breeding of learned Ascham, his scholar, or of Hartgrave, in Burnley school, in the same county, but because he was the first did teach worthy Dr. Whitaker? Nor do I honor the memory of Mulcaster for [200 anything so much as for his scholar, that gulf of learning, Bishop Andrews. This made the Athenians, the day before the great feast of Theseus, their founder, to sacrifice a ram to the memory of Conidas, his schoolmaster, that first instructed him.

## THE LIFE OF QUEEN ELIZABETH

### *From THE HOLY STATE*

We intermeddle not with her description, as she was a sovereign prince, too high for our pen, and performed by others already, though not by any done so fully but that still room is left for the endeavors of posterity to add thereunto. We consider her only as she was a worthy lady, her private virtues rendering her to the imitation, and her public to the admiration, of all. [10

Her royal birth by her father's side doth comparatively make her mother-descent seem low, which otherwise, considered in itself, was very noble and honorable. As for the bundle of scandalous aspersions by some cast on her birth, they are best to be buried without once opening of them. For as the rascal will presume to miscall the best lord, when far enough out of his hearing, so slan- [20 derous tongues think they may run riot in railing on any, when once got out of the distance of time and reach of con-

futation. But majesty, which dieth not, will not suffer itself to be so abused, seeing the best assurance which living princes have that their memories shall be honorably continued is founded (next to their own deserts) in the maintaining of the unstained reputation of their pred- [30 ecessors. Yea, Divine Justice seems herein to be a compurgator of the parents of Queen Elizabeth, in that Nicholas Sanders, a Popish priest, the first raiser of these wicked reports, was accidentally famished as he roved up and down in Ireland; either because it was just he should be starved that formerly surfeited with lying, or because that island, out of a natural antipathy against poisonous [40 creatures, would not lend life to so venomous a slanderer.

Under the reign of her father, and brother King Edward VI (who commonly called her his "sister Temperance"), she lived in a princely fashion. But the case was altered with her when her sister Mary came to the crown, who ever looked upon her with a jealous and frowning face, chiefly because of the difference be- [50 tween them in religion. For though Queen Mary is said of herself not so much as to have barked, yet she had under her those who did more than bite; and rather her religion than disposition was guilty in countenancing their cruelty by her authority.

This antipathy against her sister Elizabeth was increased with the remembrance how Catherine dowager, Queen Mary's [60 mother, was justled out of the bed of Henry VIII by Anna Boleyn, mother to Queen Elizabeth; so that these two sisters were born, as I may say, not only in several, but opposite, horizons, so that the elevation and bright appearing of the one inferred the necessary obscurity and depression of the other; and still Queen Mary was troubled with this *fit of the mother*, which incensed her against [70 this her half-sister. To which two grand causes of opposition this third may also be added, because not so generally known, though in itself of lesser consequence: Queen Mary had released Edward Courtenay, Earl of Devonshire, out of the Tower, where long he had been detained

prisoner, a gentleman of a beautiful body, sweet nature, and royal descent; intending him, as it was generally [80 conceived, to be a husband for herself. For when the said earl petitioned the queen for leave to travel, she advised him rather to marry, insuring him that no lady in the land, how high soever, would refuse him for a husband; and urging him to make his choice where he pleased, she pointed herself out unto him as plainly as might stand with the modesty of a maid and majesty of a queen. Here- [90 upon the young earl—whether because that his long durance had some influence on his brain, or that naturally his face was better than his head, or out of some private fancy and affection to the Lady Elizabeth, or out of loyal bashfulness, not presuming to climb higher, but expecting to be called up—is said to have requested the queen for leave to marry her sister Elizabeth, unhappy that [100 his choice either went so high or no higher. For who could have spoken worse treason against Mary, (though not against the queen), than to prefer her sister before her? And she, innocent lady, did afterwards dearly pay the score of this earl's indiscretion.

For these reasons Lady Elizabeth was closely kept and narrowly sifted all her sister's reign, Sir Henry Bedingfield, [110 her keeper, using more severity towards her than his place required, yea, more than a good man should—or a wise man would—have done. No doubt the least tripping of her foot should have cost her the losing of her head, if they could have caught her to be privy to any conspiracies.

This lady as well deserved the title of "Elizabeth the Confessor" as ever Edward, her ancient predecessor, did. [120 Mr. Ascham was a good schoolmaster to her, but affliction was a better; so that it is hard to say whether she was more happy in having a crown so soon, or in having it no sooner, till affliction had first laid in her a low—and therefore sure—foundation of humility for highness to be afterwards built thereupon.

We bring her now from the cross to the crown, and come we now to describe [130 the rare endowments of her mind; when,

behold, her virtues almost stifle my pen, they crowd in so fast upon it.

She was an excellent scholar, understanding the Greek, and perfectly speaking the Latin: witness her extempore speech in answer to the Polish ambassador, and another at Cambridge, *Et si fæminalis iste meus pudor* (for so it began), elegantly making the word *fæminalis*; [140 and well might she mint one new word who did refine so much new gold and silver. Good skill she had in the French and Italian, using interpreters not for need, but state. She was a good poet in English, and fluently made verses. In her time of persecution, when a Popish priest pressed her very hardly to declare her opinion concerning the presence of Christ in the sacrament, she truly and [150 warily presented her judgment in these verses:

"'Twas God the Word that spake it,  
He took the bread and brake it;  
And what the Word did make it,  
That I believe, and take it."

And though perchance some may say, "This was but the best of shifts and the worst of answers, because the distinct manner of the presence must be be- [160 lieved," yet none can deny it to have been a wise return to an adversary who lay at wait for all advantages. Nor was her poetic vein less happy in Latin. When, a little before the Spanish invasion in eighty-eight, the Spanish ambassador, after a larger representation of his master's demands, had summed up the effect thereof in a tetrastich, she instantly in one verse rejoined her answer. We [170 will presume to English both, though confessing the Latin loseth lustre by the translation.

*Te veto ne pergas bello defendere Belgas;  
Quæ Dracus eripuit nunc restituantur oportet;*

*Quas pater evertit jubeo te condere cellas;  
Religio Papæ fac restituatur ad unguem.*

"These to you are our commands:  
Send no help to the Netherlands;  
Of the treasure took by Drake, [180  
Restitution you must make;

And those abbeys build anew,  
Which your father overthrew;  
If for any peace you hope,  
In all points restore the Pope."

THE QUEEN'S EXTEMPORE RETURN

*Ad Græcas, bone rex, fient mandata,  
Calendas.*

"Worthy King, know this your will  
At latter Lammas we'll fulfil."

Her piety to God was exemplary: none more constant or devout in private [190 prayers; very attentive also at sermons, wherein she was better affected with soundness of matter than quaintness of expression. She could not well digest the affected over-elegancy of such as prayed for her by the title of "Defendress of the Faith," and not the "Defender," it being no false construction to apply a masculine word to so heroic a spirit. She was very devout in returning thanks [200 to God for her constant and continual preservations: for one traitor's stab was scarce put by before another took aim at her. But as if the poisons of treason by custom were turned natural to her, by God's protection they did her no harm. In any design of consequence she loved to be long and well advised; but where her resolutions once seized, she would never let go her hold, according to her [210 motto, *Semper eadem*.

By her temperance she improved that stock of health which nature bestowed on her, using little wine and less physic. Her continence from pleasures was admirable, and she the paragon of spotless chastity, whatever some Popish priests (who count all virginity hid under a nun's veil) have feigned to the contrary. The best is, *their* words are no slander *whose* words [220 are all slander, so given to railing that they must be dumb if they do not blaspheme magistrates. One Jesuit made this false anagram on her name *Elizabeth*, *JESABEL*: false both in matter and manner. For allow it the abatement of H, (as all anagrams must sue in chancery for moderate favor), yet was it both unequal and ominous that T, a solid letter, should be omitted—the presage of the gallows [230

whereon this anagrammatist was afterwards justly executed. Yea, let the testimony of Pope Sixtus V himself be believed, who professed that amongst all the princes in Christendom he found but two who were worthy to bear command, had they not been stained with heresy: namely, Henry IV, King of France, and Elizabeth, Queen of England. And we may presume that the Pope, if commending his enemy, is [240 therein infallible.

We come to her death, the discourse whereof was more welcome to her from the mouth of her private confessor than from a public preacher; and she loved rather to tell herself than to be told of her mortality, because the open mention thereof made, as she conceived, her subjects divide their loyalty betwixt the present and the future prince. We need [250 look into no other cause of her sickness than old age, being seventy years old (David's age), to which no king of England since the Conquest did attain. Her weakness was increased by her removal from London to Richmond in a cold winter day, sharp enough to pierce through those who were armed with health and youth. Also melancholy (the worst natural parasite—whosoever [260 feeds him shall never be rid of his company) much afflicted her, being given over to sadness and silence.

Then prepared she herself for another world, being more constant in prayer and pious exercises than ever before. Yet spake she very little to any, sighing out more than she said, and making still music to God in her heart. And as the red rose, though outwardly not so fra- [270 grant, is inwardly far more cordial than the damask, being more thrifty of its sweetness and reserving it in itself, so the religion of this dying queen was most turned inward, in soliloquies betwixt God and her own soul, though she wanted not outward expressions thereof. When her speech failed her, she spake with her heart, tears, eyes, hands, and other signs, so commending herself to God, the [280 best Interpreter, who understands what his saints desire to say. Thus died Queen Elizabeth: whilst living, the first maid on earth, and when dead, the second in

heaven. Surely the kingdom had died with their queen had not the fainting spirits thereof been refreshed by the coming-in of gracious King James.

She was of person, tall; of hair and complexion, fair, well-favored, but [290 high-nosed; of limbs and feature, neat; of a stately and majestic deportment. She had a piercing eye, wherewith she used to touch what mettle strangers were made of who came into her presence. But as she counted it a pleasant conquest with her majestic look to dash strangers out of countenance, so she was merciful in pursuing those whom she overcame; and afterwards would cherish and comfort [300 them with her smiles, if perceiving towardliness and an ingenuous modesty in them. She much affected rich and costly apparel; and if ever jewels had just cause to be proud, it was with her wearing them.

#### IZAAK WALTON (1593-1683)

#### *From* THE COMPLETE ANGLER

#### CHAPTER IV

#### OBSERVATIONS OF THE NATURE AND BREEDING OF THE TROUT, AND HOW TO FISH FOR HIM.

PISCATOR. The trout is a fish highly valued, both in this and foreign nations. He may be justly said, as the old poet said of wine, and we English say of venison, to be a generous fish: a fish that is so like the buck that he also has his seasons; for it is observed that he comes in and goes out of season with the stag and buck. Gesner says his name is of a German off-spring, and says he is a fish that [10 feeds clean and purely, in the swiftest streams, and on the hardest gravel; and that he may justly contend with all fresh-water fish, as the mullet may with all sea-fish, for precedency and daintiness of taste; and that being in right season, the most dainty palates have allowed precedency to him.

And before I go farther in my discourse, let me tell you, that you are to [20 observe, that as there be some barren

does that are good in summer, so there be some barren trouts that are good in winter; but there are not many that are so, for usually they be in their perfection in the month of May, and decline with the buck. Now you are to take notice that in several countries, as in Germany and in other parts, compared to ours, fish do differ much in their bigness [30 and shape, and other ways, and so do trouts: it is well known that in the Lake Leman, the Lake of Geneva, there are trouts taken of three cubits long, as is affirmed by Gesner, a writer of good credit; and Mercator says the trouts that are taken in the Lake of Geneva are a great part of the merchandise of that famous city. And you are further to know that there be certain waters that [40 breed trouts remarkable both for their number and smallness. I know a little brook in Kent that breeds them to a number incredible, and you may take them twenty or forty in an hour, but none greater than about the size of a gudgeon. There are also in divers rivers, especially that relate to or be near to the sea, as Winchester, or the Thames about Windsor, a little trout called a [50 samlet or skegger trout, in both which places I have caught twenty or forty at a standing, that will bite as fast and as freely as minnows: these be by some taken to be young salmons; but in those waters they never grow to be bigger than a herring.

There is also in Kent, near to Canterbury, a trout called there a Fordidge trout, a trout that bears the name of the [60 town where it is usually caught, that is accounted the rarest of fish: many of them near the bigness of salmon, but known by their different color; and in their best season they cut very white; and none of these have been known to be caught with an angle, unless it were one that was caught by Sir George Hastings, an excellent angler, and now with God: and he hath told me, he thought [70 that trout bit not for hunger but wantonness; and it is rather to be believed, because both he then, and many others before him, have been curious to search into their bellies, what the food was by

which they lived, and have found out nothing by which they might satisfy their curiosity.

Concerning which you are to take notice that it is reported by good authors that grasshoppers and some fish have no mouths, but are nourished and take breath by the porousness of their gills, man knows not how: and this may be believed, if we consider that when the raven hath hatched her eggs, she takes no further care, but leaves her young ones to the care of the God of nature, who is said, in the Psalms, "to feed the young ravens that call upon him." [90 And they be kept alive and fed by a dew, or worms that breed in their nests, or some other ways that we mortals know not. And this may be believed of the Fordidge trout, which, as it is said of the stork that "he knows his season," so he knows his times, I think almost his day of coming into that river out of the sea, where he lives, and, it is like, feeds, nine months of the year, and fasts three [100 in the river of Fordidge. And you are to note, that those townsmen are very punctual in observing the time of beginning to fish for them, and boast much that their river affords a trout that exceeds all others. And just so does Sussex boast of several fish: as namely, a Shelsey cockle, a Chichester lobster, an Arundel mullet, and an Amerly trout.

And now for some confirmation of [110 the Fordidge trout: you are to know that this trout is thought to eat nothing in the fresh water; and it may be the better believed, because it is well known that swallows, and bats, and wagtails, which are called half-year birds, and not seen to fly in England for six months in the year, but about Michaelmas leave us for a hotter climate, yet some of them that have been left behind their fellows, [120 have been found, many thousands at a time, in hollow trees, or clay caves, where they have been observed to live and sleep out the whole winter without meat. And so Albertus observes, that there is one kind of frog that hath her mouth naturally shut up about the end of August, and that she lives so all the winter; and though it be strange to some, yet it is

known to too many among us to be [130 doubted.

And so much for these Fordidge trouts, which never afford an angler sport, but either live their time of being in the fresh water, by their meat formerly got in the sea, not unlike the swallow or frog, or by the virtue of the fresh water only; or, as the birds of Paradise and the chameleon are said to live by the sun and the air.

There is also in Northumberland a [140 trout called a bull trout, of a much greater length and bigness than any in the southern parts. And there are, in many rivers that relate to the sea, salmon trouts, as much different from others, both in shape and in their spots, as we see sheep in some countries differ one from another in their shape and bigness, and in the fineness of their wool. And certainly, as some pastures breed larger sheep, so do [150 some rivers, by reason of the ground over which they run, breed larger trouts.

Now the next thing that I will commend to your consideration is that the trout is of a more sudden growth than other fish. Concerning which, you are also to take notice that he lives not so long as the perch and divers other fishes do, as Sir Francis Bacon hath observed in his *History of Life and Death*. [160

And next you are to take notice that he is not like the crocodile, which if he lives never so long, yet always thrives till his death: but 'tis not so with the trout; for after he is come to his full growth, he declines in his body, and keeps his bigness or thrives only in his head till his death. And you are to know that he will about, especially before, the time of his spawning, get almost [170 miraculously through weirs and flood-gates against the stream; even through such high and swift places as is almost incredible. Next, that the trout usually spawns about October or November, but in some rivers a little sooner or later; which is the more observable, because most other fish spawn in the spring or summer, when the sun hath warmed both the earth and the water, and made [180 it fit for generation. And you are to note, that he continues many months out of season; for it may be observed of the



trout, that he is like the buck or the ox, that will not be fat in many months, though he go in the very same pastures that horses do, which will be fat in one month; and so you may observe that most other fishes recover strength, and grow sooner fat and in season, than [190 the trout doth.

\* \* \* \* \*

Now you are to know that it is observed that usually the best trouts are either red or yellow; though some, as the Fordidge trout, be white and yet good; but that is not usual: and it is a note observable, that the female trout hath usually a less head and a deeper body than the male trout, and is usually the better meat. And note that a hog- [200 back and a little head, to either trout, salmon, or any other fish, is a sign that that fish is in season.

But yet you are to note that as you see some willows or palm-trees bud and blossom sooner than others do, so some trouts be, in rivers, sooner in season; and as some hollies or oaks are longer before they cast their leaves, so are some trouts, in rivers, longer before they go [210 out of season.

And you are to note that there are several kinds of trouts; but these several kinds are not considered but by very few men; for they go under the general name of trouts, just as pigeons do in most places; though it is certain there are tame and wild pigeons; and of the tame, there be helmets, and runts, and carriers, and coppers, and indeed too [220 many to name. Nay, the Royal Society have found and published lately that there be thirty and three kinds of spiders; and yet all, for aught I know, go under that one general name of spider. And it is so with many kinds of fish, and of trouts especially, which differ in their bigness, and shape, and spots, and color. The great Kentish hens may be an instance, compared to other hens. And, [230 doubtless, there is a kind of small trout, which will never thrive to be big, that breeds very many more than others do, that be of a larger size; which you may rather believe if you consider that the

little wren and titmouse will have twenty young ones at a time, when usually the noble hawk or the musical thrassel or blackbird exceed not four or five.

And now you shall see me try my [240 skill to catch a trout; and at my next walking, either this evening or to-morrow morning, I will give you direction how you yourself shall fish for him.

VENATOR. Trust me, master, I see now it is a harder matter to catch a trout than a chub; for I have put on patience and followed you these two hours, and not seen a fish stir, neither at your minnow nor your worm. [250

PISCATOR. Well, scholar, you must endure worse luck some time, or you will never make a good angler. But what say you now? There is a trout now, and a good one too, if I can but hold him; and two or three turns more will tire him. Now you see he lies still, and the sleight is to land him: reach me that landing-net. So, sir, now he is mine own. What say you now? is not this worth all my [260 labor and your patience?

VENATOR. On my word, master, this is a gallant trout: what shall we do with him?

PISCATOR. Marry, e'en eat him to supper: we'll go to my hostess, from whence we came; she told me, as I was going out of door, that my brother Peter, a good angler and a cheerful companion, had sent word that he would lodge there [270 to-night, and bring a friend with him. My hostess has two beds, and I know you and I may have the best; we'll rejoice with my brother Peter and his friend, tell tales, or sing ballads, or make a catch, or find some harmless sport to content us, and pass away a little time without offense to God or man.

VENATOR. A match, good master; let's go to that house, for the linen looks [280 white and smells of lavender, and I long to lie in a pair of sheets that smell so. Let's be going, good master, for I am hungry again with fishing.

PISCATOR. Nay, stay a little, good scholar. I caught my last trout with a worm; now I will put on a minnow, and try a quarter of an hour about yonder trees for another; and so walk towards

our lodging. Look you, scholar, there- [290  
about we shall have a bite presently or  
not at all. Have with you, sir! o' my  
word I have hold of him. Oh! it is a  
great logger-headed chub; come, hang  
him upon that willow twig, and let's be  
going. But turn out of the way a  
little, good scholar, towards yonder high  
honeysuckle hedge; there we'll sit and  
sing, whilst this shower falls so gently  
upon the teeming earth, and gives yet [300  
a sweeter smell to the lovely flowers that  
adorn these verdant meadows.

Look! under that broad beech-tree I  
sat down, when I was last this way a-  
fishing. And the birds in the adjoining  
grove seemed to have a friendly conten-  
tion with an echo, whose dead voice  
seemed to live in a hollow tree, near to  
the brow of that primrose hill. There  
I sat viewing the silver streams glide [310  
silently towards their center, the tem-  
pestuous sea; yet sometimes opposed by  
rugged roots and pebble-stones, which  
broke their waves, and turned them  
into foam. And sometimes I beguiled  
time by viewing the harmless lambs;  
some leaping securely in the cool shade,  
whilst others sported themselves in the  
cheerful sun; and saw others craving com-  
fort from the swollen udders of their [320  
bleating dams. As I thus sat, these and  
other sights had so fully possessed my  
soul with content, that I thought, as the  
poet hath happily expressed it,

"I was for that time lifted above earth,  
And possessed joys not promised in my  
birth."

As I left this place, and entered into  
the next field, a second pleasure enter-  
tained me; 'twas a handsome milkmaid,  
that had not yet attained so much age [330  
and wisdom as to load her mind with any  
fears of many things that will never be,  
as too many men too often do; but she  
cast away all care, and sung like a  
nightingale. Her voice was good, and the  
ditty fitted for it: it was that smooth song  
which was made by Kit Marlow, now at  
least fifty years ago; and the milkmaid's  
mother sung an answer to it, which was  
made by Sir Walter Raleigh, in his [340

younger days. They were old-fashioned  
poetry, but choicely good; I think much  
better than the strong lines that are now  
in fashion in this critical age. Look  
yonder! on my word, yonder they both  
be a-milking again. I will give her the  
chub, and persuade them to sing those  
two songs to us.

God speed you, good woman! I have  
been a-fishing, and am going to Bleak [350  
Hall to my bed; and having caught more  
fish than will sup myself and my friend, I  
will bestow this upon you and your  
daughter, for I use to sell none.

MILK-WOMAN. Marry, God requite you,  
sir, and we'll eat it cheerfully; and if you  
come this way a-fishing two months  
hence, a grace of God! I'll give you a  
syllabub of new verjuice in a new-made  
hay-cock for it. And my Maudlin shall [360  
sing you one of her best ballads; for she  
and I both love all anglers, they be such  
honest, civil, quiet men. In the mean-  
time will you drink a draft of red cow's  
milk? You shall have it freely.

PISCATOR. No, I thank you; but, I  
pray, do us a courtesy that shall stand  
you and your daughter in nothing, and  
yet we will think ourselves still something  
in your debt; it is but to sing us a song [370  
that was sung by your daughter when I  
last passed over this meadow, about eight  
or nine days since.

MILK-WOMAN. What song was it, I  
pray? Was it "Come, shepherds, deck  
your heads"? or, "As at noon Dulcinea  
rested"? or, "Phillida flouts me"? or,  
"Chevy Chase"? or, "Johnny Arm-  
strong"? or, "Troy Town"?

PISCATOR. No, it is none of those; it [380  
is a song that your daughter sung the first  
part, and you sung the answer to it.

MILK-WOMAN. Oh, I know it now.  
I learned it the first part in my golden  
age, when I was about the age of my  
poor daughter; and the latter part, which  
indeed fits me best now, but two or three  
years ago, when the cares of the world  
began to take hold of me: but you shall,  
God willing, hear them both, and sung [390  
as well as we can, for we both love anglers.  
Come, Maudlin, sing the first part to  
the gentlemen, with a merry heart; and  
I'll sing the second when you have done.

## THE MILKMAID'S SONG

Come, live with me, and be my love,  
And we will all the pleasures prove  
That valleys, groves, or hills, or field,  
Or woods, and steepy mountains yield;

Where we will sit upon the rocks,  
And see the shepherds feed our flocks, [400  
By shallow rivers, to whose falls  
Melodious birds sing madrigals.

And I will make thee beds of roses,  
And then a thousand fragrant posies;  
A cap of flowers, and a kirtle  
Embroidered all with leaves of myrtle;

A gown made of the finest wool  
Which from our pretty lambs we pull;  
Slippers lined choicely for the cold,  
With buckles of the purest gold; [410

A belt of straw and ivy-buds;  
With coral clasps and amber studs:  
And if these pleasures may thee move,  
Come, live with me, and be my love.

Thy silver dishes for my meat,  
As precious as the gods do eat,  
Shall, on an ivory table, be  
Prepared each day for thee and me.

The shepherd swains shall dance and sing,  
For thy delight, each May morning. [420  
If these delights thy mind may move,  
Then live with me, and be my love.

VENATOR. Trust me, master, it is a choice song, and sweetly sung by honest Maudlin. I now see it was not without cause that our good Queen Elizabeth did so often wish herself a milkmaid all the month of May, because they are not troubled with fears and cares, but sing sweetly all the day, and sleep securely [430 all the night; and without doubt, honest, innocent, pretty Maudlin does so. I'll bestow Sir Thomas Overbury's milkmaid's wish upon her, "That she may die in the spring, and being dead, may have good store of flowers stuck round about her winding-sheet."

## THE MILKMAID'S MOTHER'S ANSWER

If all the world and love were young,  
And truth in every shepherd's tongue,  
These pretty pleasures might me move [440  
To live with thee, and be thy love.

But time drives flocks from field to fold,  
When rivers rage and rocks grow cold;  
Then Philomel becometh dumb,  
And age complains of care to come.

The flowers do fade, and wanton fields  
To wayward winter reckoning yields.  
A honey tongue, a heart of gall,  
Is fancy's spring, but sorrow's fall.

Thy gowns, thy shoes, thy beds of roses,  
Thy cap, thy kirtle, and thy posies, [451  
Soon break, soon wither, soon forgotten;  
In folly ripe, in reason rotten.

Thy belt of straw and ivy-buds,  
Thy coral clasps, and amber studs,  
All these in me no means can move  
To come to thee, and be thy love.

What should we talk of dainties, then,  
Of better meat than's fit for men?  
These are but vain: that's only good [460  
Which God hath blest, and sent for food.

But could youth last, and love still breed;  
Had joys no date, nor age no need;  
Then those delights my mind might move  
To live with thee, and be thy love.

\* \* \* \* \*

PISCATOR. Well sung, good woman; I thank you. I'll give you another dish of fish one of these days, and then beg another song of you. Come, scholar! let Maudlin alone; do not you offer to [470 spoil her voice. Look! yonder comes mine hostess, to call us to supper. How now? Is my brother Peter come?

HOSTESS. Yes, and a friend with him; they are both glad to hear that you are in these parts, and long to see you; and long to be at supper, for they be very hungry.

*From CHAPTER VIII*

If this direction to catch a pike do you no good, yet I am certain this direction how to roast him when he is caught is choicely good, for I have tried it; and it is somewhat the better for not being common. But with my direction you must take this caution, that your pike must not be a small one; that is, it must be more than half a yard, and should be bigger. [10]

First open your pike at the gills, and if need be cut also a little slit towards the belly. Out of these take his guts, and keep his liver, which you are to shred very small with thyme, sweet marjoram, and winter-savory. To these put some pickled oysters, and some anchovies, two or three, (both these last whole, for the anchovies will melt, and the oysters should not). To these you must add also a pound [20 of sweet butter, which you are to mix with the herbs that are shred; and let them all be well salted (if the pike be more than a yard long, then you may put into these herbs more than a pound; or if he be less, then less butter will suffice). These being thus mixed, with a blade or two of mace, must be put into the pike's belly, and then his belly sewed up. Then you are to thrust the spit through his mouth out at his [30 tail; and then take four, or five, or six split sticks or very thin laths, and a convenient quantity of tape or fileting. These laths are to be tied round about the pike's body, from his head to his tail, and the tape tied somewhat thick to prevent his breaking or falling off from the spit. Let him be roasted very leisurely, and often basted with claret wine and anchovies and butter mixed together, and [40 also with what moisture falls from him into the pan. When you have roasted him sufficiently you are to hold under him, when you unwind or cut the tape that ties him, such a dish as you purpose to eat him out of; and let him fall into it with the sauce that is roasted in his belly; and by this means the pike will be kept unbroken and complete. Then to the sauce which was within him, and also [50 that sauce in the pan, you are to add a fit quantity of the best butter, and to

squeeze the juice of three or four oranges. Lastly, you may either put into the pike with the oysters two cloves of garlic, and take it whole out when the pike is cut off the spit; or, to give the sauce a *haut gout*, let the dish into which you let the pike fall be rubbed with it; the using or not using of this garlic is left to your discretion. [60]

**JEREMY TAYLOR (1613-1667)***From HOLY DYING*

It is a mighty change that is made by the death of every person, and it is visible to us who are alive. Reckon but from the sprightfulness of youth and the fair cheeks and full eyes of childhood, from the vigorousness and strong flexure of the joints of five-and-twenty, to the hollowness and dead paleness, to the loathsomeness and horror of a three days' burial, and we shall perceive the [10 distance to be very great and very strange. But so have I seen a rose newly springing from the clefts of its hood, and at first it was fair as the morning, and full with the dew of heaven as a lamb's fleece; but when a ruder breath had forced open its virgin modesty and dismantled its too youthful and unripe retirements, it began to put on darkness and to decline to softness and the symptoms of a sickly [20 age: it bowed the head and broke its stalk, and at night, having lost some of its leaves and all its beauty, it fell into the portion of weeds and outworn faces. The same is the portion of every man and every woman: the heritage of worms and serpents, rottenness and cold dishonor, and our beauty so changed that our acquaintance quickly know us not; and that change mingled with so much [30 horror, or else meets so with our fears and weak discouragements, that they who six hours ago tended upon us, either with charitable or ambitious services, cannot without regret stay in the room alone where the body lies stripped of its life and honor. I have read of a fair young German gentleman, who, living, often refused to be pictured, but put off the

importunity of his friends' desire by [40 giving way that, after a few days' burial, they might send a painter to his vault, and, if they saw cause for it, draw the image of his death unto the life. They did so, and found his face half eaten, and his midriff and backbone full of serpents; and so he stands pictured among his armed ancestors. So does the fairest beauty change, and it will be as bad for you and me; and then what servants [50 shall we have to wait upon us in the grave? what friends to visit us? what officious people to cleanse away the moist and unwholesome cloud reflected upon our faces from the sides of the weeping vaults, which are the longest weepers for our funeral?

This discourse will be useful if we consider and practise by the following rules and considerations respectively. [60

1. All the rich and all the covetous men in the world will perceive, and all the world will perceive for them, that it is but an ill recompense for all their cares that by this time all that shall be left will be this, that the neighbors shall say, "He died a rich man;" and yet his wealth will not profit him in the grave, but hugely swell the sad accounts of doomsday. And he that kills the Lord's [70 people with unjust or ambitious wars, for an unrewarding interest shall have this character, that he threw away all the days of his life that one year might be reckoned with his name, and computed by his reign or consulship; and many men by great labors and affronts, many indignities and crimes, labor only for a pompous epitaph and a loud title upon their marble; whilst those into whose [80 possessions their heirs or kindred are entered are forgotten, and lie unregarded as their ashes, and without concernment or relation, as the turf upon the face of their grave. A man may read a sermon, the best and most passionate that ever man preached, if he shall but enter into the sepulchres of kings. In the same Escorial where the Spanish princes live in greatness and power, and decree [90 war or peace, they have wisely placed a cemetery, where their ashes and their glory shall sleep till time shall be no

more; and where our kings have been crowned their ancestors lie interred, and they must walk over their grandsire's head to take his crown. There is an acre sown with royal seed, the copy of the greatest change, from rich to naked, from ceiled roofs to arched coffins, from [100 living like gods to die like men. There is enough to cool the flames of lust, to abate the heights of pride, to appease the itch of covetous desires, to sully and dash out the dissembling colors of a lustful, artificial, and imaginary beauty. There the warlike and the peaceful, the fortunate and the miserable, the beloved and the despised princes mingle their dust, and pay down their symbol of mortality, [110 and tell all the world that when we die our ashes shall be equal to kings', and our accounts easier, and our pains or our crowns shall be less. To my apprehension, it is a sad record which is left by Athenaeus concerning Ninus, the great Assyrian monarch, whose life and death are summed up in these words: "Ninus the Assyrian had an ocean of gold and other riches more than the sand in [120 the Caspian Sea; he never saw the stars, and perhaps he never desired it; he never stirred up the holy fire among the Magi, nor touched his god with the sacred rod according to the laws; he never offered sacrifice, nor worshipped the deity, nor administered justice, nor spake to his people, nor numbered them; but he was most valiant to eat and drink, and having mingled his wines, he threw the rest [130 upon the stones. This man is dead; behold his sepulchre; and now hear where Ninus is. Sometimes I was Ninus, and drew the breath of a living man, but now am nothing but clay. I have nothing but what I did eat, and what I served to myself in lust; that was and is all my portion. The wealth with which I was esteemed blessed, my enemies, meeting together, shall bear away, as the mad [140 Thyades carry a raw goat. I am gone to hell; and when I went thither I neither carried gold, nor horse, nor silver chariot. I that wore a mitre am now a little heap of dust." I know not anything that can better represent the evil condition of a wicked man or a changing greatness.

From the greatest secular dignity to dust and ashes his nature bears him; and from thence to hell his sins carry him, [150 and there he shall be for ever under the dominion of chains and devils, wrath and an intolerable calamity. This is the reward of an unsanctified condition, and a greatness ill-gotten or ill-administered.

2. Let no man extend his thoughts, or let his hopes wander towards future and far-distant events and accidental contingencies. This day is mine and yours, but ye know not what shall be on [160 the morrow; and every morning creeps out of a dark cloud, leaving behind it an ignorance and silence deep as midnight and undiscerned as are the phantasms that make a chrisom-child to smile; so that we cannot discern what comes hereafter, unless we had a light from heaven brighter than the vision of an angel, even the spirit of prophecy. Without revelation we cannot tell whether we [170 shall eat tomorrow, or whether a squinancy shall choke us; and it is written in the unrevealed folds of divine predestination that many who are this day alive shall tomorrow be laid upon the cold earth, and the women shall weep over their shroud, and dress them for their funeral. St. James, in his Epistle, notes the folly of some men his contemporaries, who were so impatient of the event [180 of tomorrow, or the accidents of next year, or the good or evils of old age, that they would consult astrologers and witches, oracles and devils, what should befall them the next calends—what should be the event of such a voyage—what God had written in his book concerning the success of battles, the election of emperors, the heirs of families, the price of merchandise, the return of the Tyrian [190 fleet, the rate of Sidonian carpets; and as they were taught by the crafty and lying demons, so they would expect the issue; and oftentimes by disposing their affairs in order towards such events, really did produce some little accidents according to their expectation, and that made them trust the oracles in greater things, and in all. Against this he opposes his counsel that we should not search [200 after forbidden records, much less by

uncertain significations; for whatsoever is disposed to happen by the order of natural causes or civil counsels may be rescinded by a peculiar decree of Providence, or be prevented by the death of the interested persons; who, while their hopes are full, and their causes conjoined, and the work brought forward, and the sickle put into the harvest, [210 and the first-fruits offered and ready to be eaten, even then, if they put forth their hand to an event that stands but at the door, at that door their body may be carried forth to burial before the expedition shall enter into fruition. When Richilda, the widow of Albert, earl of Ebersberg, had feasted the emperor Henry III, and petitioned in behalf of her nephew Welfo for some lands formerly pos- [220 sessed by the earl her husband, just as the emperor held out his hand to signify his consent, the chamber floor suddenly fell under them, and Richilda, falling upon the edge of a bathing-vessel, was bruised to death, and stayed not to see her nephew sleep in those lands which the emperor was reaching forth to her, and placed at the door of restitution.

3. As our hopes must be confined, so [230 must our designs: let us not project long designs, crafty plots, and diggings so deep that the intrigues of a design shall never be unfolded till our grandchildren have forgotten our virtues or our vices. The work of our soul is cut short, facile, sweet, and plain, and fitted to the small portions of our shorter life; and as we must not trouble our inquiry, so neither must we intricate our labor and pur- [240 poses with what we shall never enjoy. This rule does not forbid us to plant orchards, which shall feed our nephews with their fruit, for by such provisions they do something towards an imaginary immortality, and do charity to their relatives; but such projects are reprov'd which discompose our present duty by long and future designs: such which, by casting our labors to events at distance, make us less to [250 remember our death standing at the door. It is fit for a man to work for his day's wages, or to contrive for the hire of a week, or to lay a train to make provisions for such a time as is within our

eye, and in our duty, and within the usual periods of man's life, for whatsoever is made necessary is also made prudent; but while we plot and busy ourselves in the toils of an ambitious war, [260 or the levies of a great estate, night enters in upon us, and tells all the world how like fools we lived and how deceived and miserably we died. Seneca tells of Senecio Cornelius, a man crafty in getting, and tenacious in holding, a great estate, and one who was as diligent in the care of his body as of his money, curious of his health as of his possessions, that he all day long attended upon his sick and [270 dying friend; but when he went away was quickly comforted, supped merrily, went to bed cheerfully, and on a sudden being surprised by a squinancy, scarce drew his breath until the morning, but by that time died, being snatched from the torrent of his fortune, and the swelling tide of wealth, and a likely hope bigger than the necessities of ten men. This accident was much noted then in [280 Rome, because it happened in so great a fortune, and in the midst of wealthy designs; and presently it made wise men to consider how imprudent a person he is who disposes of ten years to come when he is not lord of tomorrow.

\* \* \* \* \*

5. Since we stay not here, being people but of a day's abode, and our age is like that of a fly, and contemporary with a gourd, we must look somewhere else [290 for an abiding city, a place in another country to fix our house in, whose walls and foundation is God, where we must find rest, or else be restless forever. For whatsoever ease we can have or fancy here is shortly to be changed into sadness or tediousness; it goes away too soon like the periods of our life, or stays too long like the sorrows of a sinner; its own weariness, or a contrary disturbance, [300 is its load; or it is eased by its revolution into vanity and forgetfulness; and where either there is sorrow or an end of joy, there can be no true felicity; which, because it must be had by some instrument, and in some period of our duration, we must carry up our affections to the

mansion prepared for us above, where eternity is the measure, felicity is the state, angels are the company, the Lamb is [310 the light, and God is the portion and inheritance.

## JOHN MILTON (1608-1674)

### L'ALLEGRO

Hence, loathèd Melancholy,  
Of Cerberus and blackest Midnight born  
In Stygian cave forlorn,  
'Mongst horrid shapes and shrieks and  
sights unholy!  
Find out some uncouth cell, 5  
Where brooding darkness spreads his  
jealous wings,  
And the night-raven sings;  
There under ebon shades and low-  
browed rocks,  
As ragged as thy locks,  
In dark Cimmerian desert ever dwell. 10  
But come, thou Goddess fair and free,  
In heaven yclept<sup>1</sup> Euphrosyne,  
And by men heart-easing Mirth;  
Whom lovely Venus, at a birth,  
With two sister Graces more, 15  
To ivy-crownèd Bacchus bore;  
Or whether (as some sager<sup>2</sup> sing)  
The frolic wind that breathes the spring,  
Zephyr, with Aurora playing,  
As he met her once a-Maying, 20  
There on beds of violets blue  
And fresh-blown roses washed in dew,  
Filled her with thee, a daughter fair,  
So buxom,<sup>3</sup> blithe, and debonair.  
Haste thee, nymph, and bring with thee 25  
Jest, and youthful Jollity,  
Quips and cranks and wanton wiles,  
Nods and becks and wreathèd smiles,  
Such as hang on Hebe's cheek,  
And love to live in dimple sleek; 30  
Sport that wrinkled Care derides,  
And Laughter holding both his sides.  
Come, and trip it as you go,  
On the light fantastic toe;  
And in thy right hand lead with thee 35  
The mountain nymph, sweet Liberty;  
And if I give thee honor due,  
Mirth, admit me of thy crew,

<sup>1</sup> called.

<sup>2</sup> more wisely.

<sup>3</sup> sprightly.

To live with her, and live with thee,  
 In unprovèd pleasures free: 40  
 To hear the lark begin his flight,  
 And singing, startle the dull night,  
 From his watch-tower in the skies,  
 Till the dappled dawn doth rise;  
 Then to come in spite of sorrow, 45  
 And at my window bid good-morrow,  
 Through the sweet-briar or the vine,  
 Or the twisted eglantine;  
 While the cock, with lively din,  
 Scatters the rear of darkness thin, 50  
 And to the stack, or the barn-door,  
 Stoutly struts his dames before:  
 Oft listening how the hounds and horn  
 Cheerly rouse the slumbering morn,  
 From the side of some hoar hill, 55  
 Through the high wood echoing shrill:  
 Sometime walking, not unseen,  
 By hedge-row elms, on hillocks green,  
 Right against the eastern gate  
 Where the great sun begins his state, 60  
 Robed in flames and amber light,  
 The clouds in thousand liveries dight;  
 While the ploughman, near at hand,  
 Whistles o'er the furrowed land,  
 And the milkmaid singeth blithe, 65  
 And the mower whets his scythe,  
 And every shepherd tells his tale  
 Under the hawthorn in the dale.  
 Straight mine eye hath caught new pleas-  
 ures  
 Whilst the landskip<sup>1</sup> round it measures: 70  
 Russet lawns and fallows grey,  
 Where the nibbling flocks do stray;  
 Mountains on whose barren breast  
 The laboring clouds do often rest;  
 Meadows trim with daisies pied, 75  
 Shallow brooks and rivers wide;  
 Towers and battlements it sees  
 Bosomed high in tufted trees,  
 Where perhaps some beauty lies,  
 The cynosure<sup>2</sup> of neighboring eyes. 80  
 Hard by, a cottage chimney smokes  
 From betwixt two aged oaks,  
 Where Corydon and Thyrsis met  
 Are at their savory dinner set  
 Of herbs and other country messes, 85  
 Which the neat-handed Phillis dresses;  
 And then in haste her bower she leaves,  
 With Thestylis to bind the sheaves;  
 Or, if the earlier season lead,  
 To the tanned haycock in the mead. 90

<sup>1</sup> landscape.<sup>2</sup> center of observation.

Sometimes, with secure delight,  
 The upland hamlets will invite,  
 When the merry bells ring round,  
 And the jocund rebecks<sup>3</sup> sound  
 To many a youth and many a maid 95  
 Dancing in the chequered shade;  
 And young and old come forth to play  
 On a sunshine holiday,  
 Till the livelong daylight fail:  
 Then to the spicy nut-brown ale, 100  
 With stories told of many a feat,  
 How faery Mab the junkets eat.  
 She was pinched and pulled, she said;  
 And he, by friar's lantern<sup>4</sup> led,  
 Tells how the drudging goblin sweat 105  
 To earn his cream-bowl duly set,  
 When in one night, ere glimpse of morn,  
 His shadowy flail hath threshed the corn  
 That ten day-laborers could not end;  
 Then lies him down, the lubber<sup>5</sup> fiend, 110  
 And, stretched out all the chimney's  
 length,  
 Basks at the fire his hairy strength,  
 And crop-full out of doors he flings,  
 Ere the first cock his matin rings.  
 Thus done the tales, to bed they creep, 115  
 By whispering winds soon lulled asleep.  
 Towered cities please us then,  
 And the busy hum of men,  
 Where throngs of knights and barons bold,  
 In weeds of peace high triumphs hold, 120  
 With store of ladies, whose bright eyes  
 Rain influence, and judge the prize  
 Of wit or arms, while both contend  
 To win her grace whom all commend.  
 There let Hymen oft appear 125  
 In saffron robe, with taper clear,  
 And pomp and feast and revelry,  
 With mask and antique pageantry;  
 Such sights as youthful poets dream  
 On summer eves by haunted stream. 130  
 Then to the well-trod stage anon,  
 If Jonson's learned sock be on,  
 Or sweetest Shakespeare, Fancy's child,  
 Warble his native wood-notes wild.  
 And ever, against eating cares, 135  
 Lap me in soft Lydian airs,  
 Married to immortal verse,  
 Such as the meeting soul may pierce,  
 In notes with many a winding bout<sup>6</sup>  
 Of linked sweetness long drawn out, 140  
 With wanton heed and giddy cunning,  
 The melting voice through mazes running,

<sup>3</sup> fiddles.<sup>4</sup> will o' the wisp.<sup>5</sup> awkward.<sup>6</sup> turn.



Untwisting all the chains that tie  
 The hidden soul of harmony;  
 That Orpheus' self may heave his head 145  
 From golden slumber on a bed  
 Of heaped Elysian flowers, and hear  
 Such strains as would have won the ear  
 Of Pluto to have quite set free  
 His half-regained Eurydice. 150  
 These delights if thou canst give,  
 Mirth, with thee I mean to live.

## IL PENSEROSO

Hence, vain deluding Joys,  
 The brood of Folly without father bred!  
 How little you bested,<sup>1</sup>  
 Or fill the fixèd mind with all your toys!  
 Dwell in some idle brain, 5  
 And fancies fond<sup>2</sup> with gaudy shapes  
 possess,  
 As thick and numberless  
 As the gay motes that people the sun-  
 beams,  
 Or likest hovering dreams,  
 The fickle pensioners of Morpheus'  
 train. 10  
 But hail, thou Goddess sage and holy,  
 Hail, divinest Melancholy!  
 Whose saintly visage is too bright  
 To hit the sense of human sight,  
 And therefore to our weaker view 15  
 O'erlaid with black, staid Wisdom's hue;  
 Black, but such as in esteem  
 Prince Memnon's sister might beseem,  
 Or that starred Ethiop queen that strove  
 To set her beauty's praise above 20  
 The sea nymphs', and their powers of-  
 fended.  
 Yet thou art higher far descended:  
 Thee bright-haired Vesta long of yore  
 To solitary Saturn bore;  
 His daughter she (in Saturn's reign 25  
 Such mixture was not held a stain).  
 Oft in glimmering bowers and glades  
 He met her, and in secret shades  
 Of woody Ida's inmost grove,  
 Whilst yet there was no fear of Jove. 30  
 Come, pensive Nun, devout and pure,  
 Sober, steadfast, and demure,  
 All in a robe of darkest grain,  
 Flowing with majestic train,

And sable stole of cypress lawn 35  
 Over thy decent shoulders drawn.  
 Come, but keep thy wonted state,  
 With even step, and musing gait,  
 And looks commercing with the skies,  
 Thy rapt soul sitting in thine eyes: 40  
 There, held in holy passion still,  
 Forget thyself to marble, till  
 With a sad leaden downward cast  
 Thou fix them on the earth as fast.  
 And join with thee calm Peace, and Quiet,  
 Spare Fast, that oft with gods doth diet, 46  
 And hears the Muses in a ring  
 Aye round about Jove's altar sing;  
 And add to these retirèd Leisure,  
 That in trim gardens takes his pleasure; 50  
 But first, and chiefest, with thee bring  
 Him that yon soars on golden wing,  
 Guiding the fiery-wheeled throne,  
 The cherub Contemplation;  
 And the mute Silence hist along, 55  
 'Less Philomel<sup>3</sup> will deign a song,  
 In her sweetest, saddest plight,  
 Smoothing the rugged brow of Night,  
 While Cynthia checks her dragon yoke  
 Gently o'er the accustomed oak. 60  
 Sweet bird, that shunn'st the noise of  
 folly,  
 Most musical, most melancholy!  
 Thee, chauntress, oft the woods among,  
 I woo, to hear thy even-song;  
 And, missing thee, I walk unseen 65  
 On the dry smooth-shaven green,  
 To behold the wandering moon  
 Riding near her highest noon,  
 Like one that had been led astray  
 Through the heaven's wide pathless way,  
 And oft, as if her head she bowed, 71  
 Stooping through a fleecy cloud.  
 Oft, on a plat of rising ground,  
 I hear the far-off curfew sound  
 Over some wide-watered shore, 75  
 Swinging slow with sullen roar;  
 Or if the air will not permit,  
 Some still removèd place will fit,  
 Where glowing embers through the room  
 Teach light to counterfeit a gloom, 80  
 Far from all resort of mirth,  
 Save the cricket on the hearth,  
 Or the bellman's drowsy charm  
 To bless the doors from nightly harm.  
 Or let my lamp, at midnight hour, 85  
 Be seen in some high lonely tower

<sup>1</sup> profit.<sup>2</sup> foolish.<sup>3</sup> the nightingale.

Where I may oft outwatch the Bear  
 With thrice-great Hermes, or unsphere  
 The spirit of Plato, to unfold  
 What worlds or what vast regions hold 90  
 The immortal mind that hath forsook  
 Her mansion in this fleshly nook;  
 And of those demons that are found  
 In fire, air, flood, or underground,  
 Whose power hath a true consent, 95  
 With planet or with element.  
 Sometime let gorgeous Tragedy  
 In scepter'd pall come sweeping by,  
 Presenting Thebes, or Pelops' line,  
 Or the tale of Troy divine, 100  
 Or what (though rare) of later age  
 Ennobled hath the buskin'd stage.  
 But, O sad Virgin! that thy power  
 Might raise Musæus from his bower;  
 Or bid the soul of Orpheus sing 105  
 Such notes as, warbled to the string,  
 Drew iron tears down Pluto's cheek,  
 And made Hell grant what love did seek;  
 Or call up him that left half-told  
 The story of Cambuscan bold, 110  
 Of Camball, and of Algarsife,  
 And who had Canace to wife  
 That owned the virtuous<sup>1</sup> ring and glass,  
 And of the wondrous horse of brass,  
 On which the Tartar king did ride; 115  
 And if aught else great bards beside  
 In sage and solemn tunes have sung,  
 Of tourneys, and of trophies hung,  
 Of forests, and enchantments drear,  
 Where more is meant than meets the  
 ear. 120  
 Thus, Night, oft see me in thy pale career,  
 Till civil-suited Morn appear,  
 Not tricked<sup>2</sup> and frownc'd as she was wont  
 With the Attic boy to hunt,  
 But kerchieft in a comely cloud, 125  
 While rocking winds are piping loud;  
 Or ushered with a shower still,  
 When the gust hath blown his fill,  
 Ending on the rustling leaves,  
 With minute-drops from off the eaves. 130  
 And when the sun begins to fling  
 His flaring beams, me, Goddess, bring  
 To archèd walks of twilight groves,  
 And shadows brown, that Sylvan loves,  
 Of pine, or monumental oak, 135  
 Where the rude axe with heavèd stroke  
 Was never heard the nymphs to daunt,  
 Or fright them from their hallowed haunt.

<sup>1</sup> magical.<sup>2</sup> adorned.

There in close covert by some brook,  
 Where no profaner eye may look, 140  
 Hide me from day's garish eye,  
 While the bee, with honeyed thigh,  
 That at her flowery work doth sing,  
 And the waters murmuring,  
 With such consort as they keep, 145  
 Entice the dewy-feathered Sleep;  
 And let some strange mysterious dream  
 Wave at his wings in airy stream  
 Of lively portraiture displayed,  
 Softly on my eyelids laid; 150  
 And, as I wake, sweet music breathe  
 Above, about, or underneath,  
 Sent by some spirit to mortals good,  
 Or the unseen Genius of the wood.  
 But let my due feet never fail 155  
 To walk the studious cloister's pale,<sup>3</sup>  
 And love the high embowèd roof,  
 With antique pillars massy proof,  
 And storied windows richly dight,<sup>4</sup>  
 Casting a dim religious light. 160  
 There let the pealing organ blow  
 To the full-voiced quire below  
 In service high and anthems clear  
 As may with sweetness, through mine ear,  
 Dissolve me into ecstasies, 165  
 And bring all Heaven before mine eyes.  
 And may at last my weary age  
 Find out the peaceful hermitage,  
 The hairy gown and mossy cell,  
 Where I may sit and rightly spell<sup>5</sup> 170  
 Of every star that heaven doth shew,  
 And every herb that sips the dew,  
 Till old experience do attain  
 To something like prophetic strain.  
 These pleasures, Melancholy, give, 175  
 And I with thee will choose to live.

## LYCIDAS

*In this Monody the Author bewails a learned Friend, unfortunately drowned in his passage from Chester on the Irish Seas, 1637; and by occasion foretells the ruin of our corrupted Clergy, then in their height.*

Yet once more, O ye laurels, and once more,  
 Ye myrtles brown, with ivy never sere,  
 I come to pluck your berries harsh and crude,  
 And with forced fingers rude

<sup>3</sup> enclosure.<sup>4</sup> ornamented.<sup>5</sup> reason, study.

Shatter your leaves before the mellowing  
year. 5  
Bitter constraint and sad occasion dear  
Compels me to disturb your season due;  
For Lycidas is dead, dead ere his prime,  
Young Lycidas, and hath not left his  
peer.  
Who would not sing for Lycidas? he  
knew 10  
Himself to sing, and build the lofty rhyme.  
He must not float upon his watery bier  
Unwept, and welter<sup>1</sup> to the parching wind,  
Without the meed<sup>2</sup> of some melodious tear.  
Begin then, Sisters of the sacred well 15  
That from beneath the seat of Jove doth  
spring;  
Begin, and somewhat loudly sweep the  
string.  
Hence with denial vain and coy excuse;  
So may some gentle Muse  
With lucky words favor my destined urn,  
And as he passes turn, 21  
And bid fair peace be to my sable shroud.  
For we were nursed upon the self-same  
hill,  
Fed the same flock, by fountain, shade,  
and rill;  
Together both, ere the high lawns ap-  
peared 25  
Under the opening eyelids of the morn,  
We drove a-field, and both together heard  
What time the grey-fly winds her sultry  
horn,  
Battering<sup>3</sup> our flocks with the fresh dews  
of night,  
Oft till the star that rose at evening,  
bright, 30  
Toward heaven's descent had sloped his  
westerling wheel.  
Meanwhile the rural ditties were not mute,  
Tempered to the oaten flute;  
Rough Satyrs danced, and Fauns with  
cloven heel  
From the glad sound would not be absent  
long; 35  
And old Damocetas loved to hear our  
song.  
But oh! the heavy change, now thou  
art gone,  
Now thou art gone, and never must re-  
turn!  
Thee, Shepherd, thee the woods and desert  
caves,

<sup>1</sup> toss.<sup>2</sup> tribute.<sup>3</sup> fattening.

With wild thyme and the gadding vine  
o'ergrown, 40  
And all their echoes, mourn.  
The willows and the hazel copses green  
Shall now no more be seen,  
Fanning their joyous leaves to thy soft  
lays.  
As killing as the canker to the rose, 45  
Or taint-worm to the weanling<sup>4</sup> herds that  
graze,  
Or frost to flowers, that their gay ward-  
robe wear,  
When first the white-thorn blows;  
Such, Lycidas, thy loss to shepherd's ear.  
Where were ye, Nymphs, when the re-  
morseless deep 50  
Closed o'er the head of your loved Lyci-  
das?  
For neither were ye playing on the steep  
Where your old bards, the famous Druids,  
lie,  
Nor on the shaggy top of Mona high,  
Nor yet where Deva spreads her wizard  
stream. 55  
Ay me, I fondly<sup>5</sup> dream!  
Had ye been there—for what could that  
have done?  
What could the Muse herself that Orpheus  
bore,  
The Muse herself, for her enchanting son,  
Whom universal nature did lament, 60  
When by the rout that made the hideous  
roar  
His gory visage down the stream was sent,  
Down the swift Hebrus to the Lesbian  
shore?  
Alas! what boots it with uncessant care  
To tend the homely, slighted, shepherd's  
trade, 65  
And strictly meditate the thankless Muse?  
Were it not better done, as others use,  
To sport with Amaryllis in the shade,  
Or with the tangles of Neæra's hair?  
Fame is the spur that the clear spirit doth  
raise 70  
(That last infirmity of noble mind)  
To scorn delights and live laborious days;  
But the fair guerdon<sup>6</sup> when we hope to  
find,  
And think to burst out into sudden  
blaze,  
Comes the blind Fury with the abhorrèd  
shears, 75

<sup>4</sup> young, weaned.<sup>5</sup> foolishly.<sup>6</sup> reward.

And slits the thin-spun life. "But not  
the praise,"  
Phœbus replied, and touched my trem-  
bling ears:  
"Fame is no plant that grows on mortal  
soil,  
Nor in the glistering foil  
Set off to the world, nor in broad rumor  
lies; 80  
But lives and spreads aloft by those pure  
eyes  
And perfect witness of all-judging Jove;  
As he pronounces lastly on each deed,  
Of so much fame in heaven expect thy  
meed."  
O fountain Arethuse, and thou honored  
flood, 85  
Smooth-sliding Mincius, crowned with  
vocal reeds,  
That strain I heard was of a higher mood:  
But now my oat proceeds,  
And listens to the herald of the sea,  
That came in Neptune's plea. 90  
He asked the waves, and asked the felon<sup>1</sup>  
winds,  
What hard mishap hath doomed this  
gentle swain?  
And questioned every gust of rugged  
wings  
That blows from off each beakèd promon-  
tory:  
They know not of his story; 95  
And sage Hippotades their answer brings,  
That not a blast was from his dungeon  
strayed;  
The air was calm, and on the level brine  
Sleek Panope with all her sisters played.  
It was that fatal and perfidious bark, 100  
Built in the eclipse, and rigged with curses  
dark,  
That sunk so low that sacred head of  
thine.  
Next Camus, reverend sire, went foot-  
ing slow,  
His mantle hairy, and his bonnet sedge,  
Inwrought with figures dim, and on the  
edge 105  
Like to that sanguine flower inscribed with  
woe.  
"Ah! who hath reft," quoth he, "my  
dearest pledge?"<sup>2</sup>  
Last came, and last did go,  
The pilot of the Galilean lake;

<sup>1</sup> criminal.<sup>2</sup> child.

Two massy keys he bore of metals twain 110  
(The golden opes, the iron shuts amain).  
He shook his mitred locks, and stern be-  
spoke:  
"How well could I have spared for thee,  
young swain,  
Enow of such as, for their bellies' sake  
Creep, and intrude, and climb into the  
fold! 115  
Of other care they little reckoning make  
Than how to scramble at the shearers'  
feast  
And shove away the worthy bidden guest;  
Blind mouths! that scarce themselves  
know how to hold  
A sheep-hook, or have learnt aught else  
the least 120  
That to the faithful herdman's art be-  
longs!  
What reck's it them? What need they?  
They are sped;<sup>3</sup>  
And when they list, their lean and flashy  
songs  
Grate on their scrannel<sup>4</sup> pipes of wretched  
straw;  
The hungry sheep look up, and are not  
fed, 125  
But swoln with wind and the rank mist  
they draw,  
Rot inwardly, and foul contagion spread;  
Besides what the grim wolf with privy  
paw  
Daily devours apace, and nothing said.  
But that two-handed engine at the door  
Stands ready to smite once, and smite no  
more." 131  
Return, Alpheus; the dread voice is  
past  
That shrunk thy streams; return, Sicilian  
Muse,  
And call the vales, and bid them hither  
cast  
Their bells and flowerets of a thousand  
hues. 135  
Ye valleys low, where the mild whispers  
use<sup>5</sup>  
Of shades and wanton winds and gushing  
brooks,  
On whose fresh lap the swart star<sup>6</sup> sparsely  
looks,  
Throw hither all your quaint enamelled  
eyes,

<sup>3</sup> accomplish their end.<sup>5</sup> dwell.<sup>4</sup> harsh, discordant.<sup>6</sup> the Dog-star, Sirius.

That on the green turf suck the honeyed  
showers, 140  
And purple all the ground with vernal  
flowers.  
Bring the rathe<sup>1</sup> primrose that forsaken  
dies,  
The tufted crow-toe, and pale jessamine,  
The white pink, and the pansy freaked  
with jet,  
The glowing violet, 145  
The musk-rose, and the well-attired wood-  
bine,  
With cowslips wan that hang the pensive  
head,  
And every flower that sad embroidery  
wears;  
Bid amaranthus all his beauty shed,  
And daffodillies fill their cups with tears,  
To strew the laureate hearse where  
Lycid lies. 151  
For so, to interpose a little ease,  
Let our frail thoughts dally with false sur-  
mise:  
Ay me! whilst thee the shores and sound-  
ing seas  
Wash far away, where'er thy bones are  
hurled; 155  
Whether beyond the stormy Hebrides,  
Where thou perhaps under the whelming  
tide  
Visit'st the bottom of the monstrous  
world;  
Or whether thou, to our moist<sup>2</sup> vows  
denied,  
Sleep'st by the fable of Bellerus old, 160  
Where the great vision of the guarded  
mount  
Looks toward Namancos and Bayona's  
hold.  
Look homeward, Angel, now, and melt  
with ruth;<sup>3</sup>  
And O ye dolphins, waft the hapless youth.  
Weep no more, woeful shepherds, weep  
no more, 165  
For Lycidas, your sorrow, is not dead,  
Sunk though he be beneath the watery  
floor;  
So sinks the day-star in the ocean bed,  
And yet anon repairs his drooping head,  
And tricks<sup>4</sup> his beams, and with new-  
spangled ore 170  
Flames in the forehead of the morning sky:  
So Lycidas sunk low, but mounted high,

Through the dear might of Him that  
walked the waves,  
Where, other groves and other streams  
along, 174  
With nectar pure his oozy locks he laves,  
And hears the unexpressive<sup>5</sup> nuptial song,  
In the blest kingdoms meek of joy and  
love.  
There entertain him all the saints above,  
In solemn troops and sweet societies, 179  
That sing, and singing in their glory move,  
And wipe the tears for ever from his eyes.  
Now, Lycidas, the shepherds weep no  
more;  
Henceforth thou art the Genius<sup>6</sup> of the  
shore,  
In thy large recompense, and shalt be good  
To all that wander in that perilous flood.  
Thus sang the uncouth<sup>7</sup> swain to the  
oaks and rills, 186  
While the still morn went out with sandals  
grey;  
He touched the tender stops of various  
quills,<sup>8</sup>  
With eager thought warbling his Doric  
lay:  
And now the sun had stretched out all the  
hills, 190  
And now was dropped into the western bay.  
At last he rose, and twitched his mantle  
blue:  
To-morrow to fresh woods and pastures  
new.

## SONNETS

ON HIS HAVING ARRIVED AT THE  
AGE OF TWENTY-THREE

How soon hath Time, the subtle thief of  
youth,  
Stolen on his wing my three and twentieth  
year!  
My hasting days fly on with full career,  
But my late spring no bud or blossom  
shew'th.  
Perhaps my semblance might deceive the  
truth 5  
That I to manhood am arrived so near;  
And inward ripeness doth much less ap-  
pear,  
That some more timely-happy spirits  
endu'th.

<sup>1</sup> early.<sup>2</sup> tearful.<sup>3</sup> pity.<sup>4</sup> adorns.<sup>5</sup> inexpressible. <sup>6</sup> guardian angel. <sup>7</sup> unknown. <sup>8</sup> reeds.

Yet be it less or more, or soon or slow,  
 It shall be still in strictest measure  
     even 10  
 To that same lot, however mean or high,  
 Toward which Time leads me, and the will  
     "of Heaven;  
 All is, if I have grace to use it so,  
 As ever in my great Task-Master's eye.

### ON SHAKESPEARE

What needs my Shakespeare for his  
     honored bones  
 The labor of an age in piled stones?  
 Or that his hallowed relics should be hid  
 Under a star-ypointing pyramid?  
 Dear son of memory, great heir of fame, 5  
 What need'st thou such weak witness of  
     thy name?  
 Thou in our wonder and astonishment  
 Hast built thyself a livelong monument.  
 For whilst, to the shame of slow-endeavor-  
     ing art,  
 Thy easy numbers flow, and that each  
     heart 10  
 Hath from the leaves of thy unvalued<sup>1</sup>  
     book  
 Those Delphic lines with deep impression  
     took,  
 Then thou, our fancy of itself bereaving,  
 Dost make us marble with too much  
     conceiving,  
 And so sepulchred in such pomp dost lie 15  
 That kings for such a tomb would wish to  
     die.

### TO THE LORD GENERAL CROM- WELL

MAY, 1652

ON THE PROPOSALS OF CERTAIN MINISTERS  
 AT THE COMMITTEE FOR PROPAGATION  
 OF THE GOSPEL

Cromwell, our chief of men, who through a  
     cloud  
 Not of war only, but detractions rude,  
 Guided by faith and matchless fortitude,  
 To peace and truth thy glorious way  
     hast ploughed,

<sup>1</sup> invaluable.

And on the neck of crownèd Fortune  
     proud 5  
 Hast reared God's trophies, and his work  
     pursued,  
 While Darwen stream, with blood of Scots  
     imbrued,  
 And Dunbar field, resounds thy praises  
     loud,  
 And Worcester's laureate wreath: yet  
     much remains  
 To conquer still; Peace hath her vic-  
     tories 10  
 No less renowned than War: new foes  
     arise,  
 Threatening to bind our souls with  
     secular chains.  
 Help us to save free conscience from the  
     paw  
 Of hireling wolves, whose gospel is their  
     maw.

### ON HIS BLINDNESS

When I consider how my light is spent 1  
 Ere half my days, in this dark world and  
     wide, 1  
 And that one talent which is death to  
     hide 1  
 Lodged with me useless, though my soul  
     more bent 4  
 To serve therewith my Maker, and present  
 My true account, lest he returning chide; 1  
 "Doth God exact day-labor, light de-  
     nied?" 1  
 I fondly ask. But Patience, to prevent 1  
 That murmur, soon replies, "God doth  
     not need 1  
 Either man's work or his own gifts.  
     Who best 10  
 Bear his mild yoke, they serve him best. 1  
     His state  
 Is kingly: thousands at his bidding speed, 1  
 And post o'er land and ocean without  
     rest; 1  
 They also serve who only stand and  
     wait."

### ON THE LATE MASSACRE IN PIED- MONT

Avenge, O Lord, thy slaughtered saints,  
     whose bones  
 Lie scattered on the Alpine mountains  
     cold;

Even them who kept thy truth so pure of  
old,  
When all our fathers worshipped stocks  
and stones,  
Forget not: in thy book record their  
groans 5  
Who were thy sheep, and in their ancient  
fold  
Slain by the bloody Piedmontese, that  
rolled  
Mother with infant down the rocks. Their  
moans  
The vales redoubled to the hills, and they  
To heaven. Their martyred blood and  
ashes sow 10  
O'er all the Italian fields, where still doth  
sway  
The triple tyrant; that from these may  
grow  
A hundredfold, who, having learnt thy  
way,  
Early may fly the Babylonian woe.

## TO CYRIACK SKINNER

Cyriack, this three years' day these eyes,  
though clear  
To outward view, of blemish or of spot,  
Bereft of light, their seeing have forgot;  
Nor to their idle orbs doth sight appear  
Of sun or moon or star throughout the  
year, 5  
Or man or woman. Yet I argue not  
Against Heaven's hand or will, nor bate a  
jot  
Of heart or hope, but still bear up and  
steer  
Right onward. What supports me, dost  
thou ask?  
The conscience, friend, to have lost them  
overplied 10  
In liberty's defence, my noble task,  
Of which all Europe talks from side to  
side.  
This thought might lead me through the  
world's vain mask  
Content, though blind, had I no better  
guide.

## ON HIS DECEASED WIFE

Methought I saw my late espoused saint  
Brought to me like Alcestis from the grave,

Whom Jove's great son to her glad hus-  
band gave,  
Rescued from Death by force, though pale  
and faint.  
Mine, as whom washed from spot of child-  
bed taint 5  
Purification in the old law did save,  
And such as yet once more I trust to have  
Full sight of her in Heaven without re-  
straint,  
Came vested all in white, pure as her mind.  
Her face was veiled; yet to my fancied  
sight 10  
Love, sweetness, goodness, in her person  
shined  
So clear as in no face with more delight.  
But, oh! as to embrace me she inclined,  
I waked, she fled, and day brought back  
my night.

## PARADISE LOST

## BOOK I

## THE ARGUMENT

This First Book proposes, first in brief,  
the whole subject,—Man's disobedience,  
and the loss thereupon of Paradise,  
wherein he was placed: then touches  
the prime cause of his fall,—the Ser-  
pent, or rather Satan in the Serpent;  
who, revolting from God, and drawing  
to his side many legions of Angels, was,  
by the command of God, driven out of  
Heaven, with all his crew, into the great  
Deep. Which action passed over, the  
Poem hastens into the midst of things;  
presenting Satan, with his Angels, now  
fallen into Hell—described here, not in  
the Center (for Heaven and earth may  
be supposed as yet not made, certainly  
not yet accursed), but in a place of utter  
darkness, fittest called Chaos. Here  
Satan with his Angels, lying on the burn-  
ing lake, thunderstruck and astonished,  
after a certain space recovers, as from  
confusion; calls up him who, next in  
order and dignity, lay by him: they  
confer of their miserable fall. Satan  
awakens all his legions, who lay till then  
in the same manner confounded. They  
rise; their numbers; array of battle; their

chief leaders named, according to the idols known afterwards in Canaan and the countries adjoining. To these Satan directs his speech; comforts them with hope yet of regaining Heaven; but tells them lastly of a new world and new kind of creature to be created, according to an ancient prophecy, or report, in Heaven—for that Angels were long before this visible creation was the opinion of many ancient Fathers. To find out the truth of this prophecy, and what to determine thereon, he refers to a full council. What his associates thence attempt. Pandemonium, the palace of Satan, rises, suddenly built out of the Deep: the infernal Peers there sit in council.

Of Man's first disobedience, and the fruit  
Of that forbidden tree, whose mortal taste  
Brought death into the world, and all our woe,  
With loss of Eden, till one greater Man  
Restore us, and regain the blissful seat, 5  
Sing, Heavenly Muse, that on the secret top  
Of Oreb, or of Sinai, didst inspire  
That shepherd who first taught the chosen seed  
In the beginning how the heavens and earth  
Rose out of Chaos: or, if Sion hill 10  
Delight thee more, and Siloa's brook that flowed  
Fast<sup>1</sup> by the oracle of God, I thence  
Invoke thy aid to my adventurous song,  
That with no middle flight intends to soar  
Above the Aonian mount, while it pursues  
Things unattempted yet in prose or rhyme.  
And chiefly Thou, O Spirit, that dost prefer 17  
Before all temples the upright heart and pure,  
Instruct me, for Thou know'st; Thou from the first  
Wast present, and, with mighty wings outspread, 20  
Dove-like sat'st brooding on the vast Abyss,  
And mad'st it pregnant: what in me is dark,

<sup>1</sup> close.

Illumine; what is low, raise and support;  
That to the highth of this great argument  
I may assert <sup>2</sup> Eternal Providence, 25  
And justify the ways of God to men.

Say first—for Heaven hides nothing  
from Thy view,  
Nor the deep tract of Hell—say first what cause  
Moved our grand Parents, in that happy state,

Favored of Heaven so highly, to fall off 30  
From their Creator, and transgress his will  
For <sup>3</sup> one restraint, lords of the world besides.

Who first seduced them to that foul revolt?

The infernal Serpent; he it was, whose guile,

Stirred up with envy and revenge, deceived 35

The mother of mankind, what time his pride

Had cast him out from Heaven, with all his host

Of rebel Angels, by whose aid, aspiring

To set himself in glory above his peers,

He trusted to have equalled the Most High, 40

If he opposed; and, with ambitious aim  
Against the throne and monarchy of God,  
Raised impious war in Heaven, and battle proud,

With vain attempt. Him the Almighty Power

Hurled headlong flaming from the ethereal sky, 45

With hideous ruin and combustion, down

To bottomless perdition; there to dwell

In adamant chains and penal fire,

Who durst defy the Omnipotent to arms.

Nine times the space that measures day and night 50

To mortal men, he with his horrid crew

Lay vanquished, rolling in the fiery gulf,

Confounded, though immortal. But his doom

Reserved him to more wrath; for now the thought

Both of lost happiness and lasting pain 55

Torments him; round he throws his baleful eyes,

That witnessed huge affliction and dismay,  
Mixed with obdurate pride, and steadfast hate.

<sup>2</sup> vindicate.<sup>3</sup> because of.



At once, as far as Angel's ken, he views  
 The dismal situation waste and wild. 60  
 A dungeon horrible on all sides round  
 As one great furnace flamed; yet from  
 those flames  
 No light; but rather darkness visible  
 Served only to discover sights of woe,  
 Regions of sorrow, doleful shades, where  
 peace 65  
 And rest can never dwell; hope never  
 comes  
 That comes to all; but torture without end  
 Still urges, and a fiery deluge, fed  
 With ever-burning sulphur unconsumed.  
 Such place Eternal Justice had prepared 70  
 For those rebellious; here their prison or-  
 dained  
 In utter darkness, and their portion set,  
 As far removed from God and light of  
 Heaven,  
 As from the center thrice to the utmost  
 pole.  
 Oh how unlike the place from whence they  
 fell! 75  
 There the companions of his fall, o'er-  
 whelmed  
 With floods and whirlwinds of tempestuous  
 fire,  
 He soon discerns; and weltering by his  
 side  
 One next himself in power, and next in  
 crime,  
 Long after known in Palestine, and named  
 Beëlzebub. To whom the Arch-Enemy, 81  
 And thence in Heaven called Satan, with  
 bold words  
 Breaking the horrid silence, thus began:—  
 "If thou beest he—but oh how fallen!  
 how changed  
 From him who, in the happy realms of  
 light, 85  
 Clothed with transcendent brightness,  
 didst outshine  
 Myriads, though bright!—if he, whom  
 mutual league,  
 United thoughts and counsels, equal hope  
 And hazard in the glorious enterprise,  
 Joined with me once, now misery hath  
 joined 90  
 In equal ruin; into what pit thou seest  
 From what highth fallen, so much the  
 stronger proved  
 He with his thunder: and till then who  
 knew

The force of those dire arms? Yet not for  
 those,  
 Nor what the potent Victor in his rage 95  
 Can else inflict, do I repent or change,  
 Though changed in outward luster, that  
 fixed mind,  
 And high disdain from sense of injured  
 merit,  
 That with the Mightiest raised me to  
 contend,  
 And to the fierce contention brought along  
 Innumerable force of Spirits armed, 101  
 That durst dislike his reign, and, me pre-  
 ferring,  
 His utmost power with adverse power op-  
 posed  
 In dubious battle on the plains of Heaven,  
 And shook his throne. What though the  
 field be lost? 105  
 All is not lost: the unconquerable will,  
 And study of revenge, immortal hate,  
 And courage never to submit or yield,  
 And what is else not to be overcome;  
 That glory never shall his wrath or might  
 Extort from me. To bow and sue for  
 grace 111  
 With suppliant knee, and deify his power  
 Who, from the terror of this arm, so late  
 Doubted his empire<sup>1</sup>—that were low in-  
 deed;  
 That were an ignominy and shame be-  
 neath 115  
 This downfall; since by fate the strength of  
 gods  
 And this empyreal substance cannot fail;  
 Since, through experience of this great  
 event,  
 In arms not worse, in foresight much ad-  
 vanced,  
 We may with more successful hope re-  
 solve 120  
 To wage by force or guile eternal war,  
 Irreconcilable to our grand Foe,  
 Who now triumphs, and in the excess of  
 joy  
 Sole reigning holds the tyranny of  
 Heaven."  
 So spake the apostate Angel, though in  
 pain, 125  
 Vaunting aloud, but racked with deep de-  
 spair;  
 And him thus answered soon his bold com-  
 peer:—

<sup>1</sup> sovereignty.

"O Prince! O Chief of many thronèd  
 powers  
 That led the embattled Seraphim to war  
 Under thy conduct,<sup>1</sup> and, in dreadful  
 deeds 130  
 Fearless, endangered Heaven's perpetual  
 King,  
 And put to proof his high supremacy,  
 Whether upheld by strength, or chance, or  
 fate!  
 Too well I see and rue the dire event  
 That with sad overthrow and foul de-  
 feat 135  
 Hath lost us Heaven, and all this mighty  
 host  
 In horrible destruction laid thus low,  
 As far as gods and heavenly essences  
 Can perish: for the mind and spirit re-  
 mains  
 Invincible, and vigor soon returns, 140  
 Though all our glory extinct, and happy  
 state  
 Here swallowed up in endless misery.  
 But what if he our Conqueror (whom I  
 now  
 Of force believe almighty, since no less  
 Than such could have o'erpowered such  
 force as ours) 145  
 Have left us this our spirit and strength  
 entire,  
 Strongly to suffer and support our pains,  
 That we may so suffice<sup>2</sup> his vengeful ire,  
 Or do him mightier service as his thralls  
 By right of war, whate'er his business  
 be, 150  
 Here in the heart of Hell to work in fire,  
 Or do his errands in the gloomy Deep?  
 What can it then avail, though yet we feel  
 Strength undiminished, or eternal being  
 To undergo eternal punishment?" 155  
 Whereto with speedy words the Arch-  
 Fiend replied:—  
 "Fallen Cherub, to be weak is miserable,  
 Doing or suffering: but of this be sure—  
 To do aught good never will be our task,  
 But ever to do ill our sole delight, 160  
 As being the contrary to his high will  
 Whom we resist. If then his providence  
 Out of our evil seek to bring forth good,  
 Our labor must be to pervert that end,  
 And out of good still to find means of evil;  
 Which ofttimes may succeed so as per-  
 haps 166

<sup>1</sup> command.<sup>2</sup> satisfy.

Shall grieve him, if I fail not, and disturb  
 His inmost counsels from their destined  
 aim.  
 But see! the angry Victor hath recalled  
 His ministers of vengeance and pursuit 170  
 Back to the gates of Heaven; the sul-  
 phurous hail,  
 Shot after us in storm, o'erblown hath  
 laid  
 The fiery surge that from the precipice  
 Of Heaven received us falling; and the  
 thunder,  
 Winged with red lightning and impetuous  
 rage, 175  
 Perhaps hath spent his shafts, and ceases  
 now  
 To bellow through the vast and boundless  
 Deep.  
 Let us not slip<sup>3</sup> the occasion, whether scorn  
 Or satiate fury yield it from our Foe.  
 Seest thou yon dreary plain, forlorn and  
 wild, 180  
 The seat of desolation, void of light,  
 Save what the glimmering of these livid  
 flames  
 Casts pale and dreadful? Thither let us  
 tend  
 From off the tossing of these fiery waves;  
 There rest, if any rest can harbor there; 185  
 And, reassembling our afflicted powers,  
 Consult how we may henceforth most of-  
 fend  
 Our Enemy, our own loss how repair,  
 How overcome this dire calamity,  
 What reinforcement we may gain from  
 hope, 190  
 If not what resolution from despair."  
 Thus Satan, talking to his nearest mate,  
 With head uplift above the wave, and eyes  
 That sparkling blazed; his other parts be-  
 sides,  
 Prone on the flood, extended long and  
 large, 195  
 Lay floating many a rood, in bulk as huge  
 As whom<sup>4</sup> the fables name of monstrous  
 size,  
 Titanian, or Earth-born, that warred on  
 Jove,  
 Briareos or Typhon, whom the den  
 By ancient Tarsus held, or that sea-beast  
 Leviathan, which God of all his works 201  
 Created hugest that swim the ocean-  
 stream.

<sup>3</sup> let slip.<sup>4</sup> those whom.

Him, haply slumbering on the Norway  
foam,  
The pilot of some small night-foundered<sup>1</sup>  
skiff  
Deeming some island, oft, as seamen tell,  
With fixèd anchor in his scaly rind, <sup>206</sup>  
Moors by his side under the lee, while  
night  
Invests the sea, and wishèd morn delays.  
So stretched out huge in length the Arch-  
Fiend lay,  
Chained on the burning lake; nor ever  
thence <sup>210</sup>  
Had risen or heaved his head, but that the  
will  
And high permission of all-ruling Heaven  
Left him at large to his own dark de-  
signs,  
That with reiterated crimes he might  
Heap on himself damnation, while he  
sought <sup>215</sup>  
Evil to others, and enraged might see  
How all his malice served but to bring  
forth  
Infinite goodness, grace, and mercy, shown  
On Man by him seduced; but on himself  
Treble confusion, wrath, and vengeance  
poured. <sup>220</sup>  
Forthwith upright he rears from off the  
pool  
His mighty stature; on each hand the  
flames  
Driven backward slope their pointing  
spires, and, rolled  
In billows, leave i' the midst a horrid vale.  
Then with expanded wings he steers his  
flight <sup>225</sup>  
Aloft, incumbent on the dusky air,  
That felt unusual weight; till on dry  
land  
He lights—if it were land that ever burned  
With solid, as the lake with liquid fire,  
And such appeared in hue, as when the  
force <sup>230</sup>  
Of subterranean wind transports a hill  
Torn from Pelorus, or the shattered side  
Of thundering Ætna, whose combustible  
And fuelled entrails thence conceiving fire,  
Sublimed<sup>2</sup> with mineral fury, aid the  
winds, <sup>235</sup>  
And leave a singèd bottom all involved  
With stench and smoke: such resting found  
the sole

Of unblest feet. Him followed his next  
mate,  
Both glorying to have scaped the Stygian  
flood  
As gods, and by their own recovered  
strength, <sup>240</sup>  
Not by the sufferance of supernal power.  
“Is this the region, this the soil, the  
clime,”  
Said then the lost Archangel, “this the seat  
That we must change for Heaven? this  
mournful gloom  
For that celestial light? Be it so, since  
he <sup>245</sup>  
Who now is sovran can dispose and bid  
What shall be right: farthest from him is  
best,  
Whom reason hath equalled, force hath  
made supreme  
Above his equals. Farewell, happy fields,  
Where joy forever dwells! Hail, horrors!  
hail, <sup>250</sup>  
Infernal world! and thou, profoundest  
Hell,  
Receive thy new possessor, one who brings  
A mind not to be changed by place or time.  
The mind is its own place, and in itself  
Can make a Heaven of Hell, a Hell of  
Heaven. <sup>255</sup>  
What matter where, if I be still the same,  
And what I should be, all but<sup>3</sup> less than he  
Whom thunder hath made greater? Here  
at least  
We shall be free; the Almighty hath not  
built  
Here for his envy, will not drive us hence:  
Here we may reign secure, and in my  
choice <sup>261</sup>  
To reign is worth ambition, though in Hell:  
Better to reign in Hell, than serve in  
Heaven.  
But wherefore let we then our faithful  
friends,  
The associates and co-partners of our  
loss, <sup>265</sup>  
Lie thus astonished<sup>4</sup> on the oblivious pool,  
And call them not to share with us their  
part  
In this unhappy mansion, or once more  
With rallied arms to try what may be yet  
Regained in Heaven, or what more lost in  
Hell?” <sup>270</sup>  
So Satan spake; and him Beëlzebub

<sup>1</sup> overtaken by night.<sup>2</sup> sublimated.<sup>3</sup> only.<sup>4</sup> confounded.

Thus answered:—"Leader of those armies  
 bright  
 Which but the Omnipotent none could  
 have foiled,  
 If once they hear that voice, their liveliest  
 pledge  
 Of hope in fears and dangers—heard so  
 oft 275  
 In worst extremes, and on the perilous edge  
 Of battle when it raged, in all assaults  
 Their surest signal—they will soon resume  
 New courage and revive, though now they  
 lie  
 Grovelling and prostrate on yon lake of  
 fire, 280  
 As we erewhile, astounded and amazed:  
 No wonder, fallen such a pernicious  
 highth!"  
 He scarce had ceased when the superior  
 Fiend  
 Was moving toward the shore; his ponder-  
 ous shield,  
 Ethereal temper, massy, large, and round,  
 Behind him cast. The broad circum-  
 ference 286  
 Hung on his shoulders like the moon,  
 whose orb  
 Through optic glass the Tuscan artist  
 views  
 At evening from the top of Fesole,  
 Or in Valdarno, to descry new lands, 290  
 Rivers, or mountains, in her spotty globe.  
 His spear—to equal which the tallest pine  
 Hewn on Norwegian hills, to be the mast  
 Of some great ammiral,<sup>1</sup> were but a  
 wand—  
 He walked with, to support uneasy  
 steps 295  
 Over the burning marl,<sup>2</sup> not like those  
 steps  
 On Heaven's azure; and the torrid clime  
 Smote on him sore besides, vaulted with  
 fire.  
 Nathless he so endured, till on the beach  
 Of that inflamed sea he stood, and called  
 His legions, Angel forms, who lay en-  
 tranced, 301  
 Thick as autumnal leaves, that strew the  
 brooks  
 In Vallombrosa, where the Etrurian  
 shades,  
 High over-arched, embower; or scattered  
 sedge

<sup>1</sup> flag-ship.<sup>2</sup> soil.

Afloat, when with fierce winds Orion  
 armed 305  
 Hath vexed the Red Sea coast, whose  
 waves o'erthrew  
 Busiris and his Memphian chivalry,  
 While with perfidious hatred they pursued  
 The sojourners of Goshen, who beheld  
 From the safe shore their floating car-  
 casses 310  
 And broken chariot-wheels. So thick be-  
 strown,  
 Abject and lost lay these, covering the  
 flood,  
 Under amazement of<sup>3</sup> their hideous  
 change.  
 He called so loud, that all the hollow deep  
 Of Hell resounded:—"Princes, Poten-  
 tates, 315  
 Warriors, the Flower of Heaven,—once  
 yours, now lost,  
 If such astonishment as this can seize  
 Eternal Spirits! Or have ye chosen this  
 place  
 After the toil of battle to repose  
 Your wearied virtue, for the ease you  
 find 320  
 To slumber here, as in the vales of Heaven?  
 Or in this abject posture have ye sworn  
 To adore the Conqueror, who now beholds  
 Cherub and Seraph rolling in the flood  
 With scattered arms and ensigns, till anon  
 His swift pursuers from Heaven-gates dis-  
 cern 326  
 The advantage, and descending tread us  
 down  
 Thus drooping, or with linkèd thunder-  
 bolts  
 Transfix us to the bottom of this gulf?  
 Awake, arise, or be for ever fall'n!" 330  
 They heard, and were abashed, and up  
 they sprang  
 Upon the wing; as when men, wont to  
 watch,  
 On duty sleeping found by whom they  
 dread,  
 Rouse and bestir themselves ere well  
 awake.  
 Nor did they not perceive the evil plight  
 In which they were, or the fierce pains not  
 feel; 336  
 Yet to their General's voice they soon  
 obeyed,  
 Innumerable. As when the potent rod

<sup>3</sup> overwhelmed by.

Of Amram's son,<sup>1</sup> in Egypt's evil day,  
 Waved round the coast, up-called a pitchy  
 cloud 340  
 Of locusts, warping on the eastern wind,  
 That o'er the realm of impious Pharaoh  
 hung  
 Like night, and darkened all the land of  
 Nile:  
 So numberless were those bad Angels seen  
 Hovering on wing under the cope of Hell,  
 'Twixt upper, nether, and surrounding  
 fires; 346  
 Till, as a signal given, the uplifted spear  
 Of their great Sultan waving to direct  
 Their course, in even balance down they  
 light  
 On the firm brimstone, and fill all the  
 plain: 350  
 A multitude like which the populous  
 North  
 Poured never from her frozen loins, to  
 pass  
 Rhene or the Danaw,<sup>2</sup> when her barbarous  
 sons  
 Came like a deluge on the South, and  
 spread  
 Beneath<sup>3</sup> Gibraltar to the Libyan sands.  
 Forthwith from every squadron and each  
 band 356  
 The heads and leaders thither haste where  
 stood  
 Their great Commander; godlike shapes,  
 and forms  
 Excelling human, princely Dignities,  
 And Powers that erst in Heaven sat on  
 thrones; 360  
 Though of their names in Heavenly records  
 now  
 Be no memorial, blotted out and rased  
 By their rebellion from the Books of Life.  
 Nor had they yet among the sons of Eve  
 Got them new names, till, wandering o'er  
 the Earth, 365  
 Through God's high sufferance, for the  
 trial of man,  
 By falsities and lies the greatest part  
 Of mankind they corrupted to forsake  
 God their Creator, and the invisible  
 Glory of him that made them, to trans-  
 form 370  
 Oft to the image of a brute, adorned  
 With gay religions<sup>4</sup> full of pomp and gold,  
 And devils to adore for deities:

Then were they known to men by various  
 names,  
 And various idols through the heathen  
 world. 375  
 Say, Muse, their names then known,  
 who first, who last,  
 Roused from the slumber on that fiery  
 couch,  
 At their great Emperor's call, as next in  
 worth,  
 Came singly where he stood on the bare  
 strand,  
 While the promiscuous crowd stood yet  
 aloof. 380  
 The chief were those who from the pit of  
 Hell  
 Roaming to seek their prey on Earth, durst  
 fix  
 Their seats, long after, next the seat of  
 God,  
 Their altars by his altar, gods adored  
 Among the nations round, and durst  
 abide 385  
 Jehovah thundering out of Sion, throned  
 Between the Cherubim; yea, often placed  
 Within his sanctuary itself their shrines,  
 Abominations; and with cursèd things  
 His holy rites and solemn feasts profaned,  
 And with their darkness durst affront his  
 light. 391  
 First, Moloch, horrid king, besmeared with  
 blood  
 Of human sacrifice, and parents' tears;  
 Though, for the noise of drums and tim-  
 brels loud,  
 Their children's cries unheard that passed  
 through fire 395  
 To his grim idol. Him the Ammonite  
 Worshipped in Rabba and her watery  
 plain,  
 In Argob and in Basan, to the stream  
 Of utmost Arnon. Nor content with such  
 Audacious neighborhood, the wisest heart  
 Of Solomon he led by fraud to build 401  
 His temple right against the temple of  
 God,  
 On that opprobrious hill, and made his  
 grove  
 The pleasant valley of Hinnom, Tophet  
 thence  
 And black Gehenna called, the type of  
 Hell. 405  
 Next, Chemos, the obscene dread of  
 Moab's sons,

<sup>1</sup> Moses.<sup>2</sup> Danube.<sup>3</sup> south of.<sup>4</sup> rites.

From Aroer to Nebo and the wild  
Of southmost Abarim; in Hesebon  
And Horonáim, Seon's realm, beyond  
The flowery dale of Sibma clad with vines,  
And Eleále to the Asphaltic pool; 411  
Peor his other name, when he enticed  
Israel in Sittim, on their march from Nile,  
To do him wanton rites, which cost them  
woe.

Yet thence his lustful orgies he enlarged 415  
Even to that hill of scandal, by the grove  
Of Moloch homicide, lust hard by hate,  
Till good Josiah drove them thence to  
Hell.

With these came they who, from the  
bordering flood

Of old Euphrates to the brook that parts  
Egypt from Syrian ground, had general  
names 421

Of Baälim and Ashtaroth: those male,  
These feminine. For Spirits, when they  
please,

Can either sex assume, or both; so soft  
And uncompounded is their essence pure,  
Not tied or manacled with joint or limb, 426  
Nor founded on the brittle strength of  
bones,

Like cumbrous flesh; but, in what shape  
they choose,

Dilated or condensed, bright or obscure,  
Can execute their aëry purposes, 430  
And works of love or enmity fulfil.

For those the race of Israel oft forsook  
Their living Strength, and unfrequented  
left

His righteous altar, bowing lowly down  
To bestial gods; for which their heads as  
low 435

Bowed down in battle, sunk before the  
spear

Of despicable foes. With these in troop  
Came Astoreth, whom the Phenicians  
called

Astarté, Queen of Heaven, with crescent  
horns;

To whose bright image nightly by the  
moon 440

Sidonian virgins paid their vows and songs;  
In Sion also not unsung, where stood  
Her temple on the offensive mountain,  
built

By that uxorious king whose heart, though  
large,

Beguiled by fair idolatresses, fell 445

To idols foul. Thammuz came next be-  
hind,

Whose annual wound in Lebanon allured  
The Syrian damsels to lament his fate  
In amorous ditties all a summer's day,  
While smooth Adonis from his native rock  
Ran purple to the sea, supposed with  
blood 451

Of Thammuz yearly wounded: the love-  
tale

Infected Sion's daughters with like heat,  
Whose wanton passions in the sacred  
porch

Ezekiel saw, when, by the vision led, 455  
His eye surveyed the dark idolatries  
Of alienated Judah. Next came one

Who mourned in earnest, when the captive  
ark

Maimed his brute image, head and hands  
lopt off

In his own temple, on the grunsel-edge,<sup>1</sup> 460  
Where he fell flat, and shamed his wor-  
shippers:

Dagon his name, sea-monster, upward  
man

And downward fish; yet had his temple  
high

Reared in Azotus, dreaded through the  
coast

Of Palestine, in Gath and Ascalon, 465  
And Accaron and Gaza's frontier bounds.  
Him followed Rimmon, whose delightful  
seat

Was fair Damascus, on the fertile banks  
Of Abbana and Pharphar, lucid streams.  
He also against the house of God was bold:  
A leper once he lost, and gained a king, 471  
Ahaz, his sottish conqueror, whom he drew  
God's altar to disparage and displace

For one of Syrian mode, whercon to burn  
His odious offerings, and adore the gods 475  
Whom he had vanquished. After these  
appeared

A crew who, under names of old renown,  
Osiris, Isis, Orus, and their train,  
With monstrous shapes and sorceries  
abused<sup>2</sup>

Fanatic Egypt and her priests, to seek 480  
Their wandering gods disguised in brutish  
forms

Rather than human. Nor did Israel scape  
The infection, when their borrowed gold  
composed

<sup>1</sup> threshold.

<sup>2</sup> deceived.

The calf in Oreb, and the rebel king  
 Doubled that sin in Bethel and in Dan, 485  
 Likening his Maker to the grazèd ox—  
 Jehovah, who, in one night, when he  
 passed  
 From Egypt marching, equalled with one  
 stroke  
 Both her first-born and all her bleating  
 gods.  
 Belial came last, than whom a Spirit more  
 lewd 490  
 Fell not from Heaven, or more gross to  
 love  
 Vice for itself. To him no temple stood  
 Or altar smoked; yet who more oft than  
 he  
 In temples and at altars, when the priest  
 Turns atheist, as did Eli's sons, who filled  
 With lust and violence the house of God?  
 In courts and palaces he also reigns, 497  
 And in luxurious cities, where the noise  
 Of riot ascends above their loftiest towers,  
 And injury and outrage; and when night  
 Darkens the streets, then wander forth the  
 sons 501  
 Of Belial, flown<sup>1</sup> with insolence and wine.  
 Witness the streets of Sodom, and that  
 night  
 In Gibeah, when the hospitable door  
 Exposed a matron, to avoid worse rape. 505  
 These were the prime in order and in  
 might;  
 The rest were long to tell, though far re-  
 nowned  
 The Ionian gods—of Javan's issue held  
 Gods, yet confessed later than Heaven and  
 Earth,  
 Their boasted parents;—Titan, Heaven's  
 first-born, 510  
 With his enormous brood, and birthright  
 seized  
 By younger Saturn; he from mightier Jove,  
 His own and Rhea's son, like measure  
 found;  
 So Jove usurping reigned. These, first in  
 Crete  
 And Ida known, thence on the snowy top  
 Of cold Olympus ruled the middle air, 516  
 Their highest Heaven; or on the Delphian  
 cliff,  
 Or in Dodona, and through all the bounds  
 Of Doric land; or who with Saturn old  
 Fled over Adria to the Hesperian fields, 520

<sup>1</sup> flushed.

And o'er the Celtic roamed the utmost  
 isles.  
 All these and more came flocking; but  
 with looks  
 Downcast and damp, yet such wherein  
 appeared  
 Obscure some glimpse of joy, to have  
 found their Chief  
 Not in despair, to have found themselves  
 not lost 525  
 In loss itself; which on his countenance  
 cast  
 Like doubtful hue. But he, his wonted  
 pride  
 Soon recollecting,<sup>2</sup> with high words that  
 bore  
 Semblance of worth, not substance, gently  
 raised  
 Their fainting courage, and dispelled their  
 fears: 530  
 Then straight commands that at the war-  
 like sound  
 Of trumpets loud and clarions, be up-  
 reared  
 His mighty standard. That proud honor  
 claimed  
 Azazel as his right, a Cherub tall:  
 Who forthwith from the glittering staff  
 unfurled 535  
 The imperial ensign, which, full high ad-  
 vanced,  
 Shone like a meteor streaming to the wind,  
 With gems and golden lustre rich em-  
 blazed,  
 Seraphic arms and trophies; all the while  
 Sonorous metal blowing martial sounds: 540  
 At which the universal host up-sent  
 A shout that tore Hell's concave, and be-  
 yond  
 Frighted the reign of Chaos and old Night.  
 All in a moment through the gloom were  
 seen  
 Ten thousand banners rise into the air, 545  
 With orient colors waving; with them rose  
 A forest huge of spears; and thronging  
 helms  
 Appeared, and serried<sup>3</sup> shields in thick  
 array  
 Of depth immeasurable. Anon they move  
 In perfect phalanx to the Dorian mood 550  
 Of flutes and soft recorders<sup>4</sup>—such as  
 raised  
 To highth of noblest temper heroes old

<sup>2</sup> recovering.<sup>3</sup> interlocked.<sup>4</sup> flageolets.

Arming to battle, and instead of rage  
 Deliberate valor breathed, firm and un-  
     moved  
 With dread of death to flight or foul re-  
     treat; 555  
 Nor wanting power to mitigate and swage,<sup>1</sup>  
 With solemn touches troubled thoughts,  
     and chase  
 Anguish and doubt and fear and sorrow  
     and pain  
 From mortal or immortal minds. Thus  
     they,  
 Breathing united force with fixèd thought,  
 Moved on in silence to soft pipes that  
     charmed 561  
 Their painful steps o'er the burnt soil; and  
     now  
 Advanced in view they stand, a horrid  
     front  
 Of dreadful length and dazzling arms, in  
     guise  
 Of warriors old, with ordered spear and  
     shield, 565  
 Awaiting what command their mighty  
     Chief  
 Had to impose. He through the armèd  
     files  
 Darts his experienced eye, and soon trav-  
     erse<sup>2</sup>  
 The whole battalion views—their order  
     due.  
 Their visages and stature as of gods; 570  
 Their number last he sums. And now his  
     heart  
 Distends with pride, and hardening in his  
     strength,  
 Glories; for never, since created man,  
 Met such embodied force as, named<sup>3</sup> with  
     these,  
 Could merit more than that small in-  
     fantry 575  
 Warred on by cranes: though all the giant  
     brood  
 Of Phlegra with the heroic race were joined  
 That fought at Thebes and Ilium, on each  
     side  
 Mixed with auxiliar gods; and what re-  
     sounds  
 In fable or romance of Uther's son, 580  
 Begirt with British and Armoric knights;  
 And all who since, baptized or infidel,  
 Jousted in Aspramont, or Montalban,  
 Damasco, or Marocco, or Trebisond;

<sup>1</sup> assuage.<sup>2</sup> across.<sup>3</sup> compared.

Or whom Biserta sent from Afric shore 585  
 When Charlemain with all his peerage fell  
 By Fontarabbia. Thus far these beyond  
 Compare of mortal prowess, yet observed<sup>4</sup>  
 Their dread Commander. He, above the  
     rest  
 In shape and gesture proudly eminent, 590  
 Stood like a tower; his form had yet not  
     lost  
 All her original brightness, nor appeared  
 Less than Archangel ruined, and the excess  
 Of glory obscured: as when the sun new-  
     risen  
 Looks through the horizontal misty air 595  
 Shorn of his beams, or from behind the  
     moon,  
 In dim eclipse, disastrous<sup>5</sup> twilight sheds  
 On half the nations, and with fear of  
     change  
 Perplexes monarchs. Darkened so, yet  
     shone  
 Above them all the Archangel; but his  
     face 600  
 Deep scars of thunder had intrenched, and  
     care  
 Sat on his faded cheek, but under brows  
 Of dauntless courage, and considerate<sup>6</sup>  
     pride  
 Waiting revenge. Cruel his eye, but cast  
 Signs of remorse and passion, to behold 605  
 The fellows of his crime, the followers  
     rather  
 (Far other once beheld in bliss), con-  
     demned  
 Forever now to have their lot in pain;  
 Millions of Spirits for his fault amerced<sup>7</sup>  
 Of Heaven, and from eternal splendors  
     flung 610  
 For his revolt; yet faithful how they  
     stood,  
 Their glory withered: as, when Heaven's  
     fire  
 Hath scathed the forest oaks or mountain  
     pines,  
 With singèd top their stately growth,  
     though bare,  
 Stands on the blasted heath. He now pre-  
     pared 615  
 To speak; whereat their doubled ranks  
     they bend  
 From wing to wing, and half enclose him  
     round

<sup>4</sup> obeyed.<sup>6</sup> meditative.<sup>5</sup> threatening disaster.<sup>7</sup> deprived.



With all his peers: attention held them  
mute.

Thrice he assayed, and thrice, in spite of  
scorn,

Tears, such as Angels weep, burst forth: at  
last 620

Words interwove with sighs found out  
their way:—

“O myriads of immortal Spirits! O  
Powers

Matchless, but with the Almighty!—and  
that strife

Was not inglorious, though the event<sup>1</sup> was  
dire,

As this place testifies, and this dire change,  
Hateful to utter. But what power of  
mind, 626

Foreseeing or presaging, from the depth  
Of knowledge past or present, could have  
feared

How such united force of gods, how such  
As stood like these, could ever know re-  
pulse? 630

For who can yet believe, though after  
loss,

That all these puissant legions, whose exile  
Hath emptied Heaven, shall fail to re-  
ascend,

Self-raised, and repossess their native  
seat?

For me, be witness all the host of Heaven,  
If counsels different, or danger shunned 636

By me, have lost our hopes. But he who  
reigns

Monarch in Heaven, till then as one secure  
Sat on his throne, upheld by old repute,  
Consent or custom, and his regal state 640  
Put forth at full, but still his strength con-  
cealed;

Which tempted our attempt, and wrought  
our fall.

Henceforth his might we know, and know  
our own,

So as not either to provoke, or dread  
New war provoked. Our better part re-  
mains 645

To work<sup>2</sup> in close design, by fraud or guile,  
What force effected not; that he no less  
At length from us may find, who over-  
comes

By force hath overcome but half his foe.  
Space may produce new worlds; whereof  
so rife 650

There went a fame in Heaven that he ere  
long

Intended to create, and therein plant  
A generation whom his choice regard

Should favor equal to the Sons of Heaven.  
Thither, if but to pry, shall be perhaps 655

Our first eruption;<sup>3</sup> thither, or elsewhere;  
For this infernal pit shall never hold  
Celestial Spirits in bondage, nor the  
Abyss

Long under darkness cover. But these  
thoughts

Full counsel must mature. Peace is de-  
spaired, 660

For who can think submission? War,  
then, war,

Open or understood,<sup>4</sup> must be resolved.”  
He spake; and, to confirm his words,

outflew  
Millions of flaming swords, drawn from the  
thighs

Of mighty Cherubim; the sudden blaze 665  
Far round illumined Hell; highly they  
raged

Against the Highest, and fierce with  
graspèd arms

Clashed on their sounding shields the din  
of war,

Hurling defiance toward the vault of  
Heaven.

There stood a hill not far, whose grisly  
top 670

Belched fire and rolling smoke; the rest en-  
tire

Shone with a glossy scurf, undoubted sign  
That in his womb was hid metallic ore,

The work of sulphur. Thither, winged  
with speed,

A numerous brigad hastened: as when  
bands 675

Of pioneers, with spade and pickaxe  
armed,

Forerun the royal camp, to trench a field,  
Or cast a rampart. Mammon led them  
on:

Mammon, the least erected Spirit that fell  
From Heaven; for even in Heaven his  
looks and thoughts 680

Were always downward bent, admiring  
more

The riches of Heaven's pavement, trodden  
gold,

Than aught divine or holy else enjoyed

Than aught divine or holy else enjoyed

<sup>1</sup> outcome.

<sup>2</sup> accomplish.

<sup>3</sup> sortie.

<sup>4</sup> secretly decided on.

In vision beatific. By him first  
 Men also, and by his suggestion taught, 685  
 Ransacked the Center, and with impious  
 hands  
 Rifled the bowels of their mother Earth  
 For treasures, better hid. Soon had his  
 crew  
 Opened into the hill a spacious wound,  
 And digged out ribs of gold. Let none  
 admire<sup>1</sup> 690  
 That riches grow in Hell; that soil may  
 best  
 Deserve the precious bane. And here let  
 those  
 Who boast in mortal things, and wonder-  
 ing tell  
 Of Babel, and the works of Memphian  
 kings,  
 Learn how their greatest monuments of  
 fame, 695  
 And strength and art, are easily outdone  
 By Spirits reprobate, and in an hour  
 What in an age they, with incessant toil  
 And hands innumerable, scarce perform.  
 Nigh on the plain, in many cells prepared,  
 That underneath had veins of liquid fire 701  
 Sluiced from the lake, a second multitude  
 With wondrous art founded<sup>2</sup> the massy  
 ore,  
 Severing<sup>3</sup> each kind, and scummed the  
 bullion dross.  
 A third as soon had formed within the  
 ground 705  
 A various mold, and from the boiling cells,  
 By strange conveyance, filled each hollow  
 nook:  
 As in an organ, from one blast of wind,  
 To many a row of pipes the sound-board  
 breathes.  
 Anon, out of the earth a fabric huge 710  
 Rose like an exhalation, with the sound  
 Of dulcet symphonies and voices sweet—  
 Built like a temple, where pilasters round  
 Were set, and Doric pillars overlaid  
 With golden architrave; nor did there  
 want 715  
 Cornice or frieze, with bossy<sup>4</sup> sculptures  
 graven:  
 The roof was fretted gold. Not Babylon,  
 Nor great Alcairo, such magnificence  
 Equalled in all their glories, to enshrine  
 Belus or Serapis their gods, or seat 720

Their kings, when Egypt with Assyria  
 strove  
 In wealth and luxury. The ascending pile  
 Stood fixed her stately highth, and straight  
 the doors,  
 Opening their brazen folds, discover, wide  
 Within, her ample spaces o'er the smooth  
 And level pavement; from the archèd  
 roof, 726  
 Pendent by subtle magic, many a row  
 Of starry lamps and blazing cressets, fed  
 With naphtha and asphaltus, yielded light  
 As from a sky. The hasty multitude 730  
 Admiring entered, and the work some  
 praise,  
 And some the architect. His hand was  
 known  
 In Heaven by many a towered structure  
 high  
 Where sceptered Angels held their res-  
 idence,  
 And sat as Princes, whom the supreme  
 King 735  
 Exalted to such power, and gave to rule,  
 Each in his hierarchy, the Orders bright.  
 Nor was his name unheard or unadored  
 In ancient Greece; and in Ausonian land  
 Men called him Mulciber; and how he 740  
 fell  
 From Heaven they fabled, thrown by  
 angry Jove  
 Sheer o'er the crystal battlements: from  
 morn  
 To noon he fell, from noon to dewy eve,  
 A summer's day; and with the setting sun  
 Dropped from the zenith like a falling  
 star, 745  
 On Lemnos, the Ægean isle. Thus they  
 relate,  
 Erring; for he with this rebellious rout  
 Fell long before; nor aught availed him  
 now  
 To have built in Heaven high towers; nor  
 did he scape  
 By all his engines,<sup>5</sup> but was headlong  
 sent 750  
 With his industrious crew to build in Hell.  
 Meanwhile, the wingèd heralds, by com-  
 mand  
 Of sovran power, with awful ceremony  
 And trumpet's sound, throughout the  
 host proclaim  
 A solemn council forthwith to be held 755

<sup>1</sup> wonder.  
<sup>3</sup> separating.

<sup>2</sup> melted.  
<sup>4</sup> embossed, in high relief.

<sup>5</sup> contrivances.

At Pandemonium, the high capital  
 Of Satan and his peers. Their summons  
 called  
 From every band and squarèd regiment  
 By place or choice the worthiest; they  
 anon,  
 With hundreds and with thousands, troop-  
 ing came, 760  
 Attended. All access was thronged; the  
 gates  
 And porches wide, but chief the spacious  
 hall  
 (Though like a covered field, where cham-  
 pions bold  
 Wont<sup>1</sup> ride in armed, and at the Soldan's  
 chair  
 Defied the best of Panim<sup>2</sup> chivalry 765  
 To mortal combat, or career with lance),  
 Thick swarmed, both on the ground and in  
 the air,  
 Brushed with the hiss of rustling wings.  
 As bees  
 In spring-time, when the Sun with Taurus  
 rides,  
 Pour forth their populous youth about the  
 hive 770  
 In clusters; they among fresh dews and  
 flowers  
 Fly to and fro, or on the smoothèd plank,  
 The suburb of their straw-built citadel,  
 New rubbed with balm, expatiate<sup>3</sup> and  
 confer<sup>4</sup>  
 Their state-affairs. So thick the aery  
 crowd 775  
 Swarmed and were straitened; till, the  
 signal given,  
 Behold a wonder! they but now who  
 seemed  
 In bigness to surpass Earth's giant sons,  
 Now less than smallest dwarfs, in narrow  
 room  
 Throng numberless, like that pygmean  
 race 780  
 Beyond the Indian mount; or faery elves,  
 Whose midnight revels, by a forest-side  
 Or fountain, some belated peasant sees,  
 Or dreams he sees, while overhead the  
 Moon  
 Sits arbitress,<sup>5</sup> and nearer to the Earth 785  
 Wheels her pale course; they, on their  
 mirth and dance  
 Intent, with jocund music charm his ear;

At once with joy and fear his heart re-  
 bounds.  
 Thus incorporeal Spirits to smallest forms  
 Reduced their shapes immense, and were  
 at large, 790  
 Though without number still, amidst the  
 hall  
 Of that infernal court. But far within,  
 And in their own dimensions like them-  
 selves,  
 The great Seraphic Lords and Cherubim  
 In close recess<sup>6</sup> and secret conclave sat, 795  
 A thousand demi-gods on golden seats,  
 Frequent<sup>7</sup> and full. After short silence  
 then,  
 And summons read, the great consult  
 began.

## BOOK II

## THE ARGUMENT

The consultation begun, Satan debates  
 whether another battle be to be haz-  
 arded for the recovery of Heaven:  
 some advise it, others dissuade. A  
 third proposal is preferred, mentioned  
 before by Satan—to search the truth  
 of that prophecy or tradition in Heaven  
 concerning another world, and another  
 kind of creature, equal, or not much  
 inferior, to themselves, about this time  
 to be created. Their doubt who shall  
 be sent on this difficult search: Satan,  
 their chief, undertakes alone the voy-  
 age; is honored and applauded. The  
 council thus ended, the rest betake  
 them several ways and to several em-  
 ployments, as their inclinations lead  
 them, to entertain the time till Satan  
 return. He passes on his journey to  
 Hell-gates, finds them shut, and who  
 sat there to guard them; by whom at  
 length they are opened, and discover  
 to him the great gulf between Hell  
 and Heaven; with what difficulty he  
 passes through, directed by Chaos, the  
 Power of that place, to the sight of  
 this new World which he sought.

High on a throne of royal state, which far  
 Outshone the wealth of Ormus and of  
 Ind,

<sup>1</sup> used to.  
<sup>4</sup> discuss.

<sup>2</sup> pagan.

<sup>3</sup> walk about.  
<sup>5</sup> governess.

<sup>6</sup> retirement.

<sup>7</sup> crowded.

Or where the gorgeous East with richest  
hand  
Showers on her kings barbaric pearl and  
gold,  
Satan exalted sat, by merit raised 5  
To that bad eminence; and, from despair  
Thus high uplifted beyond hope, aspires  
Beyond thus high, insatiate to pursue  
Vain war with Heaven; and, by success<sup>1</sup>  
untaught,  
His proud imaginations thus displayed:—  
“Powers and Dominions, Deities of  
Heaven! 11  
For since no deep within her gulf can hold  
Immortal vigor, though oppressed and  
fallen,  
I give not Heaven for lost: from this de-  
scend  
Celestial Virtues rising will appear 15  
More glorious and more dread than from  
no fall,  
And trust themselves to fear no second  
fate!  
Me though just right, and the fixed laws of  
Heaven,  
Did first create your leader, next, free  
choice,  
With what besides in council or in fight 20  
Hath been achieved of merit, yet this loss,  
Thus far at least recovered, hath much  
more  
Established in a safe, unenvied throne,  
Yielded with full consent. The happier  
state  
In Heaven, which follows dignity, might  
draw 25  
Envy from each inferior; but who here  
Will envy whom the highest place exposes  
Foremost to stand against the Thunderer’s  
aim  
Your bulwark, and condemns to greatest  
share  
Of endless pain? Where there is, then, no  
good  
For which to strive, no strife can grow up  
there 31  
From faction: for none sure will claim in  
Hell  
Precedence; none whose portion is so small  
Of present pain that with ambitious mind  
Will covet more! With this advantage,  
then, 35  
To union, and firm faith, and firm accord,

<sup>1</sup> the event.

More than can be in Heaven, we now re-  
turn  
To claim our just inheritance of old,  
Surer to prosper than prosperity  
Could have assured us; and by what best  
way, 40  
Whether of open war or covert guile,—  
We now debate. Who can advise may  
speak.”  
He ceased; and next him Moloch, scep-  
tred king,  
Stood up, the strongest and the fiercest  
Spirit  
That fought in Heaven, now fiercer by  
despair. 45  
His trust was with the Eternal to be  
deemed  
Equal in strength, and rather than be less  
Cared not to be at all; with that care  
lost  
Went all his fear: of God, or Hell, or worse,  
He recked not, and these words thereafter  
spake:— 50  
“My sentence<sup>2</sup> is for open war. Of wiles,  
More unexpert, I boast not: them let those  
Contrive who need, or when they need;  
not now.  
For while they sit contriving, shall the  
rest—  
Millions that stand in arms, and longing  
wait 55  
The signal to ascend—sit lingering here,  
Heaven’s fugitives, and for their dwelling-  
place  
Accept this dark opprobrious den of shame,  
The prison of his tyranny who reigns  
By our delay? No! let us rather choose, 60  
Armed with Hell-flames and fury, all at  
once  
O’er Heaven’s high towers to force resist-  
less way,  
Turning our tortures into horrid arms  
Against the Torturer; when, to meet the  
noise  
Of his almighty engine, he shall hear 65  
Infernal thunder, and for lightning see  
Black fire and horror shot with equal rage  
Among his Angels, and his throne itself  
Mixed with Tartarean sulphur and strange  
fire, 69  
His own invented torments. But perhaps  
The way seems difficult and steep to scale  
With upright wing against a higher foe?

<sup>2</sup> judgment.

Let such bethink them, if the sleepy  
 drench  
 Of that forgetful lake benumb not still,  
 That in our proper motion we ascend <sup>75</sup>  
 Up to our native seat; descent and fall  
 To us is adverse. Who but felt of late,  
 When the fierce foe hung on our broken  
 rear  
 Insulting, and pursued us through the  
 deep,  
 With what compulsion and laborious  
 flight <sup>80</sup>  
 We sunk thus low? The ascent is easy,  
 then;  
 The event is feared? Should we again  
 provoke  
 Our stronger, some worse way his wrath  
 may find  
 To our destruction—if there be in Hell  
 Fear to be worse destroyed? What can be  
 worse <sup>85</sup>  
 Than to dwell here, driven out from bliss,  
 condemned  
 In this abhorrèd deep to utter woe;  
 Where pain of unextinguishable fire  
 Must exercise us, without hope of end,  
 The vassals of his anger, when the scourge  
 Inexorably, and the torturing hour, <sup>91</sup>  
 Calls us to penance? More destroyed  
 than thus,  
 We should be quite abolished, and expire.  
 What fear we then? what doubt we to  
 incense  
 His utmost ire? which, to the highth en-  
 raged, <sup>95</sup>  
 Will either quite consume us, and reduce  
 To nothing this essential<sup>1</sup>—happier far  
 Than miserable to have eternal being!—  
 Or, if our substance be indeed divine,  
 And cannot cease to be, we are at worst <sup>100</sup>  
 On this side nothing; and by proof we feel  
 Our power sufficient to disturb his Heaven,  
 And with perpetual inroads to alarm,  
 Though inaccessible, his fatal throne:  
 Which, if not victory, is yet revenge.” <sup>105</sup>  
 He ended frowning, and his look de-  
 nounced<sup>2</sup>  
 Desperate revenge, and battle dangerous  
 To less than gods. On the other side up  
 rose  
 Belial, in act more graceful and humane;  
 A fairer person lost not Heaven; he seemed  
 For dignity composed, and high exploit. <sup>111</sup>

<sup>1</sup> this being of ours.<sup>2</sup> threatened.

But all was false and hollow; though his  
 tongue  
 Dropped manna, and could make the  
 worse appear  
 The better reason, to perplex and dash  
 Maturest counsels: for his thoughts were  
 low— <sup>115</sup>  
 To vice industrious, but to nobler deeds  
 Timorous and slothful. Yet he pleased  
 the ear,  
 And with persuasive accent thus began:—  
 “I should be much for open war, O Peers,  
 As not behind in hate, if what was urged  
 Main reason to persuade immediate war  
 Did not dissuade me most, and seem to  
 cast <sup>122</sup>  
 Ominous conjecture on the whole success;  
 When he who most excels in fact of arms,  
 In what he counsels and in what excels <sup>125</sup>  
 Mistrustful, grounds his courage on de-  
 spair  
 And utter dissolution, as the scope  
 Of all his aim, after some dire revenge.  
 First, what revenge? The towers of  
 Heaven are filled  
 With armèd watch, that render all access  
 Impregnable: oft on the bordering deep <sup>131</sup>  
 Encamp their legions, or with obscure  
 wing  
 Scout far and wide into the realm of Night,  
 Scorning surprise. Or could we break our  
 way  
 By force, and at our heels all Hell should  
 rise <sup>135</sup>  
 With blackest insurrection, to confound  
 Heaven’s purest light, yet our great  
 Enemy,  
 All incorruptible, would on his throne  
 Sit unpolluted, and the ethereal mould,  
 Incapable of stain, would soon expel <sup>140</sup>  
 Her mischief, and purge off the baser fire,  
 Victorious. Thus repulsed, our final hope  
 Is flat despair: we must exasperate  
 The Almighty Victor to spend all his  
 rage,  
 And that must end us; that must be our  
 cure— <sup>145</sup>  
 To be no more. Sad cure! for who would  
 lose,  
 Though full of pain, this intellectual being,  
 Those thoughts that wander through  
 eternity,  
 To perish rather, swallowed up and lost  
 In the wide womb of uncreated Night, <sup>150</sup>

Devoid of sense and motion? And who knows,

Let this be good, whether our angry Foe  
Can give it, or will ever? How he can  
Is doubtful; that he never will is sure.

Will He, so wise, let loose at once his ire,<sup>155</sup>  
Belike through impotence, or unaware,  
To give his enemies their wish, and end  
Them in his anger, whom his anger saves  
To punish endless? 'Wherefore cease we  
then?'

Say they who counsel war; 'we are decreed,  
Reserved, and destined to eternal woe; <sup>161</sup>  
Whatever doing, what can we suffer more,  
What can we suffer worse?' Is this then  
worst,

Thus sitting, thus consulting, thus in arms?  
What when we fled amain, pursued and  
strook <sup>165</sup>

With Heaven's afflicting thunder, and be-  
sought

The Deep to shelter us? This Hell then  
seemed

A refuge from those wounds. Or when we  
lay

Chained on the burning lake? That sure  
was worse.

What if the breath that kindled those grim  
fires, <sup>170</sup>

Awaked, should blow them into sevenfold  
rage,

And plunge us in the flames; or from above  
Should intermitted vengeance arm again  
His red right hand to plague us? What if  
all

Her stores were opened, and this firma-  
ment <sup>175</sup>

Of Hell should spout her cataracts of fire,  
Impendent horrors, threatening hideous  
fall

One day upon our heads; while we per-  
haps,

Designing or exhorting glorious war,  
Caught in a fiery tempest, shall be hurled,  
Each on his rock transfix'd, the sport and  
prey <sup>181</sup>

Of racking whirlwinds, or forever sunk  
Under yon boiling ocean, wrapped in  
chains,

There to converse with everlasting groans,  
Unrespited, unpitied, unreprieved, <sup>185</sup>  
Ages of hopeless end? This would be  
worse.

War therefore, open or concealed, alike

My voice dissuades: for what can<sup>1</sup> force or  
guile

With him, or who deceive his mind, whose  
eye

Views all things at one view? He from  
Heaven's highth <sup>190</sup>

All these our motions vain sees and de-  
rides;

Not more almighty to resist our might  
Than wise to frustrate all our plots and  
wiles.

Shall we, then, live thus vile—the race of  
Heaven

Thus trampled, thus expelled to suffer here  
Chains and these torments? Better these  
than worse, <sup>196</sup>

By my advice; since fate inevitable  
Subdues us, and omnipotent decree,

The Victor's will. To suffer, as to do,  
Our strength is equal; nor the law unjust

That so ordains: this was at first resolved,  
If we were wise, against so great a foe <sup>202</sup>

Contending, and so doubtful what might  
fall.

I laugh when those who at the spear are  
bold

And venturesome, if that fail them, shrink,  
and fear <sup>205</sup>

What yet they know must follow—to en-  
dure

Exile, or ignominy, or bonds, or pain,  
The sentence of their conqueror. This is  
now

Our doom; which if we can sustain and  
bear,

Our Supreme Foe in time may much remit  
His anger, and perhaps, thus far removed,

Not mind us not offending, satisfied <sup>212</sup>  
With what is punished; whence these rag-  
ing fires

Will slacken, if his breath stir not their  
flames.

Our purer essence then will overcome <sup>215</sup>  
Their noxious vapor, or, inured, not feel;

Or, changed at length, and to the place  
conformed

In temper and in nature, will receive  
Familiar the fierce heat; and, void of pain,

This horror will grow mild, this darkness  
light; <sup>220</sup>

Besides what hope the never-ending flight  
Of future days may bring, what chance,  
what change

<sup>1</sup> avail.

Worth waiting,—since our present lot appears  
 For happy though but ill, for ill not worst,  
 If we procure not to ourselves more woe.”  
 Thus Belial, with words clothed in reason’s garb, 226  
 Counsell’d ignoble ease and peaceful sloth,  
 Not peace; and after him thus Mammon spake:—  
 “Either to disenthroned the King of Heaven  
 We war, if war be best, or to regain 230  
 Our own right lost. Him to unthroned we then  
 May hope, when everlasting Fate shall yield  
 To fickle Chance, and Chaos judge the strife.  
 The former, vain to hope, argues as vain  
 The latter; for what place can be for us 235  
 Within Heaven’s bound, unless Heaven’s Lord Supreme  
 We overpower? Suppose he should relent,  
 And publish grace to all, on promise made  
 Of new subjection; with what eyes could we 239  
 Stand in his presence, humble, and receive  
 Strict laws imposed, to celebrate his throne  
 With warbled hymns, and to his Godhead sing  
 Forced Halleluiahs, while he lordly sits  
 Our envied sovran, and his altar breathes  
 Ambrosial odors and ambrosial flowers, 245  
 Our servile offerings? This must be our task  
 In Heaven, this our delight. How wearisome  
 Eternity so spent in worship paid  
 To whom we hate! Let us not then pursue,  
 By force impossible, by leave obtained 250  
 Unacceptable, though in Heaven, our state  
 Of splendid vassalage; but rather seek  
 Our own good from ourselves, and from our own  
 Live to ourselves, though in this vast recess,  
 Free, and to none accountable, preferring  
 Hard liberty before the easy yoke 256  
 Of servile pomp. Our greatness will appear  
 Then most conspicuous, when great things of small,  
 Useful of hurtful, prosperous of adverse,

We can create, and in what place soe’er 260  
 Thrive under evil, and work ease out of pain  
 Through labor and endurance. This deep world  
 Of darkness do we dread? How oft amidst  
 Thick clouds and dark doth Heaven’s all-ruling Sire  
 Choose to reside, his glory unobscured, 265  
 And with the majesty of darkness round  
 Covers his throne, from whence deep thunders roar,  
 Mustering their rage, and Heaven resembles Hell!  
 As he our darkness, cannot we his light  
 Imitate when we please? This desert soil  
 Wants not her hidden lustre, gems and gold; 271  
 Nor want we skill or art from whence to raise  
 Magnificence; and what can Heaven show more?  
 Our torments also may, in length of time,  
 Become our elements, these piercing fires  
 As soft as now severe, our temper changed  
 Into their temper; which must needs remove 277  
 The sensible<sup>1</sup> of pain. All things invite  
 To peaceful counsels, and the settled state  
 Of order, how in safety best we may 280  
 Compose our present evils, with regard  
 Of what we are and where, dismissing quite  
 All thoughts of war. Ye have what I advise.”  
 He scarce had finished, when such murmur filled  
 The assembly, as when hollow rocks retain 285  
 The sound of blustering winds, which all night long  
 Had roused the sea, now with hoarse cadence lull  
 Seafaring men o’erwatched, whose bark by chance,  
 Or pinnacle, anchors in a craggy bay  
 After the tempest: such applause was heard 290  
 As Mammon ended, and his sentence pleased,  
 Advising peace; for such another field  
 They dreaded worse than Hell; so much the fear  
 Of thunder and the sword of Michael

<sup>1</sup> sense.

Wrought still within them; and no less  
 desire 295  
 To found this nether empire, which might  
 rise,  
 By policy, and long process of time,  
 In emulation opposite to Heaven.  
 Which when Beëlzebub perceived—than  
 whom,  
 Satan except, none higher sat—with grave  
 Aspect he rose, and in his rising seemed 301  
 A pillar of state. Deep on his front en-  
 graven  
 Deliberation sat and public care;  
 And princely counsel in his face yet shone,  
 Majestic, though in ruin. Sage he stood,  
 With Atlantean shoulders fit to bear 306  
 The weight of mightiest monarchies; his  
 look  
 Drew audience and attention still as night  
 Or summer's noontide air, while thus he  
 spake:—  
 "Thrones and Imperial Powers, Off-  
 spring of Heaven, 310  
 Ethereal Virtues! or these titles now  
 Must we renounce, and, changing style,  
 be called  
 Princes of Hell? for so the popular vote  
 Inclines—here to continue, and build up  
 here  
 A growing empire; doubtless! while we  
 dream, 315  
 And know not that the King of Heaven  
 hath doomed  
 This place our dungeon—not our safe re-  
 treat  
 Beyond his potent arm, to live exempt  
 From Heaven's high jurisdiction, in new  
 league  
 Banded against his throne, but to re-  
 main  
 In strictest bondage, though thus far re-  
 moved, 321  
 Under the inevitable curb, reserved  
 His captive multitude. For he, be sure,  
 In highth or depth, still first and last will  
 reign  
 Sole king, and of his kingdom lose no  
 part 325  
 By our revolt, but over Hell extend  
 His empire, and with iron sceptre rule  
 Us here, as with his golden those in  
 Heaven.  
 What sit we then projecting peace and  
 war?

War hath determined us,<sup>1</sup> and foiled with  
 loss 330  
 Irreparable; terms of peace yet none  
 Vouchsafed or sought; for what peace will  
 be given  
 To us enslaved, but custody severe,  
 And stripes, and arbitrary punishment  
 Inflicted? and what peace can we return,  
 But, to our power, hostility and hate, 336  
 Untamed reluctance, and revenge, though  
 slow,  
 Yet ever plotting how the Conqueror least  
 May reap his conquest, and may least re-  
 joice  
 In doing what we most in suffering feel? 340  
 Nor will occasion want, nor shall we need  
 With dangerous expedition to invade  
 Heaven, whose high walls fear no assault  
 or siege,  
 Or ambush from the Deep. What if we  
 find 344  
 Some easier enterprise? There is a place  
 (If ancient and prophetic fame in Heaven  
 Err not), another World, the happy seat  
 Of some new race called Man, about this  
 time  
 To be created like to us, though less 349  
 In power and excellence, but favored more  
 Of him who rules above; so was his will  
 Pronounced among the gods, and, by an  
 oath  
 That shook Heaven's whole circumference,  
 confirmed.  
 Thither let us bend all our thoughts, to  
 learn  
 What creatures there inhabit, of what  
 mould 355  
 Or substance, how endued, and what their  
 power,  
 And where their weakness: how attempted  
 best,  
 By force or subtlety. Though Heaven be  
 shut,  
 And Heaven's high Arbitrator sit secure  
 In his own strength, this place may lie ex-  
 posed, 360  
 The utmost border of his kingdom, left  
 To their defence who hold it; here, perhaps,  
 Some advantageous act may be achieved  
 By sudden onset—either with Hell-fire  
 To waste his whole creation, or possess 365  
 All as our own, and drive, as we were  
 driven,

<sup>1</sup> made an end of.



The puny habitants; or if not drive,  
Seduce them to our party, that their God  
May prove their foe, and with repenting  
hand

Abolish his own works. This would sur-  
pass 370

Common revenge, and interrupt his joy  
In our confusion, and our joy upraise  
In his disturbance; when his darling sons,  
Hurl'd headlong to partake with us, shall  
curse

Their frail original, and faded bliss— 375

Faded so soon! Advise if this be worth  
Attempting, or to sit in darkness here  
Hatching vain empires." Thus Beëlzebub  
Pleaded his devilish counsel, first devised  
By Satan, and in part proposed; for  
whence, 380

But from the author of all ill, could spring  
So deep a malice, to confound the race  
Of mankind in one root, and Earth with  
Hell

To mingle and involve, done all to spite  
The great Creator? But their spite still  
serves 385

His glory to augment. The bold design  
Pleas'd highly those Infernal States, and  
joy

Sparkled in all their eyes: with full assent  
They vote: whereat his speech he thus  
renews:—

"Well have ye judged, well ended long  
debate, 390

Synod of gods! and, like to what ye are,  
Great things resolv'd; which from the  
lowest deep

Will once more lift us up, in spite of fate,  
Nearer our ancient seat—perhaps in view  
Of those bright confines, whence, with  
neighboring arms 395

And opportune excursion, we may chance  
Re-enter Heaven; or else in some mild  
zone

Dwell, not unvisited of Heaven's fair light,  
Secure, and at the brightening orient beam  
Purge off this gloom: the soft delicious air,  
To heal the scar of these corrosive fires, 401  
Shall breathe her balm. But first, whom  
shall we send

In search of this new world? whom shall  
we find

Sufficient? who shall tempt with wander-  
ing feet

The dark, unbottomed, infinite Abyss, 405

And through the palpable obscure find out  
His uncouth way, or spread his aery flight,  
Upborne with indefatigable wings  
Over the vast abrupt, ere he arrive  
The happy isle? What strength, what art,  
can then 410

Suffice, or what evasion bear him safe  
Through the strict senteries and stations  
thick

Of Angels watching round? Here he had  
need

All circumspection: and we now no less  
Choice in our suffrage; for on whom we  
send, 415

The weight of all, and our last hope, relies."

This said, he sat; and expectation held  
His look suspense, awaiting who appeared  
To second, or oppose, or undertake

The perilous attempt. But all sat mute,  
Pondering the danger with deep thoughts;  
and each 421

In other's countenance read his own dis-  
may,

Astonish'd. None among the choice and  
prime

Of those Heaven-warring champions could  
be found

So hardy as to proffer or accept, 425

Alone, the dreadful voyage; till at last  
Satan, whom now transcendent glory  
raised

Above his fellows, with monarchical pride  
Conscious of highest worth, unmoved thus  
spake:—

"O Progeny of Heaven! Empyrean  
Thrones! 430

With reason hath deep silence and demur  
Seized us, though undismayed. Long is  
the way

And hard, that out of Hell leads up to  
Light.

Our prison strong, this huge convex of fire,  
Outrageous to devour, immures us round  
Ninefold; and gates of burning adamant,  
Barred over us, prohibit all egress. 437  
These passed, if any pass, the void pro-  
found

Of essentia<sup>1</sup> Night receives him next,  
Wide-gaping, and with utter loss of being  
Threatens him, plunged in that abortive  
gulf. 441

If thence he scape into whatever world  
Or unknown region, what remains him less

<sup>1</sup> devoid of being, or essence.

Than unknown dangers and as hard es-  
 cape?  
 But I should ill become this throne, O  
 Peers, 445  
 And this imperial sovranity, adorned  
 With splendor, armed with power, if  
 aught proposed  
 And judged of public moment, in the shape  
 Of difficulty or danger, could deter  
 Me from attempting. Wherefore do I  
 assume 450  
 These royalties, and not refuse to reign,  
 Refusing to accept as great a share  
 Of hazard as of honor, due alike  
 To him who reigns, and so much to him  
 due  
 Of hazard more, as he above the rest 455  
 High honored sits? Go therefore, mighty  
 Powers,  
 Terror of Heaven, though fallen; intend at  
 home,  
 While here shall be our home, what best  
 may ease  
 The present misery, and render Hell  
 More tolerable; if there be cure or charm  
 To respite, or deceive, or slack the pain 461  
 Of this ill mansion; intermit no watch  
 Against a wakeful foe, while I abroad  
 Through all the coasts of dark destruction  
 seek  
 Deliverance for us all. This enterprise 465  
 None shall partake with me." Thus say-  
 ing, rose  
 The Monarch, and prevented all reply;  
 Prudent, lest, from his resolution raised,<sup>1</sup>  
 Others among the chief might offer now,  
 Certain to be refused, what erst they  
 feared, 470  
 And, so refused, might in opinion stand  
 His rivals, winning cheap the high repute  
 Which he through hazard huge must earn.  
 But they  
 Dreaded not more the adventure than his  
 voice  
 Forbidding; and at once with him they  
 rose. 475  
 Their rising all at once was as the sound  
 Of thunder heard remote. Towards him  
 they bend  
 With awful reverence prone, and as a god  
 Extol him equal to the Highest in Heaven.  
 Nor failed they to express how much they  
 praised 480

<sup>1</sup> encouraged by his resolution.

That for the general safety he despised  
 His own; for neither do the Spirits damned  
 Lose all their virtue,—lest bad men should  
 boast  
 Their specious deeds on Earth, which glory  
 excites,  
 Or close ambition varnished o'er with zeal.  
 Thus they their doubtful consultations  
 dark 486  
 Ended, rejoicing in their matchless Chief:  
 As when from mountain-tops the dusky  
 clouds  
 Ascending, while the North-wind sleeps,  
 o'erspread  
 Heaven's cheerful face, the louring ele-  
 ment 490  
 Scowls o'er the darkened landskip snow or  
 shower,  
 If chance the radiant sun with farewell  
 sweet  
 Extend his evening beam, the fields revive,  
 The birds their notes renew, and bleating  
 herds 494  
 Attest their joy, that hill and valley rings.  
 O shame to men! Devil with devil damned  
 Firm concord holds; men only disagree  
 Of creatures rational, though under hope  
 Of heavenly grace; and, God proclaiming  
 peace,  
 Yet live in hatred, enmity, and strife 500  
 Among themselves, and levy cruel wars,  
 Wasting the earth, each other to destroy:  
 As if (which might induce us to accord)  
 Man had not hellish foes enow besides,  
 That day and night for his destruction  
 wait! 505  
 The Stygian council thus dissolved; and  
 forth  
 In order came the grand Infernal Peers:  
 Midst came their mighty Paramount, and  
 seemed  
 Alone the antagonist of Heaven, nor less  
 Than Hell's dread Emperor, with pomp  
 supreme, 510  
 And god-like imitated state; him round  
 A globe of fiery Seraphim enclosed  
 With bright emblazonry and horrent<sup>2</sup>  
 arms.  
 Then of their session ended they bid cry  
 With trumpet's regal sound the great  
 result: 515  
 Toward the four winds four speedy  
 Cherubim

<sup>2</sup> bristling.

Put to their mouths the sounding alchymy,<sup>1</sup>  
By harald's voice explained; the hollow  
Abyss

Heard far and wide, and all the host of Hell  
With deafening shout returned them loud  
acclaim. 520

Thence more at ease their minds, and  
somewhat raised

By false presumptuous hope, the rangèd  
Powers

Disband; and, wandering, each his several  
way .

Pursues, as inclination or sad choice  
Leads him perplexed, where he may like-  
liest find 525

Truce to his restless thoughts, and enter-  
tain

The irksome hours, till his great Chief  
return.

Part on the plain, or in the air sublime,<sup>2</sup>  
Upon the wing or in swift race contend,

As at the Olympian games or Pythian  
fields; 530

Part curb their fiery steeds, or shun the  
goal

With rapid wheels, or fronted brigades  
form:

As when, to warn proud cities, war appears  
Waged in the troubled sky, and armies rush

To battle in the clouds; before each van  
Prick forth the aery knights, and couch  
their spears, 536

Till thickest legions close; with feats of  
arms

From either end of Heaven the welkin  
burns.

Others, with vast Typhœan rage, more  
fell,

Rend up both rocks and hills, and ride the  
air 540

In whirlwind; Hell scarce holds the wild  
uproar:

As when Alcides, from Œchalia crowned  
With conquest, felt the envenomed robe,  
and tore

Through pain up by the roots Thessalian  
pines,

And Lichas from the top of Æta threw 545

Into the Euboic sea. Others, more mild,  
Retreated in a silent valley, sing

With notes angelical to many a harp  
Their own heroic deeds, and hapless fall

By doom of battle, and complain that Fate

Free Virtue should enthrall to Force or  
Chance. 551

Their song was partial, but the harmony  
(What could it less when Spirits immortal  
sing?)

Suspended Hell, and took with ravish-  
ment

The thronging audience. In discourse  
more sweet 555

(For eloquence the soul, song charms the  
sense)

Others apart sat on a hill retired,  
In thoughts more elevate, and reasoned  
high

Of providence, foreknowledge, will, and  
fate,

Fixed fate, free will, foreknowledge ab-  
solute, 560

And found no end, in wandering mazes  
lost.

Of good and evil much they argued then,  
Of happiness and final misery,

Passion and apathy, and glory and shame:  
Vain wisdom all, and false philosophy!—

Yet with a pleasing sorcery could charm  
Pain for a while or anguish, and excite 567

Fallacious hope, or arm the obdured<sup>3</sup>  
breast

With stubborn patience as with triple steel.  
Another part, in squadrons and gross

bands, 570

On bold adventure to discover wide  
That dismal world, if any clime perhaps

Might yield them easier habitation, bend  
Four ways their flying march, along the  
banks

Of four infernal rivers, that disgorge 575

Into the burning lake their baleful streams:  
Abhorred Styx, the flood of deadly hate;

Sad Acheron, of sorrow, black and deep;  
Cocytus, named of lamentation loud

Heard on the rueful stream; fierce  
Phlegeton, 580

Whose waves of torrent fire inflame with  
rage.

Far off from these a slow and silent stream,  
Lethe, the river of oblivion, rolls

Her watery labyrinth, whereof who drinks  
Forthwith his former state and being

forgets, 585

Forgets both joy and grief, pleasure and  
pain.

Beyond this flood a frozen continent

<sup>1</sup> trumpet.

<sup>2</sup> raised.

<sup>3</sup> obdurate.

Lies dark and wild, beat with perpetual  
storms  
Of whirlwind and dire hail, which on firm  
land  
Thaws not, but gathers heap, and ruin  
seems 590  
Of ancient pile; all else deep snow and ice,  
A gulf profound as that Serbonian bog  
Betwixt Damiatra and Mount Casius old,  
Where armies whole have sunk: the parch-  
ing air  
Burns irore,<sup>1</sup> and cold performs the effect  
of fire. 595  
Thither, by harpy-footed Furies haled,  
At certain revolutions all the damned  
Are brought; and feel by turns the bitter  
change  
Of fierce extremes, extremes by change  
more fierce,  
From beds of raging fire to starve<sup>2</sup> in ice  
Their soft ethereal warmth, and there to  
pine 601  
Immovable, infixed, and frozen round  
Periods of time,—thence hurried back to  
fire.  
They ferry over this Lethean sound  
Both to and fro, their sorrow to augment,  
And wish and struggle, as they pass, to  
reach 606  
The tempting stream, with one small drop  
to lose  
In sweet forgetfulness all pain and woe,  
All in one moment, and so near the brink;  
But Fate withstands, and, to oppose the  
attempt 610  
Medusa with Gorgonian terror guards  
The ford, and of itself the water flies  
All taste of living wight, as once it fled  
The lip of Tantalus. Thus roving on  
In confused march forlorn, the adventur-  
ous bands, 615  
With shuddering horror pale, and eyes  
aghast,  
Viewed first their lamentable lot, and  
found  
No rest. Through many a dark and dreary  
vale  
They passed, and many a region dolorous,  
O'er many a frozen, many a fiery Alp, 620  
Rocks, caves, lakes, fens, bogs, dens, and  
shades of death—  
A universe of death, which God by curse  
Created evil, for evil only good;

<sup>1</sup> frozen.<sup>2</sup> extinguish.

Where all life dies, death lives, and Nature  
breeds,  
Perverse, all monstrous, all prodigious  
things, 625  
Abominable, inutterable, and worse  
Than fables yet have feigned, or fear con-  
ceived,  
Gorgons, and Hydras, and Chimæras  
dire.  
Meanwhile the Adversary of God and  
Man,  
Satan, with thoughts inflamed of highest  
design, 630  
Puts on swift wings, and toward the gates  
of Hell  
Explores his solitary flight: sometimes  
He scours the right hand coast, sometimes  
the left;  
Now shaves with level wing the deep, then  
soars  
Up to the fiery concave towering high. 635  
As when far off at sea a fleet descried  
Hangs in the clouds, by equinoctial winds  
Close sailing from Bengala, or the isles  
Of Ternate and Tidore, whence merchants  
bring  
Their spicy drugs; they on the trading  
flood, 640  
Through the wide Ethiopian to the Cape,  
Ply stemming nightly toward the pole: so  
seemed  
Far off the flying Fiend. At last appear  
Hell-bounds, high reaching to the horrid  
roof,  
And thrice threefold the gates; three folds  
were brass, 645  
Three iron, three of adamant rock  
Impenetrable, impaled with circling fire,  
Yet unconsumed. Before the gates there  
sat  
On either side a formidable Shape.  
The one seemed woman to the waist, and  
fair, 650  
But ended foul in many a scaly fold,  
Voluminous and vast—a serpent armed  
With mortal sting. About her middle  
round  
A cry of Hell-hounds never-ceasing barked  
With wide Cerberean mouths full loud,  
and rung 655  
A hideous peal; yet, when they list, would  
creep,  
If aught disturbed their noise, into her  
womb,

And kennel there; yet there still barked  
and howled  
Within unseen. Far less abhorred than  
these 659  
Vexed Scylla, bathing in the sea that parts  
Calabria from the hoarse Trinacrian shore;  
Nor uglier follow the night-hag, when,  
called  
In secret, riding through the air she  
comes,  
Lured with the smell of infant blood, to  
dance  
With Lapland witches, while the laboring  
moon 665  
Eclipses at their charms. The other  
Shape—  
If shape it might be called that shape had  
none  
Distinguishable in member, joint, or limb;  
Or substance might be called that shadow  
seemed,  
For each seemed either—black it stood as  
Night, 670  
Fierce as ten Furies, terrible as Hell,  
And shook a dreadful dart; what seemed  
his head  
The likeness of a kingly crown had on.  
Satan was now at hand, and from his seat  
The monster moving onward came as fast,  
With horrid strides; Hell trembled as he  
strode. 676  
The undaunted Fiend what this might be  
admired<sup>1</sup>—  
Admired, not feared—God and his Son  
except,  
Created thing naught valued he nor  
shunned—  
And with disdainful look thus first began:  
“Whence and what art thou, execrable  
Shape, 681  
That dar’st, though grim and terrible,  
advance  
Thy miscreated front athwart my way  
To yonder gates? Through them I mean  
to pass,  
That be assured, without leave asked of  
thee. 685  
Retire; or taste thy folly, and learn by  
proof,  
Hell-born, not to contend with Spirits of  
Heaven.”  
To whom the Goblin, full of wrath, re-  
plied:—

<sup>1</sup> wondered.

“Art thou that Traitor-Angel, art thou he  
Who first broke peace in Heaven and faith,  
till then 690  
Unbroken, and in proud rebellious arms  
Drew after him the third part of Heaven’s  
sons,  
Conjured against the Highest, for which  
both thou  
And they, outcast from God, are here con-  
demned  
To waste eternal days in woe and pain? 695  
And recon’st thou thyself with Spirits of  
Heaven,  
Hell-doomed, and breath’st defiance here  
and scorn,  
Where I reign king, and, to enrage thee  
more,  
Thy king and lord? Back to thy punish-  
ment,  
False fugitive, and to thy speed add wings,  
Lest with a whip of scorpions I pursue 701  
Thy lingering, or with one stroke of this  
dart  
Strange horror seize thee, and pangs un-  
felt before.”  
So spake the grisly Terror, and in shape,  
So speaking and so threatening, grew ten-  
fold 705  
More dreadful and deform. On the other  
side,  
Incensed with indignation, Satan stood  
Unterrified, and like a comet burned,  
That fires the length of Ophiuchus huge  
In the arctic sky, and from his horrid  
hair 710  
Shakes pestilence and war. Each at the  
head  
Levelled his deadly aim; their fatal hands  
No second stroke intend; and such a frown  
Each cast at the other as when two black  
clouds,  
With Heaven’s artillery fraught, come  
rattling on 715  
Over the Caspian—then stand front to  
front  
Hovering a space, till winds the signal blow  
To join their dark encounter in mid-air.  
So frowned the mighty combatants that  
Hell  
Grew darker at their frown; so matched  
they stood; 720  
For never but once more was either like  
To meet so great a foe. And now great  
deeds

Had been achieved, whereof all Hell had rung,

Had not the snaky Sorceress that sat 724  
Fast by Hell-gate and kept the fatal key,  
Risen, and with hideous outcry rushed between.

"O father, what intends thy hand," she cried,

"Against thy only son? What fury, O son,  
Possesses thee to bend that mortal dart  
Against thy father's head? and know'st for  
whom? 730

For him who sits above, and laughs the while

At thee, ordained his drudge to execute  
Whate'er his wrath, which he calls justice,  
bids—

His wrath, which one day will destroy ye both!"

She spake, and at her words the hellish Pest 735

Forbore: then these to her Satan returned:  
"So strange thy outcry, and thy words  
so strange

Thou interposest, that my sudden hand,  
Prevented, spares to tell thee yet by deeds  
What it intends, till first I know of thee 740  
What thing thou art, thus double-formed,  
and why,

In this infernal vale first met, thou call'st  
Me father, and that phantasm call'st my son.

I know thee not, nor ever saw till now  
Sight more detestable than him and thee."

To whom thus the Portress of Hell-gate  
replied:— 746

"Hast thou forgot me, then, and do I seem  
Now in thine eye so foul? once deemed so fair

In Heaven, when at the assembly, and in sight

Of all the Seraphim with thee combined 750  
In bold conspiracy against Heaven's King,  
All on a sudden miserable pain

Surprised thee; dim thine eyes, and dizzy  
swum

In darkness, while thy head flames thick  
and fast

Threw forth, till on the left side opening  
wide, 755

Likest to thee in shape and countenance  
bright,

Then shining heavenly fair, a goddess  
armed,

Out of thy head I sprung. Amazement  
seized

All the host of Heaven: back they recoiled  
afraid 759

At first, and called me *Sin*, and for a sign  
Portentous held me; but, familiar grown,  
I pleased, and with attractive graces won  
The most averse; thee chiefly, who full oft  
Thyself in me thy perfect image viewing  
Becam'st enamored; and such joy thou  
took'st 765

With me in secret, that my womb conceived

A growing burden. Meanwhile war arose,  
And fields were fought in Heaven; wherein  
remained

(For what could else?) to our Almighty  
Foe

Clear victory; to our part loss and rout 770  
Through all the Empyrean. Down they  
fell,

Driven headlong from the pitch of Heaven,  
down

Into this deep; and in the general fall  
I also: at which time this powerful key

Into my hands was given, with charge to  
keep 775

These gates forever shut, which none can  
pass

Without my opening. Pensive here I sat  
Alone; but long I sat not, till my womb,  
Pregnant by thee, and now excessive  
grown,

Prodigious motion felt and rueful throes.  
At last this odious offspring whom thou  
seest, 781

Thine own begotten, breaking violent way,  
Tore through my entrails, that, with fear,  
and pain

Distorted, all my nether shape thus grew  
Transformed; but he, my inbred enemy,  
Forth issued, brandishing his fatal dart,

Made to destroy. I fled, and cried out  
*Death!* 787

Hell trembled at the hideous name, and  
sighed

From all her caves, and back resounded  
*Death!*

I fled; but he pursued (though more, it  
seems, 790

Inflamed with lust than rage) and, swifter  
far,

Me overtook, his mother, all dismayed,  
And, in embraces forcible and foul

Engendering with me, of that rape begot  
These yelling monsters, that with ceaseless  
cry 795

Surround me, as thou saw'st, hourly conceived

And hourly born, with sorrow infinite  
To me: for, when they list, into the womb  
That bred them they return, and howl,  
and gnaw

My bowels, their repast; then, bursting  
forth 800

Afresh, with conscious terrors vex me  
round,

That rest or intermission none I find.

Before mine eyes in opposition sits

Grim Death, my son and foe, who sets  
them on,

And me, his parent, would full soon devour  
For want of other prey, but that he knows  
His end with mine involved, and knows  
that I 807

Should prove a bitter morsel, and his bane,  
Whenever that shall be: so Fate pronounced.

But thou, O father, I forewarn thee, shun  
His deadly arrow; neither vainly hope 811  
To be invulnerable in those bright arms,  
Though tempered heavenly; for that mortal dint,

Save he who reigns above, none can resist."

She finished; and the subtle Fiend his  
lore 815

Soon learned, now milder, and thus answered smooth:—

"Dear daughter—since thou claim'st me  
for thy sire,

And my fair son here show'st me, the dear  
pledge

Of dalliance had with thee in Heaven, and  
joys

Then sweet, now sad to mention, through  
dire change 820

Befallen us unforeseen, unthought of—  
know,

I come no enemy, but to set free

From out this dark and dismal house of  
pain

Both him and thee, and all the Heavenly  
host

Of Spirits that, in our just pretences  
armed, 825

Fell with us from on high. From them I go  
This uncouth errand sole, and one for all

Myself expose, with lonely steps to tread  
The unfounded Deep, and through the  
void immense

To search with wandering quest a place  
foretold 830

Should be—and by concurring signs, ere  
now

Created vast and round—a place of bliss  
In the purlieu of Heaven; and therein  
placed

A race of upstart creatures, to supply  
Perhaps our vacant room, though more  
removed, 835

Lest Heaven, surcharged with potent multitude,

Might hap to move new broils. Be this,  
or aught

Than this more secret, now designed, I  
haste

To know; and, this once known, shall soon  
return,

And bring ye to the place where thou and  
Death 840

Shall dwell at ease, and up and down unseen

Wing silently the buxom<sup>1</sup> air, embalmed  
With odors: there ye shall be fed and filled  
Immeasurably; all things shall be your  
prey."

He ceased; for both seemed highly  
pleased, and Death 845

Grinned horrible a ghastly smile, to hear  
His famine should be filled, and blessed his  
maw

Destined to that good hour. No less rejoiced

His mother bad, and thus bespake her  
sire:—

"The key of this infernal pit, by due 850  
And by command of Heaven's all-powerful

King,

I keep, by him forbidden to unlock

These adamantine gates; against all force  
Death ready stands to interpose his dart,

Fearless to be o'ermatched by living  
might. 855

But what owe I to his commands above,  
Who hates me, and hath hither thrust me

down

Into this gloom of Tartarus profound,

To sit in hateful office here confined,

Inhabitant of Heaven and Heavenly-  
born,— 860

<sup>1</sup> yielding, obedient.

Here in perpetual agony and pain,  
With terrors and with clamors compassed  
round  
Of mine own brood, that on my bowels  
feed?

Thou art my father, thou my author, thou  
My being gav'st me; whom should I obey  
But thee? whom follow? Thou wilt bring  
me soon 866

To that new world of light and bliss, among  
The gods who live at ease, where I shall  
reign

At thy right hand voluptuous, as beseems  
Thy daughter and thy darling, without  
end." 870

Thus saying, from her side the fatal key,  
Sad instrument of all our woe, she took;  
And, towards the gate rolling her bestial  
train,

Forth with the huge portcullis high up-  
drew,  
Which but herself not all the Stygian  
Powers 875

Could once have moved; then in the key-  
hole turns

The intricate wards, and every bolt and  
bar

Of massy iron or solid rock with ease  
Unfastens. On a sudden open fly,  
With impetuous recoil and jarring sound,  
The infernal doors, and on their hinges  
grate 881

Harsh thunder, that the lowest bottom  
shook

Of Erebus. She opened; but to shut  
Excelled her power: the gates wide open  
stood,

That with extended wings a bannered  
host, 885

Under spread ensigns marching, might  
pass through

With horse and chariots ranked in loose  
array;

So wide they stood, and like a furnace-  
mouth

Cast forth redounding smoke and ruddy  
flame.

Before their eyes in sudden view appear  
The secrets of the hoary Deep, a dark 891  
Illimitable ocean, without bound,

Without dimension; where length, breadth,  
and highth,

And time, and place, are lost; where eldest  
Night

And Chaos, ancestors of Nature, hold 895  
Eternal anarchy, amidst the noise  
Of endless wars, and by confusion stand.  
For Hot, Cold, Moist, and Dry, four  
champions fierce,

Strive here for mastery, and to battle bring  
Their embryon atoms; they around the  
flag 900

Of each his faction, in their several clans,  
Light-armed or heavy, sharp, smooth,  
swift, or slow,

Swarm populous, unnumbered as the sands  
Of Barca or Cyrene's torrid soil,

Levied to side with warring winds, and  
poise 905

Their lighter wings. To whom these most  
adhere,

He rules a moment; Chaos umpire sits,  
And by decision more embroils the fray  
By which he reigns; next him, high arbiter,  
Chance governs all. Into this wild Abyss,  
The womb of Nature, and perhaps her  
grave, 911

Of neither sea, nor shore, nor air, nor fire,  
But all these in their pregnant causes  
mixed

Confusedly, and which thus must ever  
fight, 914

Unless the Almighty Maker them ordain  
His dark materials to create more worlds—  
Into this wild Abyss the wary Fiend  
Stood on the brink of Hell and looked  
awhile,

Pondering his voyage; for no narrow frith  
He had to cross. Nor was his ear less  
pealed 920

With noises loud and ruinous (to compare  
Great things with small) than when Bel-  
lona storms

With all her battering engines, bent to  
raise

Some capital city; or less than if this frame  
Of Heaven were falling, and these elements  
In mutiny had from her axle torn 926

The steadfast Earth. At last his sail-  
broad vans

He spreads for flight, and, in the surging  
smoke

Uplifted, spurns the ground; thence many  
a league,

As in a cloudy chair, ascending rides 930  
Audacious; but, that seat soon failing,  
meets

A vast vacuity. All unawares,



Fluttering his pennons vain, plumb-down  
 he drops  
 Ten thousand fathom deep, and to this  
 hour  
 Down had been falling, had not, by ill  
 chance, 935  
 The strong rebuff of some tumultuous  
 cloud,  
 Instinct with fire and nitre, hurried him  
 As many miles aloft. That fury stayed—  
 Quenched in a boggy Syrtis,<sup>1</sup> neither  
 sea  
 Nor good dry land—nigh foundered, on  
 he fares, 940  
 Treading the crude consistence, half on  
 foot,  
 Half flying; behoves him now both oar  
 and sail.  
 As when a gryphon through the wilderness  
 With winged course, o'er hill or moory  
 dale,  
 Pursues the Arimaspians, who by stealth 945  
 Had from his wakeful custody purloined  
 The guarded gold: so eagerly the Fiend  
 O'er bog or steep, through strait, rough,  
 dense, or rare,  
 With head, hands, wings, or feet, pursues  
 his way,  
 And swims, or sinks, or wades, or creeps,  
 or flies. 950  
 At length a universal hubbub wild  
 Of stunning sounds and voices all confused,  
 Borne through the hollow dark, assaults  
 his ear  
 With loudest vehemence. Thither he plies  
 Undaunted, to meet there whatever  
 Power 955  
 Or Spirit of the nethermost Abyss  
 Might in that noise reside, of whom to  
 ask  
 Which way the nearest coast of darkness  
 lies  
 Bordering on light; when straight behold  
 the throne  
 Of Chaos, and his dark pavilion spread 960  
 Wide on the wasteful Deep! With him  
 enthroned  
 Sat sable-vested Night, eldest of things,  
 The consort of his reign; and by them stood  
 Orcus and Ades, and the dreaded name  
 Of Demogorgon; Rumor next, and Chance,  
 And Tumult, and Confusion, all em-  
 broiled, 966

<sup>1</sup>quicksand.

And Discord<sup>\*</sup> with a thousand various  
 mouths.  
 To whom Satan, turning boldly, thus:—  
 “Ye Powers  
 And Spirits of this nethermost Abyss,  
 Chaos and ancient Night, I come no spy,  
 With purpose to explore or to disturb 971  
 The secrets of your realm; but, by con-  
 straint  
 Wandering this darksome desert, as my  
 way  
 Lies through your spacious empire up to  
 light,  
 Alone and without guide, half lost, I seek  
 What readiest path leads where your  
 gloomy bounds 976  
 Confine<sup>2</sup> with Heaven; or if some other  
 place,  
 From your dominion won, the Ethereal  
 King  
 Possesses lately, thither to arrive  
 I travel this profound. Direct my course:  
 Directed, no mean recompense it brings  
 To your behoof, if I that region lost, 982  
 All usurpation thence expelled, reduce  
 To her original darkness and your sway  
 (Which is my present journey), and once  
 more 985  
 Erect the standard there of ancient Night.  
 Yours be the advantage all, mine the re-  
 venge!”  
 Thus Satan; and him thus the Anarch  
 old,  
 With faltering speech and visage incom-  
 posed,  
 Answered:—“I know thee, stranger, who  
 thou art: 990  
 That mighty leading Angel, who of late  
 Made head against Heaven's King, though  
 overthrown.  
 I saw and heard; for such a numerous host  
 Fled not in silence through the frightened  
 Deep,  
 With ruin upon ruin, rout on rout, 995  
 Confusion worse confounded; and Heaven-  
 gates  
 Poured out by millions her victorious  
 bands,  
 Pursuing. I upon my frontiers here  
 Keep residence; if all I can will serve  
 That little which is left so to defend, 1000  
 Encroached on still through our intestine  
 broils,

<sup>2</sup>are contiguous to.

Weakening the sceptre of old Night: first,  
 Hell,  
 Your dungeon, stretching far and wide  
 beneath;  
 Now lately Heaven and Earth, another  
 world  
 Hung o'er my realm, linked in a golden  
 chain 1005  
 To that side Heaven from whence your  
 legions fell!  
 If that way be your walk, you have not  
 far;  
 So much the nearer danger. Go, and  
 speed!  
 Havoc, and spoil, and ruin, are my gain."  
 He ceased; and Satan stayed not to  
 reply, 1010  
 But, glad that now his sea should find a  
 shore,  
 With fresh alacrity and force renewed  
 Springs upward, like a pyramid of fire,  
 Into the wild expanse, and through the  
 shock  
 Of fighting elements, on all sides round  
 Environed, wins his way; harder beset 1016  
 And more endangered, than when Argo  
 passed  
 Through Bosphorus betwixt the justling  
 rocks;  
 Or when Ulysses on the larboard shunned  
 Charybdis, and by the other whirlpool  
 steered: 1020  
 So he with difficulty and labor hard  
 Moved on. With difficulty and labor he;  
 But, he once passed, soon after, when Man  
 fell,  
 Strange alteration! Sin and Death amain  
 Following his track (such was the will of  
 Heaven) 1025  
 Paved after him a broad and beaten way  
 Over the dark Abyss, whose boiling gulf  
 Tamely endured a bridge of wondrous  
 length,  
 From Hell continued, reaching the utmost  
 orb  
 Of this frail World; by which the Spirits  
 perverse 1030  
 With easy intercourse pass to and fro  
 To tempt or punish mortals, except whom  
 God and good Angels guard by special  
 grace.  
 But now at last the sacred influence  
 Of light appears, and from the walls of  
 Heaven 1035

Shoots far into the bosom of dim Night  
 A glimmering dawn. Here Nature first  
 begins  
 Her farthest verge, and Chaos to retire,  
 As from her outmost works, a broken foe,  
 With tumult less and with less hostile  
 din; 1040  
 That Satan with less toil, and now with  
 ease,  
 Wafts on the calmer wave by dubious  
 light,  
 And, like a weather-beaten vessel, holds  
 Gladly the port, though shrouds and tackle  
 torn; 1044  
 Or in the emptier waste, resembling air,  
 Weighs his spread wings, at leisure to be-  
 hold  
 Far off the empyreal Heaven, extended  
 wide  
 In circuit, undetermined square or round,  
 With opal towers, and battlements  
 adorned 1049  
 Of living sapphire, once his native seat;  
 And fast by, hanging in a golden chain,  
 This pendent World, in bigness as a star  
 Of smallest magnitude close by the moon.  
 Thither, full fraught with mischievous re-  
 venge,  
 Accurst, and in a cursed hour, he hies. 1055

### From BOOK XII

#### THE EXPULSION FROM PARADISE

He ended, and they both descend the  
 hill. 604  
 Descended, Adam to the bower where Eve  
 Lay sleeping ran before, but found her  
 waked;  
 And thus with words not sad she him re-  
 ceived:—  
 "Whence thou return'st and whither  
 went'st I know; 610  
 For God is also in sleep, and dreams advise,  
 Which he hath sent propitious, some great  
 good  
 Presaging, since, with sorrow and heart's  
 distress  
 Wearied, I fell asleep. But now lead on;  
 In me is no delay; with thee to go 615  
 Is to stay here; without thee here to stay  
 Is to go hence unwilling; thou to me  
 Art all things under Heaven, all places  
 thou,

Who for my wilful crime art banished  
hence.

This further consolation yet secure 620  
I carry hence: though all by me is lost,  
Such favor I unworthy am voutsafed,  
By me the Promised Seed shall all restore."

So spake our mother Eve; and Adam  
heard

Well pleased, but answered not; for now  
too nigh 625

The Archangel stood, and from the other  
hill

To their fixed station, all in bright array,  
The Cherubim descended, on the ground  
Gliding meteorous, as evening mist

Risen from a river o'er the marish glides,  
And gathers ground fast at the laborer's  
heel 631

Homeward returning. High in front ad-  
vanced,

The brandished sword of God before them  
blazed,

Fierce as a comet; which with torrid heat,  
And vapor as the Libyan air adust,<sup>1</sup> 635  
Began to parch that temperate clime;  
whereat

In either hand the hastening Angel caught  
Our lingering parents, and to the eastern  
gate

Led them direct, and down the cliff as fast  
To the subjected plain—then disappeared.  
They, looking back, all the eastern side  
beheld 641

Of Paradise, so late their happy seat,  
Waved over by that flaming brand; the  
gate

With dreadful faces thronged and fiery  
arms.

Some natural tears they dropped, but  
wiped them soon; 645

The world was all before them, where to  
choose

Their place of rest, and Providence their  
guide.

They, hand in hand, with wandering steps  
and slow,

Through Eden took their solitary way.

### *From AREOPAGITICA*

I deny not, but that it is of greatest  
concernment in the Church and Common-  
wealth, to have a vigilant eye how books

<sup>1</sup> scorched.

demean themselves as well as men; and  
thereafter to confine, imprison, and do  
sharpest justice on them as malefactors.  
For books are not absolutely dead things,  
but do contain a potency of life in them  
to be as active as that soul was whose  
progeny they are; nay, they do pre- [10  
serve as in a vial the purest efficacy and  
extraction of that living intellect that  
bred them. I know they are as lively,  
and as vigorously productive, as those  
fabulous dragon's teeth; and being sown  
up and down, may chance to spring up  
armed men. And yet on the other hand,  
unless wariness be used, as good almost  
kill a man as kill a good book: who kills a  
man kills a reasonable creature, God's [20  
image; but he who destroys a good book,  
kills reason itself, kills the image of God,  
as it were in the eye. Many a man lives  
a burden to the earth; but a good book is  
the precious lifeblood of a master spirit,  
embalmed and treasured up on purpose  
to a life beyond life. 'Tis true, no age  
can restore a life, whereof perhaps there  
is no great loss; and revolutions of ages  
do not oft recover the loss of a rejected [30  
truth, for the want of which whole na-  
tions fare the worse. We should be wary  
therefore what persecution we raise against  
the living labors of public men, how we  
spill that seasoned life of man, preserved  
and stored up in books; since we see a  
kind of homicide may be thus committed,  
sometimes a martyrdom, and if it extend  
to the whole impression, a kind of mas-  
sacre, whereof the execution ends not [40  
in the slaying of an elemental life, but  
strikes at that ethereal and fifth essence  
the breath of reason itself; slays an im-  
mortality rather than a life. . . . But  
some will say, "What though the in-  
ventors were bad, the thing for all that  
may be good?" It may so; yet if that  
thing be no such deep invention, but  
obvious, and easy for any man to light  
on, and yet best and wisest common- [50  
wealths through all ages and occasions  
have forborne to use it, and falsest se-  
ducers and oppressors of men were the  
first who took it up, and to no other pur-  
pose but to obstruct and hinder the first  
approach of Reformation, I am of those  
who believe, it will be a harder alchemy

than Lullius ever knew, to sublimate any good use out of such an invention. Yet this only is what I request to gain [60 from this reason, that it may be held a dangerous and suspicious fruit, as certainly it deserves, for the tree that bore it, until I can dissect one by one the properties it has. . . . Books are as meats and viands are; some of good, some of evil substance; and yet God in that unapocryphal vision, said without exception, "Rise, Peter, kill and eat," leaving the choice to each man's discretion. [70 Wholesome meats to a vitiated stomach differ little or nothing from unwholesome; and best books to a naughty mind are not unapplicable to occasions of evil. Bad meats will scarce breed good nourishment in the healthiest concoction; but herein the difference is of bad books, that they to a discreet and judicious reader serve in many respects to discover, to confute, to forewarn, and to illus- [80 trate. Whereof what better witness can ye expect I should produce, than one of your own now sitting in Parliament, the chief of learned men reputed in this land, Mr. Selden; whose volume of natural and national laws proves, not only by great authorities brought together, but by exquisite reasons and theorems almost mathematically demonstrative, that all opinions, yea errors, known, read, [90 and collated, are of main service and assistance toward the speedy attainment of what is truest. I conceive, therefore, that when God did enlarge the universal diet of man's body, saving ever the rules of temperance, He then also, as before, left arbitrary the dieting and repasting of our minds; as wherein every mature man might have to exercise his own leading capacity. How great a virtue [100 is temperance, how much of moment through the whole life of man! Yet God commits the managing so great a trust, without particular law or prescription, wholly to the demeanor of every grown man. And therefore when He Himself tabled the Jews from heaven, that omer, which was every man's daily portion of manna, is computed to have been more than might have well sufficed the [110 heartiest feeder thrice as many meals.

For those actions which enter into a man, rather than issue out of him, and therefore defile not, God uses not to captivate under a perpetual childhood of prescription, but trusts him with the gift of reason to be his own chooser; there were but little work left for preaching, if law and compulsion should grow so fast upon those things which heretofore [120 were governed only by exhortation. . . . Good and evil we know in the field of this world grow up together almost inseparably; and the knowledge of good is so involved and interwoven with the knowledge of evil, and in so many cunning resemblances hardly to be discerned, that those confused seeds which were imposed on Psyche as an incessant labor to cull out and sort asunder, were not [130 more intermixed. It was from out the rind of one apple tasted that the knowledge of good and evil, as two twins cleaving together, leaped forth into the world. And perhaps this is that doom which Adam fell into of knowing good and evil, that is to say of knowing good by evil. As therefore the state of man now is, what wisdom can there be to choose, what continence to forbear, without [140 the knowledge of evil? He that can apprehend and consider vice with all her baits and seeming pleasures, and yet abstain, and yet distinguish, and yet prefer that which is truly better, he is the true warfaring Christian. I cannot praise a fugitive and cloistered virtue, unexercised and unbreathed, that never sallies out and sees her adversary, but slinks out of the race, where that immortal garland [150 is to be run for, not without dust and heat. Assuredly we bring not innocence into the world, we bring impurity much rather; that which purifies us is trial, and trial is by what is contrary. That virtue therefore which is but a youngling in the contemplation of evil, and knows not the utmost that vice promises to her followers, and rejects it, is but a blank virtue, not a pure; her whiteness is but an excre- [160 mental whiteness; which was the reason why our sage and serious poet Spenser, whom I dare be known to think a better teacher than Scotus or Aquinas, describing true temperance under the person of

Guyon, brings him in with his palmer through the cave of Mammon, and the bower of earthly bliss, that he might see and know, and yet abstain. Since therefore the knowledge and survey of [170 vice is in this world so necessary to the constituting of human virtue, and the scanning of error to the confirmation of truth, how can we more safely, and with less danger scout into the regions of sin and falsity than by reading all manner of tractates and hearing all manner of reason? And this is the benefit which may be had of books promiscuously read.

\* \* \* \* \*

I lastly proceed from the no good [180 it can do, to the manifest hurt it causes, in being first the greatest discouragement and affront that can be offered to learning, and to learned men.

It was the complaint and lamentation of prelates, upon every least breath of a motion to remove pluralities, and distribute more equally Church revenues, that then all learning would be for ever dashed and discouraged. But as for that [190 opinion, I never found cause to think that the tenth part of learning stood or fell with the clergy: nor could I ever but hold it for a sordid and unworthy speech of any churchman who had a competency left him. If therefore ye be loth to dishearten heartily and discontent, not the mercenary crew of false pretenders to learning, but the free and ingenuous sort of such as evidently were born to [200 study, and love learning for itself, not for lucre, or any other end, but the service of God and of truth, and perhaps that lasting fame and perpetuity of praise which God and good men have consented shall be the reward of those whose published labors advance the good of mankind, then know, that so far to distrust the judgment and the honesty of one who hath but a common repute in learn- [210 ing, and never yet offended, as not to count him fit to print his mind without a tutor and examiner, lest he should drop a schism, or something of corruption, is the greatest displeasure and indignity to a free and knowing spirit that can be put upon him. What advantage is it to be a

man over it is to be a boy at school, if we have only escaped the ferular to come under the fescu of an *Imprimatur*? if [220 serious and elaborate writings, as if they were no more than the theme of a grammar-lad under his pedagogue must not be uttered without the cursory eyes of a temporising and extemporising licenser? He who is not trusted with his own actions, his drift not being known to be evil, and standing to the hazard of law and penalty, has no great argument to think himself reputed in the Common- [230 wealth wherein he was born, for other than a fool or a foreigner. When a man writes to the world, he summons up all his reason and deliberation to assist him; he searches, meditates, is industrious, and likely consults and confers with his judicious friends; after all which done, he takes himself to be informed in what he writes, as well as any that writ before him; if in this the most consummate act [240 of his fidelity and ripeness, no years, no industry, no former proof of his abilities, can bring him to that state of maturity, as not to be still mistrusted and suspected, unless he carry all his considerate diligence, all his midnight watchings, and expense of Palladian oil, to the hasty view of an unleisured licenser, perhaps much his younger, perhaps far his inferior in judgment, perhaps one who never knew [250 the labor of book writing; and if he be not repulsed, or slighted, must appear in print like a puny with his guardian, and his censor's hand on the back of his title to be his bail and security that he is no idiot, or seducer,—it can not be but a dishonor and derogation to the author, to the book, to the privilege and dignity of learning. . . .

Lords and Commons of England, [260 consider what nation it is whereof ye are, and whereof ye are the governors: a nation not slow and dull, but of a quick, ingenious, and piercing spirit, acute to invent, subtle and sinewy to discourse, not beneath the reach of any point the highest that human capacity can soar to. Therefore the studies of learning in her deepest sciences have been so ancient and so eminent among us, that writers of [270 good antiquity and ablest judgment have

been persuaded that even the school of Pythagoras and the Persian wisdom took beginning from the old philosophy of this island. And that wise and civil Roman, Julius Agricola, who governed once here for Cæsar, preferred the natural wits of Britain, before the labored studies of the French. . . . Yet that which is above all this, the favor and the love of [280 Heaven, we have great argument to think in a peculiar manner propitious and propending towards us. Why else was this nation chosen before any other, that out of her as out of Sion should be proclaimed and sounded forth the first tidings and trumpet of Reformation to all Europe? . . . But now, as our obdurate clergy have with violence demeaned the matter, we are become hitherto the latest [290 and the backwardest scholars, of whom God offered to have made us the teachers. Now once again by all concurrence of signs, and by the general instinct of holy and devout men, as they daily and solemnly express their thoughts, God is decreeing to begin some new and great period in His church, even to the reforming of Reformation itself: what does He then but reveal Himself to His serv- [300 ants, and as His manner is, first to His Englishmen: I say as His manner is, first to us, though we mark not the method of His counsels, and are unworthy. Behold now this vast city: a city of refuge, the mansion house of liberty, encompassed and surrounded with His protection. The shop of war hath not there more anvils and hammers waking, to fashion out the plates and instruments of [310 armed justice in defense of beleaguered truth, than there be pens and heads there, sitting by their studious lamps, musing, searching, revolving new notions and ideas wherewith to present, as with their homage and their fealty, the approaching Reformation; others as fast reading, trying all things, assenting to the force of reason and convincement. What could a man require more from [320 a nation so pliant and so prone to seek after knowledge? What wants there to such a towardly and pregnant soil, but wise and faithful laborers, to make a knowing people, a nation of prophets, of

sages, and of worthies? We reckon more than five months yet to harvest; there need not be five weeks; had we but eyes to lift up, the fields are white already. Where there is much desire to learn, [330 there of necessity will be much arguing, much writing, many opinions; for opinion in good men is but knowledge in the making. Under these fantastic terrors of sect and schism, we wrong the earnest and zealous thirst after knowledge and understanding which God hath stirred up in this city. What some lament of, we rather should rejoice at; should rather praise this pious forwardness among [340 men, to reassume the ill-deputed care of their religion into their own hands again. A little generous prudence, a little forbearance of one another, and some grain of charity might win all these diligences to join and unite in one general and brotherly search after truth, could we but forego this prelatical tradition of crowding free consciences and Christian liberties into canons and precepts of [350 men. I doubt not, if some great and worthy stranger should come among us, wise to discern the mould and temper of a people, and how to govern it, observing the high hopes and aims, the diligent alacrity of our extended thoughts and reasonings in the pursuance of truth and freedom, but that he would cry out as Pyrrhus did, admiring the Roman docility and courage, "If such were my [360 Epirots, I would not despair the greatest design that could be attempted to make a church or kingdom happy." Yet these are the men cried out against for schismatics and sectaries; as if, while the temple of the Lord was building, some cutting, some squaring the marble, others hewing the cedars, there should be a sort of irrational men who would not consider there must be many schisms [370 and many dissections made in the quarry and in the timber, ere the house of God can be built. And when every stone is laid artfully together, it cannot be united into a continuity, it can but be contiguous in this world; neither can every piece of the building be of one form; nay, rather the perfection consists in this, that out of many moderate varieties and brotherly

dissimilitudes that are not vastly [380  
disproportional, arises the goodly and  
the graceful symmetry that commends  
the whole pile and structure. Let us  
therefore be more considerate builders,  
more wise in spiritual architecture, when  
great reformation is expected. For now  
the time seems come, wherein Moses the  
great prophet may sit in heaven rejoicing  
to see that memorable and glorious wish  
of his fulfilled, when not only our [390  
seventy elders, but all the Lord's people,  
are become prophets. No marvel then  
though some men, and some good men  
too, perhaps, but young in goodness, as  
Joshua then was, envy them. They fret,  
and out of their own weakness are in  
agony, lest those divisions and subdivi-  
sions will undo us. The adversary again  
applauds, and waits the hour; when they  
have branched themselves out (saith [400  
he) small enough into parties and par-  
titions, then will be our time. Fool!  
he sees not the firm root, out of which  
we all grow, though into branches; nor  
will beware until he see our small di-  
vided maniples cutting through at every  
angle of his ill-united and unwieldy  
brigade. . . .

And now the time in special is, by priv-  
ilege to write and speak what may help [410  
to the further discussing of matters in  
agitation. The temple of Janus with his  
two controversial faces might now not  
unsignificantly be set open. And though  
all the winds of doctrine were let loose to  
play upon the earth, so Truth be in the  
field, we do injuriously by licensing and  
prohibiting to misdoubt her strength. Let  
her and Falsehood grapple; who ever knew  
Truth put to the worse, in a free [420  
and open encounter? Her confuting is  
the best and surest suppressing. He who  
hears what praying there is for light and  
clearer knowledge to be sent down among  
us, would think of other matters to be  
constituted beyond the discipline of  
Geneva, framed and fabricked already to  
our hands. Yet when the new light which  
we beg for shines in upon us, there be  
who envy and oppose, if it come not [430  
first in at their casements. What a collu-  
sion is this, whenas we are exhorted by  
the wise man to use diligence, to seek for

wisdom as for hidden treasures early and  
late, that another order shall enjoin us  
to know nothing but by statute? When  
a man hath been laboring the hardest labor  
in the deep mines of knowledge, hath fur-  
nished out his findings in all their equipage,  
drawn forth his reasons as it were [440  
a battle ranged, scattered and defeated  
all objections in his way, calls out his  
adversary into the plain, offers him the  
advantage of wind and sun, if he please,  
only that he may try the matter by dint  
of argument—for his opponents then  
to skulk, to lay ambushments, to keep a  
narrow bridge of licensing where the chal-  
lenger should pass, though it be valor  
enough in soldiership, is but weakness [450  
and cowardice in the wars of Truth. For  
who knows not that Truth is strong, next  
to the Almighty? She needs no policies,  
no stratagems, no licensings to make her  
victorious; those are the shifts and the  
defenses that error uses against her power.  
Give her but room, and do not bind her  
when she sleeps, for then she speaks not  
true, as the old Proteus did, who spake  
oracles only when he was caught and [460  
bound; but then rather she turns herself  
into all shapes, except her own, and per-  
haps tunes her voice according to the  
time, as Micaiah did before Ahab, until  
she be adjured into her own likeness. Yet  
it is not impossible that she may have  
more shapes than one. What else is all  
that rank of things indifferent, wherein  
Truth may be on this side, or on the  
other, without being unlike herself? [470  
What but a vain shadow else is the aboli-  
tion of those ordinances, that hand-writ-  
ing nailed to the cross? what great pur-  
chase is this Christian liberty which Paul  
so often boasts of? His doctrine is, that  
he who eats or eats not, regards a day or  
regards it not, may do either to the Lord.  
How many other things might be tolerated  
in peace, and left to conscience, had we  
but charity, and were it not the [480  
chief stronghold of our hypocrisy to be  
ever judging one another. I fear yet this  
iron yoke of outward conformity hath  
left a slavish print upon our necks; the  
ghost of a linen decency yet haunts us.  
We stumble and are impatient at the least  
dividing of one visible congregation from

another, though it be not in fundamentals; and through our forwardness to suppress, and our backwardness to re- [490] cover any enthralled piece of truth out of the gripe of custom, we care not to keep truth separated from truth, which is the fiercest rent and disunion of all. We do not see that while we still affect by all means a rigid external formality, we may as soon fall again into a gross conforming stupidity, a stark and dead congealment of wood and hay and stubble forced and frozen together, which is more to the [500] sudden degenerating of a church than many subdichotomies of petty schisms. Not that I can think well of every light separation, or that all in a church is to be expected gold and silver and precious stones. It is not possible for man to sever the wheat from the tares, the good fish from the other fry; that must be the angels' ministry at the end of mortal things. Yet if all cannot be of one [510] mind, (as who looks they should be?) this doubtless is more wholesome, more prudent, and more Christian, that many be tolerated, rather than all compelled. I mean not tolerated popery, and open superstition, which, as it extirpates all religions and civil supremacies, so itself should be extirpate, provided first that all charitable and compassionate means be used to win and regain the weak [520] and the misled: that also which is impious or evil absolutely either against faith or manners, no law can possibly permit that intends not to unlaw itself. But those neighboring differences, or rather indifferences, are what I speak of, whether in some point of doctrine or of discipline, which though they may be many, yet need not interrupt the unity of Spirit, if we could but find among us [530] the bond of peace. In the meanwhile if any one would write, and bring his helpful hand to the slow-moving reformation which we labor under, if Truth have spoken to him before others, or but seemed at least to speak, who hath so bejesuited us that we should trouble that man with asking license to do so worthy a deed? and not consider this, that if it come to prohibiting, there is not aught [540] more likely to be prohibited than truth

itself; whose first appearance to our eyes bleared and dimmed with prejudice and custom, is more unsightly and unplausible than many errors, even as the person is of many a great man slight and contemptible to see to. And what do they tell us vainly of new opinions, when this very opinion of theirs, that none must be heard but whom they like, is the [550] worst and newest opinion of all others, and is the chief cause why sects and schisms do so much abound, and true knowledge is kept at distance from us, besides yet a greater danger which is in it? For when God shakes a kingdom with strong and healthful commotions to a general reforming, 'tis not untrue that many sectaries and false teachers are then busiest in seducing; but yet [560] more true it is, that God then raises to His own work men of rare abilities, and more than common industry, not only to look back and revise what hath been taught heretofore, but to gain further and go on, some new enlightened steps in the discovery of truth. For such is the order of God's enlightening His church, to dispense and deal out by degrees His beam, so as our earthly eyes may [570] best sustain it. Neither is God appointed and confined, where and out of what place these His chosen shall be first heard to speak; for He sees not as man sees, chooses not as man chooses, lest we should devote ourselves again to set places, and assemblies, and outward callings of men; planting our faith one while in the old Convocation House, and another while in the Chapel at West- [580] minster; when all the faith and religion that shall be there canonized, is not sufficient without plain convincement, and the charity of patient instruction, to supple the least bruise of conscience, to edify the meanest Christian, who desires to walk in the Spirit, and not in the letter of human trust, for all the number of voices that can be there made;—no, though Harry VII himself there, with [590] all his liege tombs about him, should lend them voices from the dead, to swell their number. . . .

And as for regulating the Press, let no man think to have the honor of advising



ye better than yourselves have done in that order published next before this, "that no book be printed, unless the printer's and the author's name, or at least the printer's, be registered." Those [600 which otherwise come forth, if they be found mischievous and libelous, the fire and the executioner will be the timeliest and the most effectual remedy that man's prevention can use. For this authentic Spanish policy of licensing books, if I have said aught, will prove the most unlicensed book itself within a short while; and was the immediate image of a Star Chamber decree to that purpose made [610 in those very times when that court did the rest of those her pious works, for which she is now fallen from the stars with Lucifer. Whereby ye may guess what kind of state prudence, what love of the people, what care of religion or good manners, there was at the contriving, although with singular hypocrisy it pretended to bind books to their good behavior. . . . But of these sophisms [620 and elenchs of merchandise I skill not. This I know, that errors in a good government and in a bad are equally almost incident; for what magistrate may not be misinformed, and much the sooner, if liberty of printing be reduced into the power of a few? But to redress willingly and speedily what hath been erred, and in highest authority to esteem a plain advertisement more than others have [630 done a sumptuous bribe, is a virtue (honored Lords and Commons) answerable to your highest actions, and whereof none can participate but greatest and wisest men.

### SAMUEL PEPYS (1633-1703)

#### *From his DIARY*

*Jan. 1, 1660 (Lord's day).* This morning (we living lately in the garret), I rose, put on my suit with great skirts, having not lately worn any other clothes but them. Went to Mr. Gunning's chapel at Exeter House, where he made a very good sermon. Dined at home in the garret, where my wife dressed the re-

mains of a turkey, and in the doing of it she burned her hand. I stayed at [10 home all the afternoon, looking over my accounts; then went with my wife to my father's, and in going observed the great posts which the City have set up at the Conduit in Fleet Street.

*Mar. 5th.* To Westminster by water, only seeing Mr. Pinkney at his own house, where he showed me how he had always kept the lion and unicorn, in the back of his chimney, bright, in ex- [20 pectation of the King's coming again. At home I found Mr. Hunt, who told me how the Parliament had voted that the Covenant be printed and hung in churches again. Great hopes of the King's coming again. To bed.

*6th.* Everybody now drinks the King's health without any fear, whereas before it was very private that a man dare do it.

*22nd.* To Westminster, and re- [30 ceived my warrant of Mr. Blackburne to be secretary to the two Generals of the Fleet.

*23rd.* My Lord, Captain Isham, Mr. Thomas, John Crewe, W. Howe, and I in a hackney to the Tower, where the barges stayed for us; my Lord and the Captain in one, and W. Howe and I, &c., in the other, to the Long Reach, where the *Swiftsure* lay at anchor; (in our way we [40 saw the great breach which the late high water had made, to the loss of many £1,000 to the people about Limehouse). Soon as my Lord on board, the guns went off bravely from the ships. And a little while after comes the Vice-Admiral Lawson, and seemed very respectful to my Lord, and so did the rest of the commanders of the frigates that were thereabouts. I to the cabin allotted for [50 me, which was the best that any had that belonged to my Lord.

*May 1.* To-day I hear they were very merry at Deal setting up the King's flag upon one of their maypoles, and drinking his health upon their knees in the streets, and firing the guns, which the soldiers of the castle threatened, but durst not oppose.

*2nd.* In the morning at a breakfast [60 of radishes in the Purser's cabin. After that, to writing till dinner. At which

time comes Dunne from London, with letters that tell us the welcome news of the Parliament's votes yesterday, which will be remembered for the happiest May-day that hath been many a year to England. The King's letter was read in the House, wherein he submits himself and all things to them, as to an Act of [70 Oblivion to all, unless they shall please to except any.

13th (Lord's day). Trimmed in the morning, after that to the cook's room with Mr. Sheply, the first time I was there this voyage. Then to the quarter-deck, upon which the tailors and painters were at work cutting out some pieces of yellow cloth into the fashion of a crown and C. R. and put it upon a fine sheet, and that [80 into the flag instead of the State's arms; which, after dinner, was finished and set up, after it had been shown to my Lord, who liked it so well as to bid me give the tailors 20s. among them for doing of it.

23rd. The Doctor and I waked very merry, only my eye was very red and ill in the morning from yesterday's hurt. In the morning came infinity of people on board from the King to go along [90 with him. . . . The King, with the two Dukes, and Queen of Bohemia, Princess Royal, and Prince of Orange, came on board, where I in their coming in kissed the King's, Queen's, and Princess's hands. . . . Infinite shooting off of the guns, and that in a disorder on purpose, which was better than if it had been otherwise. . . . After dinner the King and duke altered the names of some [100 of the ships; viz., the *Naseby* into *Charles*; the *Richard*, *James*; the *Speaker*, *Mary*; the *Dunbar*, the *Henry*. . . . All the afternoon the King walked here and there, up and down (quite contrary to what I thought him to have been), very active and stirring. Upon the quarter-deck he fell into discourse of his escape from Worcester, where it made me ready to weep to hear the stories that he told [110 of his difficulties that he had passed through, as his travelling four days and three nights on foot, every step up to his knees in dirt, with nothing but a green coat and a pair of country breeches on, and a pair of country shoes that made

him so sore all over his feet that he could scarce stir. Yet he was forced to run away from a miller and other company that took them for rogues. His sitting [120 at table at one place, where the master of the house, that had not seen him in eight years, did know him, but kept it private; when at the same table there was one that had been of his own regiment at Worcester, could not know him, but made him drink the King's health, and said that the King was at least four fingers higher than he. At another place he was by some servants of the house made to drink, [130 that they might know him not to be a Roundhead, which they swore he was. In another place at his inn, the master of the house, as the King was standing with his hands upon the back of a chair by the fireside, kneeled down and kissed his hand, privately, saying that he would not ask him who he was, but bid God bless him whither he was going. . . . Under sail all night, and most glorious weather. [140

24th. Up, and make myself as fine as I could, with the linen stockings on and wide canons that I bought the other day at Hague. Extraordinary press of noble company, and great mirth all the day.

25th. By the morning we were come close to the land, and everybody made ready to get on shore. The King and the two dukes did eat their breakfast before they went, and there being set some [150 ship's diet before them, only to show them the manner of the ship's diet, they eat of nothing else but peas and pork and boiled beef. I had Mr. Darcy in my cabin; and Dr. Clerke, who eat with me, told me how the King had given £50 to Mr. Sheply for my Lord's servants, and £500 among the officers and common men of the ship. I spoke with the Duke of York about business, who called me Pepys by [160 name, and upon my desire did promise me his future favor. Great expectation of the King's making some knights, but there was none. About noon . . . went in a boat by ourselves, and so got on shore when the King did, who was received by General Monk with all imaginable love and respect at his entrance upon the land of Dover. Infinite the crowd of people, and the horsemen, citizens, and noble- [170

men of all sorts. The Mayor of the town came and gave him his white staff, the badge of his place, which the King did give him again. The Mayor also presented him from the town a very rich Bible, which he took, and said it was the thing that he loved above all things in the world.

*September 2nd, 1666* (Lord's day).

Some of our maids sitting up late [180 last night to get things ready against our feast today, Jane called us up about three in the morning, to tell us of a great fire they saw in the city. So I rose and slipped on my night-gown, and went to her window, and thought it to be on the back side of Mark Lane at the farthest; but, being unused to such fires as followed, I thought it far enough off; and so went to bed again and to sleep. About [190 seven rose again to dress myself, and there looked out at the window, and saw the fire not so much as it was and further off. So to my closet to set things to rights after yesterday's cleaning. By and by Jane comes and tells me that she hears that above three hundred houses have been burned down tonight by the fire we saw, and that it is now burning down all Fish Street, by London Bridge. So I made [200 myself ready presently, and walked to the Tower, and there got up upon one of the high places, Sir J. Robinson's little son going up with me; and there I did see the houses at that end of the bridge all on fire, and an infinite great fire on this and the other side the end of the bridge; which, among other people, did trouble me for poor little Michell and our Sarah on the bridge. So down, with my heart full [210 of trouble, to the Lieutenant of the Tower, who tells me that it begun this morning in the King's baker's house in Pudding Lane, and that it hath burned St. Magnus's Church and most part of Fish Street already. So I down to the waterside, and there got a boat, and through bridge, and there saw a lamentable fire. Poor Michell's house, as far as the Old Swan, already burned that way, and the [220 fire running further, that in a very little time it got as far as the Steel-yard, while I was there. Everybody endeavoring to

remove their goods, and flinging into the river, or bringing them into lighters that lay off; poor people staying in their houses as long as till the very fire touched them, and then running into boats, or clambering from one pair of stairs by the waterside to another. And among [230 other things, the poor pigeons, I perceive, were loth to leave their houses, but hovered about the windows and balconies till they were some of them burned, their wings, and fell down. Having stayed, and in an hour's time seen the fire rage every way, and nobody, to my sight, endeavoring to quench it, but to remove their goods, and leave all to the fire, and having seen it get as far as the Steel- [240 yard, and the wind mighty high and driving it into the city, and every thing, after so long a drought, proving combustible, even the very stones of the churches, and among other things the poor steeple by which pretty Mrs. — lives, and whereof my old schoolfellow Elborough is parson, taken fire in the very top, and there burned till it fell down: I to Whitehall (with a gentleman with me who de- [250 sired to go off from the Tower, to see the fire, in my boat); to Whitehall, and there up to the King's closet in the Chapel, where people come about me, and I did give them an account dismayed them all, and word was carried in to the King. So I was called for, and did tell the King and Duke of York what I saw, and that unless his Majesty did command houses to be pulled down nothing could stop [260 the fire. They seemed much troubled, and the King commanded me to go to my Lord Mayor from him, and command him to spare no houses, but to pull down before the fire every way. . . . Here meeting with Captain Cock, I in his coach, which he lent me, and Creed with me, to Paul's, and there walked along Watling Street, as well as I could; every creature coming away loaden with [270 goods to save, and here and there sick people carried away in beds. Extraordinary good goods carried in carts and on backs. At last met my Lord Mayor in Canning Street, like a man spent, with a handkercher about his neck. To the King's message he cried, like a fainting

woman, "Lord! what can I do? I am spent: people will not obey me. I have been pulling down houses; but the fire [280 overtakes us faster than we can do it." That be needed no more soldiers; and that for himself, he must go and refresh himself, having been up all night. So he left me, and I him, and walked home, seeing people all almost distracted, and no manner of means used to quench the fire. The houses, too, so very thick thereabouts, and full of matter for burning, as pitch and tar, in Thames Street; and [290 warehouses of oil, and wines, and brandy, and other things. . . .

Met with the King and Duke of York in their barge, and with them to Queenhithe, and there called Sir Richard Browne to them. Their order was only to pull down houses apace, and so below bridge at the waterside; but little was or could be done, the fire coming upon them so fast. Good hopes there was of stop- [300 ping it at the Three Cranes above, and at Buttolph's wharf below bridge, if care be used; but the wind carries it into the city, so as we know not by the waterside what it do there. River full of lighters and boats taking in goods, and good goods swimming in the water. . . . So near the fire as we could for smoke; and all over the Thames, with one's face in the wind, you were almost burned [310 with a shower of fire-drops. This is very true; so as houses were burned by these drops and flakes of fire,—three or four, nay, five or six houses, one from another. When we could endure no more upon the water, we to a little ale-house on the Bankside, over against the Three Cranes, and there stayed till it was dark almost, and saw the fire grow; and as it grew darker, appeared more and more, and [320 in corners and upon steeples, and between churches and houses, as far as we could see up the hill of the city, in a most horrid, malicious, bloody flame, not like the fine flame of an ordinary fire. . . . We stayed till, it being darkish, we saw the fire as only one entire arch of fire from this to the other side the bridge, and in a bow up the hill for an arch of above a mile long: it made me weep to see [330 it. . . . So home with a sad heart.

3rd. About four o'clock in the morning, my Lady Batten sent me a cart to carry away all my money, and plate, and best things, to Sir W. Rider's at Bednall Green. Which I did, riding myself in my night-gown in the cart; and Lord! to see how the streets and the highways are crowded with people running and riding, and getting of carts at any rate to [340 fetch away things. . . . At night lay down a little upon a quilt of W. Hewer's in the office, all my own things being packed up or gone; and after me my poor wife did the like, we having fed upon the remains of yesterday's dinner, having no fire nor dishes, nor any opportunity of dressing anything.

4th. Up by break of day to get away the remainder of my things; which [350 I did by a lighter at the Iron Gate; and my hands so few, that it was the afternoon before we could get them all away. . . . Sir W. Batten not knowing how to remove his wine, did dig a pit in the garden, and laid it in there; and I took the opportunity of laying all the papers of my office that I could not otherwise dispose of. And in the evening Sir W. Penn and I did dig another, and put our wine in it, and [360 I my Parmezan cheese, as well as my wine and some other things. . . . Now begins the practise of blowing up of houses in Tower Street, those next the Tower; which at first did frighten people more than anything; but it stopped the fire where it was done, it bringing down the houses to the ground in the same places they stood; and then it was easy to quench what little fire was in it, though it [370 kindled nothing almost.

January 2nd, 1667. Up, I, and walked to Whitehall to attend the Duke of York, as usual. My wife up, and with Mrs. Penn to walk in the fields to frost-bite themselves. . . . With Sir W. Penn by coach to the Temple, and there 'light and eat a bit at an ordinary by, and then alone to the King's House, and there saw *The Custom of the Country*, the second [380 time of its being acted, wherein Knipp does the Widow well; but, of all the plays that ever I did see, the worst—having neither plot, language, nor anything in

the earth that is acceptable; only Knipp sings a little song admirably. But fully the worst play that ever I saw or I believe shall see. So away home, much displeased for the loss of so much time, and dis-obliging my wife by being there with- [390 out her. So, by link, walked home, it being mighty cold but dry, yet bad walking because very slippery with the frost and treading. Home and to my chamber to set down my journal, and then to thinking upon establishing my vows against the next year, and so to supper and to bed.

*August 19th.* Up, and at the office all the morning very busy. Towards [400 noon I to Westminster about some tallies at the Exchequer, and then straight home again and dined, and then to sing with my wife with great content, and then I to the office again, where busy, and then out and took coach and to the Duke of York's House, all alone, and there saw *Sir Martin Mar-all* again, though I saw him but two days since, and do find it the most comical play that ever I saw in my [410 life.

*20th.* Up, and to my chamber to set down my journal for the last three days, and then to the office, where busy all the morning. At noon home to dinner, and then with my wife abroad; set her down at the Exchange, and I to St. James's. . . . Thence with my Lord Bruncker to the Duke's playhouse (telling my wife so at the 'Change, where I left her), and [420 there saw *Sir Martin Mar-all* again, which I have now seen three times, and it hath been acted but four times, and still find it a very ingenious play, and full of variety. So home, and to the office, where my eyes would not suffer me to do anything by candle-light, and so called my wife and walked in the garden. She mighty pressing for a new pair of cuffs, which I am against the laying out [430 of money upon yet, which makes her angry. So home to supper and to bed.

*21st.* Up, and my wife and I fell out about the pair of cuffs, which she hath a mind to have to go to see the ladies dancing tomorrow at Betty Turner's school; and do vex me so that I am resolved to deny them her. However, by-and-by a

way was found that she had them, and I well satisfied, being unwilling to let [440 our difference grow higher upon so small an occasion and frowardness of mine.

*22nd.* After dinner with my Lord Bruncker and his mistress to the King's playhouse, and there saw *The Indian Emperor*; where I find Nell come again, which I am glad of; but was most infinitely displeased with her being put to act the Emperor's daughter, which is a great and serious part, which she [450 do most basely. The rest of the play, though pretty good, was not well acted by most of them, methought; so that I took no great content in it.

*October 19th.* At the office all the morning, where very busy, and at noon home to a short dinner, being full of my desire of seeing my Lord Orrery's new play this afternoon at the King's House, *The Black Prince*, the first time it is [460 acted; where, though we come by two o'clock, yet there was no room in the pit, but we were forced to go into one of the upper boxes, at 4s. a piece, which is the first time I ever sat in a box in my life. And in the same box come, by and by, behind me, my Lord Berkeley and his lady; but I did not turn my face to them to be known, so that I was excused from giving them my seat; and this pleas- [470 ure I had, that from this place the scenes do appear very fine indeed, and much better than in the pit. The house infinite full, and the King and Duke of York was there. . . . So after having done business at the office, I home to supper and to bed.

## LOYALIST STALL BALLADS

### TO MAKE CHARLES A GREAT KING

To make Charles a great King, and give him no power;  
To honor him much, and not obey him an hour;  
To provide for his safety, and take away his Tower;  
And to prove all is sweet, be it never so sour:  
The new order of the land, and the land's new order. 5

To secure men their lives, liberties, and  
estates,  
By arbitrary power, as it pleaseth the  
fates;  
To take away taxes by imposing great  
rates,  
And to make us a plaster by breaking our  
pates:  
The new order, etc.

To sit and consult for ever and a day; 10  
To counterfeit treason by a Parliamentary  
way;  
To quiet the land by a tumultuous sway;  
New plots to devise, then them to betray:  
The new order, etc.

To send them their zealots to Heaven in a  
string,  
Who else to confusion religion will bring, 15  
Who say the Lord's Prayer is a Popish  
thing,  
Who pray for themselves, but leave out  
their King:  
The new order of the land, and the  
land's new order.

#### THE HUMBLE PETITION OF THE HOUSE OF COMMONS

If, Charles, thou wilt but be so kind  
To give us leave to take our mind  
Of all thy store,  
When we, thy loyal subjects, find  
Thou 'ast nothing left to give behind, 5  
We'll ask no more.

First, for religion, it is meet  
We make it go upon new feet;  
'Twas lame before;  
One from Geneva would be sweet: 10  
Let Warwick fetch't home with his fleet,  
We'll ask no more.

Let us a consultation call  
Of honest men, but Roundheads all, 15  
God knows wherefore;  
Allow them but a place to bawl  
'Gainst Bishops' courts canonical,  
We'll ask no more.

Reform each University,  
And in them let no learning be, 20  
A great eye-sore;

From hence make Rome's Arminians flee,  
That none may have free-will but we,  
We'll ask no more.

In this we will not be denied, 25  
Because in you we'll not confide,  
We know wherefore;  
The citizens their plate provide;  
Do you but send in yours beside,  
We'll ask no more. 30

#### THE CHARACTER OF A ROUND- HEAD

What creature's this with his short hairs,  
His little band, and huge long ears,  
That this new faith hath founded?  
The Puritans were never such;  
The Saints themselves had ne'er so much; 5  
Oh, such a knave's a Roundhead.

What's he that doth the Bishops hate,  
And count their calling reprobate,  
Cause by the Pope propounded,  
And say a zealous cobbler's better 10  
Than he that studieth every letter?  
Oh, such a knave's a Roundhead.

What's he that doth high treason say  
As often as his yea and nay,  
And wish the King confounded; 15  
And dare maintain that Master Pym  
Is fitter for the crown than him?  
Oh, such a knave's a Roundhead.

#### COME, DRAWER, SOME WINE

Come, Drawer, some wine,  
Or we'll pull down the sign,  
For we are all jovial compounders:  
We'll make the house ring  
With healths to our King, 5  
And confusion light on his confounders.

And next, who e'er sees,  
We drink on our knees,  
To the King,—may he thirst that re-  
pines;  
A fig for those traitors 10  
That look to our waters,  
They have nothing to do with our  
wines.

And next, here's a cup  
To the Queen; fill it up!  
Were it poison we would make an end  
on't; 15

May Charles and she meet,  
And tread under feet  
Both Presbyter and Independent.

To the Prince, and all others,  
His sisters and brothers, 20  
As low in condition as high-born,  
We'll drink this, and pray  
That shortly they may  
See all them that wrongs them at  
Tyburn.

And next, here's three bowls 25  
To all gallant souls  
That for the King did, and will venture;  
May they flourish when those  
That are his, and their foes,  
Are hanged, and rammed down to the  
center. 30

And next, let a glass  
To our undoers pass,  
Attended with two or three curses;  
May plagues sent from hell  
Stuff their bodies as well 35  
As the cavaliers' coin doth their purses!

### THE PROTECTING BREWER

A brewer may be a burgess grave,  
And carry the matter so fine and so brave,  
That he the better may play the knave,  
Which nobody can deny.

A brewer may be a Parliament-man, 5  
For there the knavery first began;  
And brew most cunning plots he can,  
Which nobody can deny.

A brewer may put on a *Nabal* face,  
And march to the wars with so much  
grace, 10  
That he may get a Captain's place,  
Which nobody can deny.

A brewer may speak so wondrous well  
That he may rise strange things to tell,  
And so to be made a Colonel, 15  
Which nobody can deny.

A brewer may make his foes to flee,  
And raise his fortunes so that he  
Lieutenant-General may be,  
Which nobody can deny. 20

A brewer he may be all in all,  
And raise his powers both great and small,  
That he may be a Lord-General,  
Which nobody can deny.

A brewer may be as bold as Hector, 25  
When he has drunk off his cup of nectar,  
And a brewer may be a Lord Protector,  
Which nobody can deny.

Now here remains the strangest thing,  
How this brewer about his liquor did  
bring, 30  
To be an Emperor or a King,  
Which nobody can deny.

A brewer may do what he will,  
And rob the church and state, to sell  
His soul unto the devil of hell, 35  
Which nobody can deny!

### THE LAWYERS' LAMENTATION FOR THE LOSS OF CHARING CROSS

Undone! undone! the lawyers cry;  
They ramble up and down;  
We know not the way to Westminster  
Now Charing Cross is down.  
Then fare thee well, old Charing  
Cross, 5  
Then fare thee well, old stump;  
It was a thing set up by the King,  
And so pulled down by the Rump.

And when they came to the bottom of the  
Strand,  
They were all at a loss; 10  
This is not the way to Westminster,  
We must go by Charing Cross.  
Then fare thee well, etc.

The Parliament did vote it down,  
As a thing they thought most fitting,  
For fear it should fall, and so kill 'em  
all, 15  
In the House as they were sitting.  
Then fare thee well, etc.

The Whigs they do affirm and say,  
 To Popery it was bent;  
 For what I know it might be so,  
 For to church it never went.  
 Then fare thee well, etc.

20

This cursed Rump rebellious crew  
 They were so damned hard-hearted,  
 They passed a vote that Charing Cross  
 Should be taken down and carted.  
 Then fare thee well, etc.

Now, Whigs, I would advise you all, 25  
 'Tis what I'd have you do;  
 For fear the King should come again,  
 Pray pull down Tyburn too!  
 Then fare thee well, old Charing  
 Cross,  
 Then fare thee well, old stump; 30  
 It was a thing set up by the  
 King,  
 And so pulled down by the  
 Rump.



## THE AGE OF CLASSICISM

## JOHN DRYDEN (1631–1700)

## ABSALOM AND ACHITOPHEL

In pious times, ere priestcraft did begin,  
Before polygamy was made a sin,  
When man on many multiplied his kind,  
Ere one to one was cursedly confined,— 4

\* \* \* \* \*

Then Israel's monarch, . . .  
                                 . . . wide as his command,  
 Scattered his Maker's image through the  
     land. 10

\* \* \* \* \*

Of all this numerous progeny was none  
So beautiful, so brave, as Absalon.

\* \* \* \* \*

Early in foreign fields he won renown  
With kings and states allied to Israel's  
crown;

In peace the thoughts of war he could re-  
move,<sup>25</sup>  
And seemed as he were only born for  
love.

Whate'er he did was done with so much  
ease,

In him alone 'twas natural to please;  
His motions all accompanied with grace,  
And Paradise was opened in his face. 30

With secret joy indulgent David viewed  
His youthful image in his son renewed;  
To all his wishes nothing he denied,

And made the charming Annabel his  
bride.

What faults he had (for who from faults is  
free?) 35

His father could not, or he would not see. Some warm excesses, which the law forbore,

Were construed youth that purged by  
boiling o'er;

And Amnon's murder by a specious name  
Was called a just revenge for injured  
fame.

Thus praised and loved, the noble youth  
remained,

While David undisturbed in Sion reigned.  
But life can never be sincerely blest;  
Heaven punishes the bad, and proves the  
best.

The Jews, a headstrong, moody, murmuring race 45

As ever tried the extent and stretch of  
grace;

God's pampered people, whom, debauched  
with ease,

No king could govern nor no God could  
please;

Gods they had tried of every shape and  
size

That godsmiths could produce or priests  
devise; 50

These Adam-wits, too fortunately free,  
Began to dream they wanted liberty;

And when no rule, no precedent, was found

Of men by laws less circumscribed and  
bound,

They led their wild desires to woods and  
caves. 55

And thought that all but savages were  
slaves.

They who, when Saul was dead, without a  
blow

Made foolish Ishbosheth the crown forego;  
Who banished David did from Hebron  
bring,

And with a general shout proclaimed him  
King; 60

Those very Jews who at their very best  
 Their humor more than loyalty expressed,  
 Now wondered why so long they had  
 obeyed

An idol monarch whom their hands had  
made:

Thought they might ruin him they could  
create, 65

Or melt him to that golden calf, a State.  
But these were random bolts; no formed

design  
Nor interest made the factious crowd to

join:  
The sober part of Israel, free from stain,

Well knew the value of a peaceful reign; 70

And looking backward with a wise affright  
Saw seams of wounds dishonest to the  
sight,

In contemplation of whose ugly scars  
They cursed the memory of civil wars.  
The moderate sort of men, thus qualified,  
Inclined the balance to the better side; 76  
And David's mildness managed it so well,  
The bad found no occasion to rebel.

But when to sin our biassed nature leans,  
The careful Devil is still at hand with  
means, 80

And providently pimps for ill desires:  
The good old cause, revived, a plot re-  
quires;

Plots true or false are necessary things  
To raise up commonwealths and ruin  
kings.

The inhabitants of old Jerusalem 85  
Were Jebusites; the town so called from  
them,

And theirs the native right.

But when the chosen people grew more  
strong,

The rightful cause at length became the  
wrong;

And every loss the men of Jebus bore, 90  
They still were thought God's enemies the  
more.

Thus worn and weakened, well or ill con-  
tent,

Submit they must to David's government:  
Impoverished and deprived of all com-  
mand,

Their taxes doubled as they lost their land;  
And, what was harder yet to flesh and  
blood, 96

Their gods disgraced, and burnt like com-  
mon wood.

This set the heathen priesthood in a flame,  
For priests of all religions are the same.

Of whatso'er descent their godhead be,  
Stock, stone, or other homely pedigree, 101

In his defense his servants are as bold,  
As if he had been born of beaten gold.

The Jewish rabbins, though their enemies,  
In this conclude them honest men and  
wise. 105

For 'twas their duty, all the learned think,  
To espouse his cause by whom they eat  
and drink.

From hence began that Plot, the nation's  
curse,

Bad in i'tself, but represented worse,

Raised in extremes, and in extremes de-  
cried, 110

With oaths affirmed, with dying vows de-  
nied,

Not weighed or winnowed by the multi-  
tude,

But swallowed in the mass, unchewed and  
crude.

Some truth there was, but dashed and  
brewed with lies

To please the fools and puzzle all the  
wise: 115

Succeeding times did equal folly call

Believing nothing or believing all.

The Egyptian rites the Jebusites em-  
braced,

Where gods were recommended by their  
taste;

Such savory deities must needs be good 120  
As served at once for worship and for food.

By force they could not introduce these  
gods,

For ten to one in former days was odds:

So fraud was used, the sacrificer's trade;

Fools are more hard to conquer than per-  
suade. 125

Their busy teachers mingled with the  
Jews

And raked for converts even the court and  
stews:

Which Hebrew priests the more unkindly  
took,

Because the fleece accompanies the flock.

Some thought they God's anointed meant  
to slay 130

By guns, invented since full many a day:  
Our author swears it not; but who can  
know

How far the Devil and Jebusites may go?

This plot, which failed for want of com-  
mon sense,

Had yet a deep and dangerous conse-  
quence; 135

For as, when raging fevers boil the blood,  
The standing lake soon floats into a flood,

And every hostile humor which before

Slept quiet in its channels bubbles o'er;

So several factions from this first ferment

Work up to foam and threat the govern-  
ment. 141

Some by their friends, more by themselves  
thought wise,

Opposed the power to which they could  
not rise.

Some had in courts been great and, thrown  
 from thence,  
 Like fiends were hardened in impenitence.  
 Some, by their Monarch's fatal mercy  
 grown 146  
 From pardoned rebels kinsmen to the  
 throne,  
 Were raised in power and public office  
 high;  
 Strong bands, if bands ungrateful men  
 could tie.  
 Of these the false Achitophel was first, 150  
 A name to all succeeding ages curst:  
 For close designs and crooked counsels fit;  
 Sagacious, bold, and turbulent of wit;  
 Restless, unfixed in principles and place;  
 In power unpleased, impatient of dis-  
 grace: 155  
 A fiery soul, which, working out its way,  
 Fretted the pigmy body to decay,  
 And o'er-informed the tenement of clay.  
 A daring pilot in extremity;  
 Pleased with the danger when the waves  
 went high, 160  
 He sought the storms; but, for a calm un-  
 fit,  
 Would steer too nigh the sands, to boast  
 his wit.  
 Great wits are sure to madness near allied,  
 And thin partitions do their bounds divide;  
 Else why should he, with wealth and honor  
 blest, 165  
 Refuse his age the needful hours of rest?  
 Punish a body which he could not please,  
 Bankrupt of life, yet prodigal of ease?  
 And all to leave what with his toil he won  
 To that unfeathered two-legg'd thing, a  
 son, 170  
 Got, while his soul did huddled notions  
 try,  
 And born a shapeless lump, like anarchy.  
 In friendship false, implacable in hate,  
 Resolved to ruin or to rule the state;  
 To compass this the triple bond he broke,  
 The pillars of the public safety shook, 176  
 And fitted Israel for a foreign yoke;  
 Then, seized with fear, yet still affecting  
 fame,  
 Usurped a patriot's all-atoning name.  
 So easy still it proves in factious times 180  
 With public zeal to cancel private crimes.  
 How safe is treason, and how sacred ill,  
 Where none can sin against the people's  
 will!

Where crowds can wink and no offence be  
 known,  
 Since in another's guilt they find their  
 own! 185  
 Yet fame deserved no enemy can grudge;  
 The statesman we abhor, but praise the  
 judge.  
 In Israel's courts ne'er sat an Abbethdin  
 With more discerning eyes or hands more  
 clean,  
 Unbribed, unsought, the wretched to re-  
 dress, 190  
 Swift of despatch and easy of access.  
 Oh! had he been content to serve the crown  
 With virtues only proper to the gown,  
 Or had the rankness of the soil been freed  
 From cockle that oppressed the noble  
 seed, 195  
 David for him his tuneful harp had  
 strung  
 And Heaven had wanted one immortal  
 song.  
 But wild Ambition loves to slide, not  
 stand,  
 And Fortune's ice prefers to Virtue's land.  
 Achitophel, grown weary to possess 200  
 A lawful fame and lazy happiness,  
 Disdained the golden fruit to gather  
 free,  
 And lent the crowd his arm to shake the  
 tree.  
 Now, manifest<sup>1</sup> of crimes contrived long  
 since,  
 He stood at bold defiance with his prince,  
 Held up the buckler of the people's  
 cause 206  
 Against the crown, and skulked behind the  
 laws.  
 The wished occasion of the plot he takes;  
 Some circumstances finds, but more he  
 makes;  
 By buzzing emissaries fills the ears 210  
 Of listening crowds with jealousies and  
 fears  
 Of arbitrary counsels brought to light,  
 And proves the king himself a Jebusite.  
 Weak arguments! which yet he knew full  
 well  
 Were strong with people easy to rebel. 215  
 For, governed by the moon, the giddy  
 Jews  
 Tread the same track when she the prime  
 renews;

<sup>1</sup> evidently guilty.

And once in twenty years, their scribes  
 record,  
 By natural instinct they change their lord.  
 Achitophel still wants a chief, and none <sup>220</sup>  
 Was found so fit as warlike Absalon.  
 Not that he wished his greatness to create,  
 (For politicians neither love nor hate)  
 But, for he knew his title not allowed  
 Would keep him still depending on the  
 crowd, <sup>225</sup>  
 That kingly power, thus ebbing out,  
 might be  
 Drawn to the dregs of a democracy.  
 Him he attempts with studied arts to  
 please,  
 And sheds his venom in such words as  
 these: <sup>229</sup>  
 "Auspicious prince, at whose nativity  
 Some royal planet ruled the southern sky,  
 Thy longing country's darling and desire,  
 Their cloudy pillar and their guardian fire,  
 Their second Moses, whose extended wand  
 Divides the seas and shows the promised  
 land, <sup>235</sup>  
 Whose dawning day in every distant age  
 Has exercised the sacred prophet's rage,  
 The people's prayer, the glad diviner's  
 theme,  
 The young men's vision and the old men's  
 dream,  
 Thee savior, thee the nation's vows con-  
 fess, <sup>240</sup>  
 And, never satisfied with seeing, bless:  
 Swift unbespoken pomps thy steps pro-  
 claim,  
 And stammering babes are taught to lisp  
 thy name.  
 How long wilt thou the general joy detain,  
 Starve and defraud the people of thy  
 reign? <sup>245</sup>  
 \* \* \* \* \*

Had thus old David, from whose loins you  
 spring,  
 Not dared, when Fortune called him to be  
 King,  
 At Gath an exile he might still remain,  
 And Heaven's anointing oil had been in  
 vain. <sup>265</sup>  
 Let his successful youth your hopes engage,  
 But shun the example of declining age.  
 Behold him setting in his western skies,  
 The shadows lengthening as the vapors  
 rise;

He is not now as when on Jordan's sand <sup>270</sup>  
 The joyful people thronged to see him  
 land,  
 Covering the beach and blackening all the  
 strand;  
 \* \* \* \* \*  
 All sorts of men, by my successful arts  
 Abhorring kings, estrange their altered  
 hearts <sup>290</sup>  
 From David's rule; and 'tis the general  
 cry:  
 'Religion, commonwealth, and liberty.'  
 If you, as champion of the public good,  
 Add to their arms a chief of royal blood,  
 What may not Israel hope, and what ap-  
 plause <sup>295</sup>  
 Might such a general gain by such a  
 cause?  
 Not barren praise alone, that gaudy  
 flower,  
 Fair only to the sight, but solid power;  
 And nobler is a limited<sup>1</sup> command,  
 Given by the love of all your native land,  
 Than a successive title, long and dark, <sup>301</sup>  
 Drawn from the mouldy rolls of Noah's  
 ark."  
 What cannot praise effect in mighty  
 minds,  
 When flattery soothes, and when ambi-  
 tion blinds? <sup>304</sup>  
 Desire of power, on earth a vicious weed,  
 Yet sprung from high is of celestial seed;  
 In God 'tis glory, and when men aspire,  
 'Tis but a spark too much of heavenly fire.  
 The ambitious youth, too covetous of fame,  
 Too full of angels' metal in his frame, <sup>310</sup>  
 Unwarily was led from virtue's ways,  
 Made drunk with honor, and debauched  
 with praise.  
 Half loth, and half consenting to the ill,  
 (For loyal blood within him struggled still,)  
 He thus replied: "And what pretence  
 have I <sup>315</sup>  
 To take up arms for public liberty?  
 My father governs with unquestioned  
 right,  
 The faith's defender, and mankind's de-  
 light;  
 Good, gracious, just, observant of the  
 laws;  
 And Heaven by wonders has espoused his  
 cause. <sup>320</sup>

<sup>1</sup> appointed.

Whom has he wronged in all his peaceful reign?

Who sues for justice to his throne in vain?  
What millions has he pardoned of his foes,  
Whom just revenge did to his wrath expose? 324

Mild, easy, humble, studious of our good,  
Inclined to mercy and averse from blood.  
If mildness ill with stubborn Israel suit,  
His crime is God's beloved attribute.

\* \* \* \* \*

Why then should I, encouraging the bad,  
Turn rebel and run popularly mad? 336  
Were he a tyrant, who by lawless might  
Oppressed the Jews and raised the Jebu-

site,  
Well might I mourn; but nature's holy  
bands

Would curb my spirit and restrain my  
hands; 340

The people might assert their liberty,  
But what was right in them were crime in  
me.

His favor leaves me nothing to require,  
Prevents my wishes, and outruns desire;  
What more can I expect while David lives?  
All but his kingly diadem he gives: 346  
And that"—But here he paused, then  
sighing said,

"Is justly destined for a worthier head:  
For when my father from his toils shall  
rest, 349

And late augment the number of the blest,  
His lawful issue shall the throne ascend,  
Or the collateral line, where that shall  
end.

His brother, though oppressed with vulgar  
spite,

Yet dauntless and secure of native right,  
Of every royal virtue stands possessed, 355  
Still dear to all the bravest and the best.

His courage goes, his friends his truth pro-  
claim,

His loyalty the King, the world his fame.  
His mercy even the offending crowd will  
find,

For sure he comes of a forgiving kind. 360  
Why should I then repine at Heaven's  
decree,

Which gives me no pretence to royalty?  
Yet oh that Fate, propitiously inclined,  
Had raised my birth, or had debased my  
mind; 364

To my large soul not all her treasure lent,  
And then betrayed it to a mean descent!  
I find, I find my mounting spirits bold,  
And David's part disdains my mother's  
mould.

Why am I scanted by a niggard birth? 369  
My soul disdains the kindred of her earth,  
And, made for empire, whispers me within,  
'Desire of greatness is a god-like sin.'

Him staggering so when Hell's dire  
agent found,

While fainting virtue scarce maintained  
her ground,

He pours fresh forces in, and thus re-  
plies: 375

"The eternal God, supremely good and  
wise,

Imparts not these prodigious gifts in vain.  
What wonders are reserved to bless your  
reign!

Against your will your arguments have  
shown 379

Such virtue's only given to guide a throne.  
Not that your father's mildness I contemn,  
But manly force becomes the diadem.

'Tis true he grants the people all they  
crave,

And more, perhaps, than subjects ought  
to have;

For lavish grants suppose a monarch tame,  
And more his goodness than his wit pro-  
claim. 386

\* \* \* \* \*

Doubt not; but, when he most affects the  
frown,

Commit a pleasing rape upon the crown.  
Secure his person to secure your cause: 475

They who possess the Prince possess the  
laws."

He said, and this advice above the rest  
With Absalom's mild nature suited best;  
Unblamed of life (ambition set aside,)

Not stained with cruelty nor puffed with  
pride, 480

How happy had he been if Destiny  
Had higher placed his birth or not so high!

His kingly virtues might have claimed a  
throne

And blessed all other countries but his  
own;

But charming greatness since so few re-  
fuse, 485

'Tis juster to lament him than accuse.

Strong were his hopes a rival to remove,  
 With blandishments to gain the public  
     love,  
 To head the faction while their zeal was  
     hot,  
 And popularly prosecute the plot. 490  
 To further this, Achitophel unites  
 The malcontents of all the Israelites,  
 Whose differing parties he could wisely  
     join  
 For several ends to serve the same design;  
 The best, (and of the princes some were  
     such,) 495  
 Who thought the power of monarchy too  
     much;  
 Mistaken men, and patriots in their  
     hearts,  
 Not wicked, but seduced by impious arts;  
 By these the springs of property were bent  
 And wound so high they cracked the  
     government. 500  
 The next for interest sought to embroil  
     the state  
 To sell their duty at a dearer rate,  
 And make their Jewish markets of the  
     throne,  
 Pretending public good to serve their own.  
 Others thought kings an useless heavy  
     load, 505  
 Who cost too much and did too little good.  
 These were for laying honest David by  
 On principles of pure good husbandry.  
 With them joined all the haranguers of the  
     throng,  
 That thought to get preferment by the  
     tongue. 510

\* \* \* \* \*

A numerous host of dreaming saints suc-  
     ceed  
 Of the true old enthusiastic breed: 530  
 'Gainst form and order they their power  
     employ,  
 Nothing to build, and all things to de-  
     stroy.  
 But far more numerous was the herd of  
     such  
 Who think too little, and who talk too  
     much.  
 These out of mere instinct, they knew not  
     why, 535  
 Adored their fathers' God and property,  
 And, by the same blind benefit of Fate,  
 The Devil and the Jebusite did hate:

Born to be saved, even in their own de-  
     spite,  
 Because they could not help believing  
     right. 540  
 Such were the tools; but a whole Hydra  
     more  
 Remains, of sprouting heads too long to  
     score.  
 Some of their chiefs were princes of the  
     land:  
 In the first rank of these did Zimri stand;  
 A man so various that he seemed to be 545  
 Not one, but all mankind's epitome:  
 Stiff in opinions, always in the wrong,  
 Was everything by starts and nothing  
     long;  
 But in the course of one revolving moon  
 Was chymist, fiddler, statesman, and  
     buffoon; 550  
 Then all for women, painting, rhyming,  
     drinking,  
 Besides ten thousand freaks that died in  
     thinking.  
 Blest madman, who could every hour  
     employ  
 With something new to wish or to enjoy!  
 Railing and praising were his usual  
     themes, 555  
 And both (to show his judgment) in ex-  
     tremes:  
 So over violent, or over civil,  
 That every man with him was God or  
     Devil.  
 In squandering wealth was his peculiar art:  
 Nothing went unrewarded but desert. 560  
 Beggared by fools whom still he found too  
     late,  
 He had his jest, and they had his estate.  
 He laughed himself from Court; then  
     sought relief  
 By forming parties, but could ne'er be  
     chief:  
 For spite of him, the weight of business fell  
 On Absalom and wise Achitophel: 566  
 Thus wicked but in will, of means bereft,  
 He left not faction, but of that was left.

\* \* \* \* \*

Shimei, whose youth did early promise bring  
 Of zeal to God, and hatred to his King, 586  
 Did wisely from expensive sins refrain,  
 And never broke the Sabbath but for gain;  
 Nor ever was he known an oath to vent,  
 Or curse, unless against the government.

Thus heaping wealth by the most ready  
 way 591  
 Among the Jews, which was to cheat and  
 pray,  
 The city, to reward his pious hate  
 Against his master, chose him magistrate.  
 His hand a vane<sup>1</sup> of justice did uphold, 595  
 His neck was loaded with a chain of gold.  
 During his office treason was no crime;  
 The sons of Belial had a glorious time;  
 For Shimei, though not prodigal of pelf,  
 Yet loved his wicked neighbor as himself.  
 When two or three were gathered to de-  
 claim 601  
 Against the monarch of Jerusalem,  
 Shimei was always in the midst of them:  
 And, if they cursed the King when he was  
 by,  
 Would rather curse than break good com-  
 pany. 605  
 If any durst his factious friends accuse,  
 He packed a jury of dissenting Jews;  
 Whose fellow-feeling in the godly cause  
 Would free the suffering saint from human  
 laws:  
 For laws are only made to punish those 610  
 Who serve the King, and to protect his foes.  
 If any leisure time he had from power,  
 Because 'tis sin to misemploy an hour,  
 His business was by writing to persuade  
 That kings were useless and a clog to  
 trade: 615  
 And that his noble style he might refine,  
 No Rechabite more shunned the fumes of  
 wine.  
 Chaste were his cellars, and his shrieval  
 board  
 The grossness of a city feast abhorred:  
 His cooks with long disuse their trade  
 forgot; 620  
 Cool was his kitchen, though his brains  
 were hot.  
 Such frugal virtue malice may accuse,  
 But sure 'twas necessary to the Jews:  
 For towns once burnt such magistrates  
 require  
 As dare not tempt God's providence by  
 fire. 625

\* \* \* \* \*

Surrounded thus with friends of every  
 sort,  
 Deluded Absalom forsakes the court;

<sup>1</sup> wand.

Impatient of high hopes, urged with re-  
 nown,  
 And fired with near possession of a crown.  
 The admiring crowd are dazzled with sur-  
 prise, 686  
 And on his goodly person feed their eyes.  
 His joy concealed, he sets himself to show,  
 On each side bowing popularly low;  
 His looks, his gestures, and his words he  
 frames, 690  
 And with familiar ease repeats their names.  
 Thus formed by nature, furnished out  
 with arts,  
 He glides unfelt into their secret hearts.

\* \* \* \* \*

Youth, beauty, graceful action, seldom  
 fail,  
 But common interest always will prevail;  
 And pity never ceases to be shown 725  
 To him who makes the people's wrongs his  
 own.  
 The crowd that still believe their kings  
 oppress,  
 With lifted hands their young Messiah  
 bless;  
 Who now begins his progress to ordain  
 With chariots, horsemen, and a numerous  
 train; 730  
 From east to west his glories he displays,  
 And, like the sun, the promised land sur-  
 veys.  
 Fame runs before him like the morning  
 star,  
 And shouts of joy salute him from afar;  
 Each house receives him as a guardian god,  
 And consecrates the place of his abode. 736

\* \* \* \* \*

Oh foolish Israel! never warned by ill!  
 Still the same bait, and circumvented still!  
 Did ever men forsake their present ease,  
 In midst of health imagine a disease, 756  
 Take pains contingent mischiefs to foresee,  
 Make heirs for monarchs, and for God  
 decree?  
 What shall we think? Can people give  
 away  
 Both for themselves and sons their native  
 sway? 760  
 Then they are left defenceless to the sword  
 Of each unbounded, arbitrary lord;  
 And laws are vain by which we right enjoy.  
 If kings unquestioned can those laws  
 destroy.

Yet if the crowd be judge of fit and just,  
And kings are only officers in trust, 766  
Then this resuming covenant was declared  
When kings were made, or is forever  
barred.

If those who gave the sceptre could not tie  
By their own deed their own posterity, 770  
How then could Adam bind his future  
race?

How could his forfeit on mankind take  
place?

Or how could heavenly justice damn us all  
Who ne'er consented to our father's fall?  
Then kings are slaves to those whom they  
command, 775  
And tenants to their people's pleasure  
stand.

Add that the power, for property allowed,  
Is mischievously seated in the crowd;  
For who can be secure of private right,  
If sovereign sway may be dissolved by  
might? 780

Nor is the people's judgment always true:  
The most may err as grossly as the few;  
And faultless kings run down by common  
cry

For vice, oppression, and for tyranny.

\* \* \* \* \*

Now what relief can righteous David  
bring? 811

How fatal 'tis to be too good a king!  
Friends he has few, so high the madness  
grows;

Who dare be such must be the people's  
foes.

Yet some there were even in the worst of  
days; 815

Some let me name, and naming is to praise.

In this short file Barzillai first appears,  
Barzillai, crowned with honor and with  
years.

Long since the rising rebels he withstood  
In regions waste beyond the Jordan's  
flood: 820

Unfortunately brave to buoy the state,  
But sinking underneath his master's fate.  
In exile for his godlike prince he mourned,  
For him he suffered, and with him re-  
turned.

The court he practised, not the courtier's  
art: 825

Large was his wealth, but larger was his  
heart,

Which well the noblest objects knew to  
choose,

The fighting warrior, and recording Muse.  
His bed could once a fruitful issue boast;  
Now more than half a father's name is  
lost. 830

His eldest hope, with every grace adorned,  
By me, so Heaven will have it, always  
mourned

And always honored, snatched in man-  
hood's prime

By unequal fates and Providence's crime:  
Yet not before the goal of honor won, 835  
All parts fulfilled of subject and of  
son;

Swift was the race, but short the time to  
run.

\* \* \* \* \*

Indulge one labor more, my weary  
Muse,

For Amiel: who can Amiel's praise refuse?  
Of ancient race by birth, but nobler yet 900  
In his own worth, and without title great:  
The Sanhedrin long time as chief he ruled,  
Their reason guided, and their passion  
cooled:

So dexterous was he in the Crown's de-  
fence,

So formed to speak a loyal nation's  
sense, 905

That, as their band was Israel's tribes in  
small,

So fit was he to represent them all.

Now rasher charioteers the seat ascend,  
Whose loose careers his steady skill com-  
mend:

They, like unequal ruler of the day, 910  
Misguide the seasons and mistake the  
way,

While he, withdrawn, at their mad labor  
smiles,

And safe enjoys the Sabbath of his toils.

These were the chief, a small but faithful  
band

Of worthies in the breach who dared to  
stand 915

And tempt the united fury of the land.

With grief they viewed such powerful  
engines bent

To batter down the lawful government.

A numerous faction, with pretended  
frights,

In Sanhedrins to plume the regal rights,



The true\* successor from the court removed; 921  
 The plot by hiring witnesses improved.  
 These ills they saw, and, as their duty bound,  
 They showed the King the danger of the wound;  
 That no concessions from the throne would please, 925  
 But lenitives fomented the disease;  
 That Absalom, ambitious of the crown,  
 Was made the lure to draw the people down;  
 That false Achitophel's pernicious hate  
 Had turned the plot to ruin Church and State; 930  
 The council violent, the rabble worse;  
 That Shimei taught Jerusalem to curse.  
 With all these loads of injuries oppressed,  
 And long revolving in his careful breast  
 The event of things, at last, his patience tired, 935  
 Thus from his royal throne, by Heaven inspired,  
 The godlike David spoke; with awful fear  
 His train their Maker in their master hear.  
 "Thus long have I, by native mercy swayed,  
 My wrongs dissembled, my revenge delayed; 940  
 So willing to forgive the offending age,  
 So much the father did the king assuage.  
 But now so far my clemency they slight,  
 The offenders question my forgiving right.  
 That one was made for many, they contend; 945  
 But 'tis to rule, for that's a monarch's end.  
 They call my tenderness of blood my fear,  
 Though manly tempers can the longest bear.  
 Yet since they will divert my native course,  
 'Tis time to show I am not good by force.  
 Those heaped affronts that haughty subjects bring 951  
 Are burdens for a camel, not a king.  
 Kings are the public pillars of the State,  
 Born to sustain and prop the nation's weight:  
 If my young Samson will pretend a call 955  
 To shake the column, let him share the fall.  
 But oh that yet he would repent and live!  
 How easy 'tis for parents to forgive!

With how few tears a pardon might be won  
 From nature, pleading for a darling son!  
 Poor pitied youth, by my paternal care 961  
 Raised up to all the height his frame could bear!  
 Had God ordained his fate for empire born,  
 He would have given his soul another turn:  
 Gulled with a patriot's name, whose modern sense 965  
 Is one that would by law supplant his prince;  
 The people's brave, the politician's tool,  
 Never was patriot yet but was a fool.  
 Whence comes it that religion and the laws  
 Should more be Absalom's than David's cause? 970  
 His old instructor, ere he lost his place,  
 Was never thought endued with so much grace.  
 Good heavens, how faction can a patriot paint!  
 My rebel ever proves my people's saint.  
 Would they impose an heir upon the throne? 975  
 Let Sanhedrins be taught to give their own.  
 A king's at least a part of government,  
 And mine as requisite as their consent.  
 Without my leave a future king to choose  
 Infers a right the present to depose. 980  
 True, they petition me to approve their choice;  
 But Esau's hands suit ill with Jacob's voice.  
 My pious subjects for my safety pray,  
 Which to secure, they take my power away.  
 From plots and treasons Heaven preserve my years, 985  
 But save me most from my petitioners,  
 Unsatiated as the barren womb or grave;  
 God cannot grant so much as they can crave.  
 What then is left but with a jealous eye  
 To guard the small remains of royalty? 990  
 The law shall still direct my peaceful sway,  
 And the same law teach rebels to obey.

\* \* \* \* \*

By their own arts, 'tis righteously decreed,  
 Those dire artificers of death shall bleed.  
 Against themselves their witnesses will swear 1012  
 Till, viper-like, their mother-plot they tear,

And suck for nutriment that bloody gore  
Which was their principle of life before.  
Their Belial with their Beelzebub will  
fight; 1016

Thus on my foes my foes shall do me right.  
Nor doubt the event; for factious crowds  
engage

In their first onset all their brutal rage.  
Then let them take an unresisted course;  
Retire and traverse, and delude their force:  
But when they stand all breathless, urge  
the fight, 1022

And rise upon them with redoubled might:  
For lawful power is still superior found,  
When long driven back at length it stands  
the ground." 1025

He said. The Almighty, nodding, gave  
consent;

And peals of thunder shook the firmament.  
Henceforth a series of new time began;  
The mighty years in long procession ran;  
Once more the godlike David was restored,  
And willing nations knew their lawful lord.

#### MAC FLECKNOE

All human things are subject to decay,  
And, when Fate summons, monarchs must  
obey.

This Flecknoe found, who, like Augustus,  
young

Was called to empire, and had governed  
long;

In prose and verse, was owned without  
dispute, 5

Through all the realms of Nonsense, ab-  
solute.

This aged prince, now flourishing in peace,  
And blest with issue of a large increase,  
Worn out with business, did at length de-  
bate

To settle the succession of the state; 10  
And, pondering which of all his sons was  
fit

To reign and wage immortal war with  
wit,

Cried, "'Tis resolved, for Nature pleads  
that he

Should only rule who most resembles me.  
Shadwell alone my perfect image bears, 15

Mature in dulness from his tender years;  
Shadwell alone of all my sons is he

Who stands confirmed in full stupidity.

The rest to some faint meaning 'make pre-  
tence,

But Shadwell never deviates into sense. 20  
Some beams of wit on other souls may fall,  
Strike through, and make a lucid interval;  
But Shadwell's genuine night admits no  
ray,

His rising fogs prevail upon the day.  
Besides, his goodly fabric fills the eye 25  
And seems designed for thoughtless maj-  
esty,

Thoughtless as monarch oaks that shade  
the plain,

And, spread in solemn state, supinely reign.  
Heywood and Shirley were but types of  
thee,

Thou last great prophet of tautology. 30  
Even I, a dunce of more renown than they,  
Was sent before but to prepare thy way,

And coarsely clad in Norwich druggel<sup>1</sup>  
came

To teach the nations in thy greater name.  
My warbling lute, the lute I whilom  
strung, 35

When to King John of Portugal I sung,  
Was but the prelude to that glorious day  
When thou on silver Thames didst cut  
thy way,

With well-timed oars before the royal  
barge,

Swelled with the pride of thy celestial  
charge, 40

And, big with hymn, commander of an  
host;

The like was ne'er in Epsom blankets  
tossed.

Methinks I see the new Arion sail,  
Thelute still trembling underneath thy nail.

At thy well-sharpened thumb from shore  
to shore 45

The treble squeaks for fear, the basses roar;

\* \* \* \* \*

About thy boat the little fishes throng,  
As at the morning toast that floats along.

Sometimes, as prince of thy harmonious  
band, 51

Thou wield'st thy papers in thy threshing  
hand.

St. André's feet ne'er kept more equal  
time,

Not even the feet of thy own *Psyche's*  
rhyme:

<sup>1</sup> coarse cloth.

Though they in number as in sense excel,  
 So just, so like tautology, they fell 56  
 That, pale with envy, Singleton forswore,  
 The lute and sword which he in triumph  
 bore,  
 And vowed he ne'er would act Valerius  
 more."  
 Here stopped the good old sire and wept  
 for joy, 60  
 In silent raptures of the hopeful boy.  
 All arguments, but most his plays, per-  
 suade  
 That for anointed dulness he was made.

Close to the walls which fair Augusta  
 bind, 64  
 (The fair Augusta much to fears inclined.)  
 An ancient fabric raised to inform the sight  
 There stood of yore, and Barbican it high;  
 A watch-tower once, but now, so fate or-  
 dains,  
 Of all the pile an empty name remains; 69  
 \* \* \* \* \*

Near these a Nursery erects its head  
 Where queens are formed and future  
 heroes bred, 75  
 Where unfledged actors learn to laugh and  
 cry,  
 Where infant trulls their tender voices try,  
 And little Maximins the gods defy.  
 Great Fletcher never treads in buskins here,  
 Nor greater Jonson dares in socks appear;  
 But gentle Simkin just reception finds 81  
 Amidst this monument of vanished minds;  
 Pure clinches<sup>1</sup> the suburban muse affords,  
 And Panton waging harmless war with  
 words.  
 Here Flecknoe, as a place to fame well  
 known, 85  
 Ambitiously designed his Shadwell's  
 throne.  
 For ancient Dekker prophesied long since  
 That in this pile should reign a mighty  
 prince,  
 Born for a scourge of wit and flail of sense,  
 To whom true dulness should some  
*Psyches* owe, 90  
 But worlds of *Misers* from his pen should  
 flow;  
*Humorists* and hypocrites it should pro-  
 duce,  
 Whole Raymond families and tribes of  
 Bruce.

<sup>1</sup> puns.

Now Empress Fame had published the  
 renown  
 Of Shadwell's coronation through the  
 town. 95  
 Roused by report of fame, the nations  
 meet  
 From near Bunhill and distant Watling-  
 street.  
 No Persian carpets spread the imperial  
 way,  
 But scattered limbs of mangled poets lay;

\* \* \* \* \*

Much Heywood, Shirley, Ogleby, there  
 lay; 102  
 But loads of Shadwell almost choked the  
 way.  
 Bilked stationers for yeomen stood pre-  
 pared,  
 And Herringman was captain of the guard.  
 The hoary prince in majesty appeared, 106  
 High on a throne of his own labors reared.  
 At his right hand our young Ascanius  
 sate,  
 Rome's other hope and pillar of the state.  
 His brows thick fogs instead of glories  
 grace, 110  
 And lambent dulness played around his  
 face.  
 As Hannibal did to the altars come,  
 Sworn by his sire a mortal foe to Rome;  
 So Shadwell swore, nor should his vow be  
 vain,  
 That he till death true dulness would  
 maintain; 115  
 And, in his father's right and realm's de-  
 fence,  
 Ne'er to have peace with wit nor truce  
 with sense.

The king himself the sacred unction made,  
 As king by office and as priest by trade.  
 In his sinister hand, instead of ball, 120  
 He placed a mighty mug of potent ale;  
*Love's Kingdom* to his right he did con-  
 vey,  
 At once his sceptre and his rule of sway;  
 Whose righteous lore the prince had prac-  
 tised young  
 And from whose loins recorded *Psyche*  
 sprung. 125  
 His temples, last, with poppies were o'er-  
 spread,  
 That nodding seemed to consecrate his  
 head.

Just at that point of time, if fame not lie,  
On his left hand twelve reverend owls did  
fly.

So Romulus, 'tis sung, by Tiber's brook,  
Presage of sway from twice six vultures  
took. 131

The admiring throng loud acclamations  
make,

And omens of his future empire take.

The sire then shook the honors of his  
head,

And from his brows damps of oblivion  
shed 135

Full on the filial dulness: long he stood,  
Repelling from his breast the raging god;  
At length burst out in this prophetic mood:  
"Heavens bless my son! from Ireland let  
him reign

To far Barbadoes on the western main; 140  
Of his dominion may no end be known,  
And greater than his father's be his throne;  
Beyond *Love's Kingdom* let him stretch his  
pen!"

He paused, and all the people cried  
"Amen."

Then thus continued he: "My son, advance 145

Still in new impudence, new ignorance.  
Success let others teach; learn thou from  
me

Pangs without birth, and fruitless industry.

Let *Virtuosos* in five years be writ,  
Yet not one thought accuse thy toil of wit.  
Let gentle George in triumph tread the  
stage, 151

Make Dorimant betray, and Loveit rage;  
Let Cully, Cockwood, Fopling, charm the  
pit,

And in their folly show the writer's wit.  
Yet still thy fools shall stand in thy  
defence, 155

And justify their author's want of sense.  
Let them be all by thy own model made  
Of dulness, and desire no foreign aid,  
That they to future ages may be known,  
Not copies drawn, but issue of thy own. 160

Nay, let thy men of wit too be the same,  
All full of thee, and differing but in name.  
But let no alien Sedley interpose  
To lard with wit thy hungry Epsom prose.  
And when false flowers of rhetoric thou  
wouldst cull, 165

Trust nature; do not labor to be dull;

But write thy best, and top; and in each  
line

Sir Formal's oratory will be thine.

Sir Formal, though unsought, attends thy  
quill,

And does thy northern dedications fill. 170  
Nor let false friends seduce thy mind to  
fame

By arrogating Jonson's hostile name;  
Let father Flecknoe fire thy mind with  
praise,

And uncle Ogleby thy envy raise.

Thou art my blood, where Jonson has no  
part: 175

What share have we in nature or in art?  
Where did his wit on learning fix a brand,  
And rail at arts he did not understand?

Where made he love in Prince Nicander's  
vein,

Or swept the dust in Psyche's humble  
strain? 180

\* \* \* \* \*

When did his muse from Fletcher scenes  
purloin,

As thou whole Etheredge dost transfuse  
to thine? 184

But so transfused as oil on water's flow,  
His always floats above, thine sinks below.  
This is thy province, this thy wondrous  
way,

New humors to invent for each new play:  
This is that boasted bias of thy mind,  
By which one way to dulness 'tis inclined,  
Which makes thy writings lean on one  
side still, 191

And, in all changes, that way bends thy  
will.

Nor let thy mountain belly make pretence  
Of likeness; thine's a tympany of sense.

A tun of man in thy large bulk is writ, 195  
But sure thou art but a kilderkin of wit.

Like mine, thy gentle numbers feebly  
creep;

Thy tragic muse gives smiles; thy comic,  
sleep.

With whate'er gall thou set'st thyself to  
write,

Thy inoffensive satires never bite; 200  
In thy felonious heart though venom lies,

It does but touch thy Irish pen, and dies.  
Thy genius calls thee not to purchase  
fame

In keen iambics, but mild anagram.

Leave writing plays, and choose for thy  
 command <sup>205</sup>  
 Some peaceful province in Acrostic Land.  
 There thou mayest wings display and  
 altars raise,  
 And torture one poor word ten thousand  
 ways;  
 Or, if thou wouldst thy different talents  
 suit,  
 Set thy own songs, and sing them to thy  
 lute." <sup>210</sup>  
 He said, but his last words were scarcely  
 heard,  
 For Bruce and Longville had a trap pre-  
 pared,  
 And down they sent the yet declaiming  
 bard.  
 Sinking, he left his drugget robe behind,  
 Borne upwards by a subterranean wind.  
 The mantle fell to the young prophet's  
 part <sup>216</sup>  
 With double portion of his father's art.

*From* THE HIND AND THE  
 PANTHER

A milk-white Hind, immortal and un-  
 changed,  
 Fed on the lawns, and in the forest ranged;  
 Without unspotted, innocent within,  
 She feared no danger, for she knew no  
 sin.  
 Yet had she oft been chased with horns  
 and hounds <sup>5</sup>  
 And Scythian shafts, and many winged  
 wounds  
 Aimed at her heart; was often forced to  
 fly,  
 And doomed to death, though fated not  
 to die.  
 Not so her young; for their unequal line  
 Was hero's make, half human, half di-  
 vine. <sup>10</sup>  
 Their earthly mold obnoxious was to  
 fate,  
 The immortal part assumed immortal  
 state.  
 Of these a slaughtered army lay in blood,  
 Extended o'er the Caledonian wood,  
 Their native walk; whose vocal blood  
 arose <sup>15</sup>  
 And cried for pardon on their perjured  
 foes.

Their fate was fruitful, and the sanguine  
 seed,  
 Endued with souls, increased the sacred  
 breed.  
 So captive Israel multiplied in chains,  
 A numerous exile, and enjoyed her pains. <sup>20</sup>  
 With grief and gladness mixed, their  
 mother viewed  
 Her martyred offspring and their race re-  
 newed;  
 Their corps to perish, but their kind to  
 last,  
 So much the deathless plant the dying fruit  
 surpassed.  
 Panting and pensive now she ranged  
 alone, <sup>25</sup>  
 And wandered in the kingdoms once her  
 own.  
 The common hunt, though from their rage  
 restrained  
 By sovereign power, her company dis-  
 dained;  
 Grinned as they passed, and with a glaring  
 eye  
 Gave gloomy signs of secret enmity. <sup>30</sup>  
 'Tis true she bounded by, and tripped so  
 light  
 They had not time to take a steady sight;  
 For truth has such a face and such a mien  
 As to be loved needs only to be seen.  
 The bloody Bear, an Independent  
 beast <sup>35</sup>  
 Unlicked to form, in groans her hate ex-  
 pressed.  
 Among the timorous kind the quaking  
 Hare  
 Professed neutrality, but would not swear.  
 Next her the buffoon Ape, as atheists  
 use,  
 Mimicked all sects, and had his own to  
 choose; <sup>40</sup>  
 Still when the Lion looked, his knees he  
 bent,  
 And paid at church a courtier's compli-  
 ment.  
 The bristled Baptist Boar, impure as he,  
 But whitened with the foam of sanctity,  
 With fat pollutions filled the sacred  
 place, <sup>45</sup>  
 And mountains levelled in his furious race:  
 So first rebellion founded was in grace.  
 But since the mighty ravage which he  
 made  
 In German forests had his guilt betrayed,

With broken tusks and with a borrowed  
 name, 50  
 He shunned the vengeance and concealed  
 the shame,  
 So lurked in sects unseen. With greater  
 guile  
 False Reynard fed on consecrated spoil;  
 The graceless beast by Athanasius first  
 Was chased from Nice; then, by Socinus  
 nursed, 55  
 His impious race their blasphemy re-  
 newed,  
 And nature's king through nature's optics  
 viewed.  
 Reversed, they viewed him lessened to  
 their eye,  
 Nor in an infant could a God descry.  
 New swarming sects to this obliquely  
 tend; 60  
 Hence they began, and here they all will  
 end.

\* \* \* \* \*

The Panther, sure the noblest next the  
 Hind,  
 And fairest creature of the spotted kind;  
 Oh, could her inborn stains be washed  
 away,  
 She were too good to be a beast of prey! 330  
 How can I praise or blame, and not of-  
 fend,  
 Or how divide the frailty from the friend?  
 Her faults and virtues lie so mixed, that  
 she  
 Nor wholly stands condemned, nor wholly  
 free.  
 Then, like her injured Lion, let me speak;  
 He cannot bend her and he would not  
 break. 336  
 Unkind already, and estranged in part,  
 The Wolf begins to share her wandering  
 heart.  
 Though unpolluted yet with actual ill,  
 She half commits who sins but in her  
 will. 340  
 If, as our dreaming Platonists report,  
 There could be spirits of a middle sort,  
 Too black for heaven and yet too white  
 for hell,  
 Who just dropped half-way down, nor  
 lower fell;  
 So poised, so gently she descends from  
 high, 345  
 It seems a soft dismissal from the sky.

Her house not ancient, whatsoe'er pre-  
 tence  
 Her clergy heralds make in her defence;  
 A second century not half-way run,  
 Since the new honors of her blood be-  
 gun. 350

# A SONG FOR ST. CECILIA'S DAY, NOVEMBER 22, 1687

From harmony, from heavenly harmony,  
 This universal frame began:  
 When Nature underneath a heap  
 Of jarring atoms lay,  
 And could not heave her head, 5  
 The tuneful voice was heard from high:  
 "Arise, ye more than dead."

Then cold and hot and moist and dry  
 In order to their stations leap,  
 And Music's power obey. 10  
 From harmony, from heavenly harmony,  
 This universal frame began:  
 From harmony to harmony  
 Through all the compass of the notes it  
 ran,  
 The diapason closing full in Man. 15

What passion cannot Music raise and quell!  
 When Jubal struck the chorded shell,  
 His listening brethren stood around,  
 And, wondering, on their faces fell  
 To worship that celestial sound. 20  
 Less than a god they thought there could  
 not dwell  
 Within the hollow of that shell  
 That spoke so sweetly and so well.  
 What passion cannot Music raise and quell!

The trumpet's loud clangor 25  
 Excites us to arms  
 With shrill notes of anger  
 And mortal alarms.  
 The double, double, double beat  
 Of the thundering drum 30  
 Cries: "Hark! the foes come;  
 Charge, charge, 'tis too late to retreat!"

The soft complaining flute  
 In dying notes discovers  
 The woes of hopeless lovers, 35  
 Whose dirge is whispered by the warbling  
 lute.

Sharp violins proclaim  
Their jealous pangs and desperation,  
Fury, frantic indignation,  
Depth of pains, and height of passion, 40  
For the fair, disdainful dame.

But oh! what art can teach,  
What human voice can reach  
The sacred organ's praise?  
Notes inspiring holy love, 45  
Notes that wing their heavenly ways  
To mend the choirs above.  
Orpheus could lead the savage race;  
And trees unrooted left their place,  
Sequacious of the lyre; 50  
But bright Cecilia raised the wonder  
higher:  
When to her organ vocal breath was given,  
An angel heard, and straight appeared,  
Mistaking earth for heaven.

GRAND CHORUS

As from the power of sacred lays 55  
The spheres began to move,  
And sung the great Creator's praise  
To all the blessed above;  
So when the last and dreadful hour  
This crumbling pageant shall devour, 60  
The trumpet shall be heard on high,  
The dead shall live, the living die,  
And Music shall untune the sky.

ALEXANDER'S FEAST; OR, THE  
POWER OF MUSIC

A SONG IN HONOR OF ST. CECILIA'S DAY,  
1697

'Twas at the royal feast for Persia won  
By Philip's warlike son:  
Aloft in awful state  
The godlike hero sate  
On his imperial throne: 5  
His valiant peers were placed around;  
Their brows with roses and with myrtles  
bound:  
(So should desert in arms be crowned.)  
The lovely Thais, by his side,  
Sate like a blooming Eastern bride, 10  
In flower of youth and beauty's pride.  
Happy, happy, happy pair!  
None but the brave,  
None but the brave,  
None but the brave deserves the fair. 15

CHORUS

Happy, happy, happy pair!  
None but the brave,  
None but the brave,  
None but the brave deserves the fair.

Timotheus, placed on high 20  
Amid the tuneful choir,  
With flying fingers touched the lyre:  
The trembling notes ascend the sky,  
And heavenly joys inspire.  
The song began from Jove, 25  
Who left his blissful seats above,  
(Such is the power of mighty love.)  
A dragon's fiery form belied the god:  
Sublime on radiant spires he rode,  
When he to fair Olympia pressed, 30  
And while he sought her snowy  
breast;  
Then round her slender waist he curled,  
And stamped an image of himself, a  
sovereign of the world.  
The listening crowd admire the lofty  
sound,  
"A present deity," they shout around;  
"A present deity," the vaulted roofs  
rebound: 36  
With ravished ears  
The monarch hears,  
Assumes the god,  
Affects to nod, 40  
And seems to shake the spheres.

CHORUS

With ravished ears  
The monarch hears,  
Assumes the god,  
Affects to nod, 45  
And seems to shake the spheres.  
The praise of Bacchus then the sweet musi-  
cian sung,  
Of Bacchus ever fair, and ever young.  
The jolly god in triumph comes;  
Sound the trumpets, beat the  
drums; 50  
Flushed with a purple grace  
He shows his honest face:  
Now give the hautboys breath; he comes,  
he comes.  
Bacchus, ever fair and young,  
Drinking joys did first ordain; 55  
Bacchus' blessings are a treasure,

Drinking is the soldier's pleasure;  
 Rich the treasure,  
 Sweet the pleasure,  
 Sweet is pleasure after pain. 60

## CHORUS

Bacchus' blessings are a treasure,  
 Drinking is the soldier's pleasure;  
 Rich the treasure,  
 Sweet the pleasure,  
 Sweet is pleasure after pain. 65

Soothed with the sound, the king grew  
 vain;

Fought all his battles o'er again;  
 And thrice he routed all his foes, and thrice  
 he slew the slain.

The master saw the madness rise,  
 His glowing cheeks, his ardent eyes; 70  
 And, while he heaven and earth de-  
 fied,  
 Changed his hand, and checked his  
 pride.

He chose a mournful Muse,  
 Soft pity to infuse;  
 He sung Darius great and good, 75  
 By too severe a fate,  
 Fallen, fallen, fallen, fallen,  
 Fallen from his high estate,  
 And weltering in his blood;  
 Deserted at his utmost need 80  
 By those his former bounty fed;  
 On the bare earth exposed he lies,  
 With not a friend to close his eyes.

With downcast looks the joyless victor  
 sate,

Revolving in his altered soul 85  
 The various turns of chance be-  
 low;

And, now and then, a sigh he stole,  
 And tears began to flow.

## CHORUS

Revolving in his altered soul  
 The various turns of chance be-  
 low; 90  
 And, now and then, a sigh he stole,  
 And tears began to flow.

The mighty master smiled to see  
 That love was in the next degree;  
 'Twas but a kindred sound to move, 95  
 For pity melts the mind to love.

Softly sweet, in Lydian measures,  
 Soon he soothed his soul to pleas-  
 ures.

"War," he sung, "is toil and trouble;  
 Honor but an empty bubble; 100  
 Never ending, still beginning,  
 Fighting still, and still destroying:  
 If the world be worth thy win-  
 ning,  
 Think, oh think it worth enjoying;  
 Lovely Thais sits beside thee, 105  
 Take the good the gods provide  
 thee."

The many rend the skies with loud ap-  
 plause:

So Love was crowned, but Music won the  
 cause.

The prince, unable to conceal his pain,  
 Gazed on the fair 110

Who caused his care,  
 And sighed and looked, sighed and  
 looked,

Sighed and looked, and sighed again:  
 At length, with love and wine at once op-  
 pressed,

The vanquished victor sunk upon her  
 breast. 115

## CHORUS

The prince, unable to conceal his pain,  
 Gazed on the fair

Who caused his care,  
 And sighed and looked, sighed and  
 looked,

Sighed and looked, and sighed again: 120  
 At length, with love and wine at once op-  
 pressed,

The vanquished victor sunk upon her  
 breast.

Now strike the golden lyre again:  
 A louder yet, and yet a louder strain.  
 Break his bands of sleep asunder, 125  
 And rouse him, like a rattling peal of  
 thunder.

Hark, hark, the horrid sound  
 Has raised up his head;

As awaked from the dead,  
 And, amazed, he stares around. 130  
 "Revenge, revenge!" Timotheus cries,  
 "See the Furies arise!  
 See the snakes that they rear,  
 How they hiss in their hair,



And the sparkles that flash from their  
eyes! 135  
Behold a ghastly band,  
Each a torch in his hand!  
Those are Grecian ghosts, that in battle  
were slain,  
And unburied remain  
Inglorious on the plain: 140  
Give the vengeance due  
To the valiant crew.

Behold how they toss their torches on high,  
How they point to the Persian  
abodes,  
And glittering temples of their hostile  
gods!" 145

The princes applaud with a furious joy;  
And the king seized a flambeau with zeal  
to destroy;  
Thais led the way,  
To light him to his prey,  
And, like another Helen, fired another  
Troy. 150

CHORUS

And the king seized a flambeau with zeal  
to destroy;  
Thais led the way,  
To light him to his prey,  
And, like another Helen, fired another  
Troy.

Thus, long ago, 155  
Ere heaving bellows learned to blow,  
While organs yet were mute,  
Timotheus, to his breathing flute  
And sounding lyre,  
Could swell the soul to rage, or kindle soft  
desire. 160

At last divine Cecilia came,  
Inventress of the vocal frame;  
The sweet enthusiast, from her sacred  
store,

Enlarged the former narrow bounds,  
And added length to solemn sounds, 165  
With Nature's mother-wit, and arts un-  
known before.

Let old Timotheus yield the prize,  
Or both divide the crown;  
He raised a mortal to the skies;  
She drew an angel down. 170

GRAND CHORUS

At last divine Cecilia came,  
Inventress of the vocal frame;

The sweet enthusiast, from her sacred  
store,  
Enlarged the former narrow bounds,  
And added length to solemn sounds,  
With Nature's mother-wit, and arts un-  
known before. 176  
Let old Timotheus yield the prize,  
Or both divide the crown;  
He raised a mortal to the skies;  
She drew an angel down. 180

LINES PRINTED UNDER THE EN-  
GRAVED PORTRAIT OF MILTON

(In Tonson's folio edition of *Paradise  
Lost*, 1688)

Three poets, in three distant ages born,  
Greece, Italy, and England did adorn.  
The first in loftiness of thought surpassed,  
The next in majesty, in both the last:  
The force of Nature could no farther go;  
To make a third she joined the former two.

From AN ESSAY OF DRAMATIC  
POESY

As Neander was beginning to examine  
*The Silent Woman*, Eugenius, earnestly  
regarding him: I beseech you, Neander,  
said he, gratify the company, and me in  
particular, so far as, before you speak  
of the play, to give us a character of the  
author; and tell us frankly your opinion,  
whether you do not think all writers,  
both French and English, ought to give  
place to him? [10

I fear, replied Neander, that, in obey-  
ing your commands, I shall draw some  
envy on myself. Besides, in performing  
them, it will be first necessary to speak  
somewhat of Shakespeare and Fletcher, his  
rivals in poesy; and one of them, in my  
opinion, at least his equal, perhaps his  
superior.

To begin then with Shakespeare. He  
was the man who of all modern, and [20  
perhaps ancient poets, had the largest and  
most comprehensive soul. All the images  
of nature were still present to him, and  
he drew them not laboriously, but luckily:  
when he describes anything, you more

End

than see it, you feel it too. Those who accuse him to have wanted learning, give him the greater commendation: he was naturally learned; he needed not the spectacles of books to read nature; he [30] looked inwards, and found her there. I cannot say he is everywhere alike; were he so, I should do him injury to compare him with the greatest of mankind. He is many times flat, insipid; his comic wit degenerating into clenches, his serious swelling into bombast. But he is always great, when some great occasion is presented to him: no man can say, he ever had a fit subject for his wit, and did [40] not then raise himself as high above the rest of poets,

*Quantum lenta solvent inter viburna cupressi.*

The consideration of this made Mr. Hales of Eton say, that there was no subject of which any poet ever writ, but he would produce it much better done in Shakespeare; and however others are now generally preferred before him, yet the [50] age wherein he lived, which had contemporaries with him, Fletcher and Jonson, never equaled them to him in their esteem: and in the last king's court, when Ben's reputation was at highest, Sir John Suckling, and with him the greater part of the courtiers, set our Shakespeare far above him.

Beaumont and Fletcher, of whom I am next to speak, had, with the advantage [60] of Shakespeare's wit, which was their precedent, great natural gifts, improved by study; Beaumont especially being so accurate a judge of plays, that Ben Jonson, while he lived, submitted all his writings to his censure, and 'tis thought, used his judgment in correcting, if not contriving all his plots. What value he had for him, appears by the verses he writ to him; and therefore I need speak [70] no further of it. The first play that brought Fletcher and him in esteem, was their *Philaster*; for before that, they had written two or three very unsuccessfully: as the like is reported of Ben Jonson, before he writ *Every Man in his Humor*. Their plots were generally more regular than Shakespeare's, especially those which

were made before Beaumont's death; and they understood and imitated the [80] conversation of gentlemen much better; whose wild debaucheries, and quickness of wit in repartees, no poet before them could paint as they have done. Humor, which Ben Jonson derived from particular persons, they made it not their business to describe; they represented all the passions very lively, but above all, love. I am apt to believe the English language in them arrived to its high- [90] est perfection; what words have since been taken in, are rather superfluous than ornamental. Their plays are now the most pleasant and frequent entertainments of the stage; two of theirs being acted through the year for one of Shakespeare's or Jonson's: the reason is, because there is a certain gaiety in their comedies, and pathos in their more serious plays, which suits generally with all [100] men's humors. Shakespeare's language is likewise a little obsolete, and Ben Jonson's wit comes short of theirs.

As for Jonson, to whose character I am now arrived, if we look upon him while he was himself (for his last plays were but his dotages), I think him the most learned and judicious writer which any theater ever had. He was a most severe judge of himself, as well as [110] others. One cannot say he wanted wit, but rather that he was frugal of it. In his works you find little to retrench or alter. Wit and language, and humor also in some measure, we had before him; but something of art was wanting to the drama, till he came. He managed his strength to more advantage than any who preceded him. You seldom find him making love in any of his scenes, or [120] endeavoring to move the passions; his genius was too sullen and saturnine to do it gracefully, especially when he knew he came after those who had performed both to such an height. Humor was his proper sphere; and in that he delighted most to represent mechanic people. He was deeply conversant in the ancients, both Greek and Latin, and he borrowed boldly from them: there is scarce a poet [130] or historian among the Roman authors of those times, whom he has not trans-

lated in *Sejanus* and *Catiline*. But he has done his robberies so openly, that one may see he fears not to be taxed by any law. He invades authors like a monarch; and what would be theft in other poets, is only victory in him. With the spoils of these writers he so represents old Rome to us, in its rites, [140 ceremonies, and customs, that if one of their poets had written either of his tragedies, we had seen less of it than in him. If there was any fault in his language, it was, that he weaved it too closely and laboriously, in his comedies especially: perhaps, too, he did a little too much Romanize our tongue, leaving the words which he translated almost as much Latin as he found them: [150 wherein, though he learnedly followed their language, he did not enough comply with the idiom of ours. If I would compare him with Shakespeare, I must acknowledge him the more correct poet, but Shakespeare the greater wit. Shakespeare was the Homer, or father of our dramatic poets; Jonson was the Virgil, the pattern of elaborate writing; I admire him, but I love Shakespeare. To conclude of him; as [160 he has given us the most correct plays, so in the precepts which he has laid down in his *Discoveries*, we have as many and profitable rules for perfecting the stage, as any wherewith the French can furnish us.

From the PREFACE TO THE FABLES

It remains that I say somewhat of Chaucer in particular.

In the first place, as he is the father of English poetry, so I hold him in the same degree of veneration as the Grecians held Homer, or the Romans Virgil. He is a perpetual fountain of good sense, learned in all sciences, and therefore speaks properly on all subjects. As he knew what to say, so he knows also [10 when to leave off; a continence which is practised by few writers, and scarcely by any of the ancients, excepting Virgil and Horace. One of our late great poets is sunk in his reputation because he could never forgive any conceit which came in

his way, but swept, like a drag-net, great and small. There was plenty enough, but the dishes were ill sorted; whole pyramids of sweetmeats for boys and [20 women, but little of solid meat for men. All this proceeded, not from any want of knowledge, but of judgment. Neither did he want that in discerning the beauties and faults of other poets, but only indulged himself in the luxury of writing; and perhaps knew it was a fault but hoped the reader would not find it. For this reason, though he must always be thought a great poet, he is no longer esteemed [30 a good writer; and for ten impressions, which his works have had in so many successive years, yet at present a hundred books are scarcely purchased once a twelvemonth; for, as my last Lord Rochester said, though somewhat profanely, "Not being of God, he could not stand."

Chaucer followed nature everywhere, but was never so bold to go beyond her; and there is a great difference of being [40 *poeta* and *nimis poeta*, if we believe Catullus, as much as betwixt a modest behavior and affectation. The verse of Chaucer, I confess, is not harmonious to us; but 'tis like the eloquence of one whom Tacitus commends, it was *auribus istius temporis accommodata*; they who lived with him, and some time after him, thought it musical; and it continues so even in our judgment, if compared with the num- [50 bers of Lydgate and Gower, his contemporaries; there is the rude sweetness of a Scotch tune in it, which is natural and pleasing though not perfect. 'Tis true I cannot go so far as he who published the last edition of him, for he would make us believe the fault is in our ears, and that there were really ten syllables in a verse where we find but nine; but this opinion is not worth confuting; 'tis so [60 gross and obvious an error that common sense (which is a rule in everything but matters of faith and revelation) must convince the reader that equality of numbers, in every verse which we call heroic, was either not known or not always practised in Chaucer's age. It were an easy matter to produce some thousands of his verses which are lame for want of half a foot, and sometimes a whole [70

Abraham  
Conley

one, and which no pronunciation can make otherwise. We can only say that he lived in the infancy of our poetry, and that nothing is brought to perfection at the first. We must be children before we grow men.

\* \* \* \* \*

He must have been a man of a most wonderful comprehensive nature, because, as it has been truly observed of him, he has taken into the compass of his [80 *Canterbury Tales* the various manners and humors (as we now call them) of the whole English nation in his age. Not a single character has escaped him. All his pilgrims are severally distinguished from each other, and not only in their inclinations but in their very physiognomies and persons. Baptista Porta could not have described their natures better than by the marks which the [90 poet gives them. The matter and manner of their tales and of their telling are so suited to their different educations, humors, and callings that each of them would be improper in any other mouth. Even the grave and serious characters are distinguished by their several sorts of gravity: their discourses are such as belong to their age, their calling, and their breeding; such as are becoming of them, [100 and of them only. Some of his persons are vicious and some virtuous; some are unlearned, or (as Chaucer calls them) lewd, and some are learned. Even the ribaldry of the low characters is different: the Reeve, the Miller, and the Cook are several men, and distinguished from each other as much as the mincing Lady Prioress and the broad-speaking, gap-toothed Wife of Bath. But enough [110 of this; there is such a variety of game springing up before me that I am distracted in my choice and know not which to follow. It is sufficient to say, according to the proverb, that here is God's plenty. We have our forefathers and great-grand-dames all before us as they were in Chaucer's days: their general characters are still remaining in mankind, and even in England, though [120 they are called by other names than those of monks, and friars, and canons, and

lady abbesses, and nuns; for mankind is ever the same, and nothing lost out of nature though everything is altered.

#### DANIEL DEFOE (1660?-1731)

##### From THE TRUE-BORN ENGLISH-MAN

Satire, be kind, and draw a silent veil,  
Thy native England's vices to conceal;  
Or, if that task's impossible to do,  
At least be just, and show her virtues too;  
Too great the first, alas! the last too few. 5

\* \* \* \* \*

Ingratitude, a devil of black renown,  
Possessed her very early for his own:  
An ugly, surly, sullen, selfish spirit,  
Who Satan's worst perfections does inherit;

Second to him in malice and in force, 10  
All devil without, and all within him  
worse.

He made her first-born race to be so  
rude,  
And suffered her to be so oft subdued,  
By several crowds of wandering thieves  
o'er-run,  
Often unpeopled, and as oft undone; 15  
While every nation that her powers reduced

Their languages and manners introduced;  
From whose mixed relics our compounded  
breed

By spurious generation does succeed,  
Making a race uncertain and uneven, 20  
Derived from all the nations under  
heaven.

The Romans first with Julius Cæsar  
came,  
Including all the nations of that name,  
Gauls, Greeks, and Lombards; and by  
computation

Auxiliaries or slaves of every nation. 25  
With Hengist, Saxons; Danes with Sweno  
came,

In search of plunder, not in search of  
fame.

Scots, Picts, and Irish from the Hibernian  
shore;

And conquering William brought the  
Normans o'er.

All these their barbarous offspring left  
 behind, 30  
 The dregs of armies, they of all man-  
 kind,  
 Blended with Britons, who before were  
 here,  
 Of whom the Welsh have blest the char-  
 acter.  
 From this amphibious, ill-born mob  
 began  
 That vain, ill-natured thing, an English-  
 man. 35  
 The customs, sir-names, languages and  
 manners,  
 Of all these nations, are their own ex-  
 plainers;  
 Whose relics are so lasting and so strong,  
 They've left a shibboleth upon our tongue;  
 By which, with easy search, you may  
 distinguish 40  
 Your Roman, Saxon, Danish, Norman,  
 English.

\* \* \* \* \*

And here begins the ancient pedigree  
 That so exalts our poor nobility:—  
 'Tis that from some French trooper they  
 derive,  
 Who with the Norman bastard did arrive:  
 The trophies of the families appear; 46  
 Some show the sword, the bow, and some  
 the spear,  
 Which their great ancestor, forsooth, did  
 wear.  
 These in the herald's register remain,  
 Their noble mean extraction to explain; 50  
 Yet who the hero was, no man can tell,  
 Whether a drummer, or a colonel;  
 The silent record blushes to reveal  
 Their undescended dark original.  
 But grant the best. How came the  
 change to pass, 55  
 A true-born Englishman of Norman race?  
 A Turkish horse can show more history  
 To prove his well-descended family.  
 Conquest, as by the moderns 'tis expressed,  
 May give a title to the lands possessed; 60  
 But that the longest sword should be so  
 civil  
 To make a Frenchman English, that's the  
 devil.  
 These are the heroes that despise the  
 Dutch,  
 And rail at new-come foreigners so much;

Forgetting that themselves are all derived  
 From the most scoundrel race that ever  
 lived, 66  
 A horrid crowd of rambling thieves and  
 drones  
 Who ransacked kingdoms and dispeopled  
 towns;  
 The Pict and painted Briton, treacherous  
 Scot,  
 By hunger, theft, and rapine, hither  
 brought; 70  
 Norwegian pirates, buccaneering Danes,  
 Whose red-haired offspring everywhere re-  
 mains;  
 Who, joined with Norman French, com-  
 pound the breed  
 From whence your true-born Englishmen  
 proceed.

\* \* \* \* \*

But England, modern to the last de-  
 gree,  
 Borrows or makes her own nobility, 76  
 And yet she boldly boasts of pedigree;  
 Repines that foreigners are put upon  
 her,  
 And talks of her antiquity and honor.  
 Her Sackvills, Savils, Cecils, Delameres, 80  
 Mohuns, Montagues, Duras and Veeres,  
 Not one have English names, yet all are  
 English peers.  
 Your Houblons, Papillons, and Lethuliers,  
 Pass now for true-born English knights  
 and squires,  
 And make good senate-members, or lord  
 mayors. 85  
 Wealth, howsoever got, in England makes  
 Lords of mechanics, gentlemen of rakes.  
 Antiquity and birth are needless here;  
 'Tis impudence and money makes a peer.  
 Innumerable city knights we know, 90  
 From Blue-coat Hospitals, and Bridewell  
 flow.  
 Draymen and porters fill the city chair,  
 And foot-boys magisterial purple wear.  
 Fate has but very small distinction set  
 Betwixt the Counter and the coronet. 95  
 Tarpaulin lords, pages of high renown,  
 Rise up by poor men's valor, not their  
 own;  
 Great families of yesterday we show,  
 And lords, whose parents were the Lord  
 knows who.

\* \* \* \* \*

Then let us boast of ancestors no more,  
 Or deeds of heroes done in days of yore,  
 In latent records of the ages past, 102  
 Behind the rear of time, in long oblivion  
 placed;

For if our virtues must in lines descend,  
 The merit with the families would end, 105  
 And intermixture would most fatal grow,  
 For vice would be hereditary too;  
 The tainted blood would of necessity  
 Involuntary wickedness convey.

Vice, like ill-nature, for an age or two  
 May seem a generation to pursue; 111  
 But virtue seldom does regard the breed;  
 Fools do the wise, and wise men fools  
 succeed.

What's it to us what ancestors we had?  
 If good, what better? or what worse, if  
 bad? 115

Examples are for imitation set,  
 Yet all men follow virtue with regret.

Could but our ancestors retrieve their  
 fate,

And see their offspring thus degenerate,—  
 How we contend for birth and names un-  
 known, 120

And build on their past actions, not our  
 own,—

They'd cancel records, and their tombs  
 deface,

And openly disown the vile degenerate  
 race;

For fame of families is all a cheat;  
 It's personal virtue only makes us great. 125

### THE SHORTEST WAY WITH THE DISSENTERS

Sir Roger L'Estrange tells us a story in his collection of fables, of the cock and the horses. The cock was gotten to roost in the stable among the horses; and there being no racks or other conveniences for him, it seems he was forced to roost upon the ground. The horses jostling about for room and putting the cock in danger of his life, he gives them this grave advice, "Pray, gentlefolks, let us stand still, [10 for fear we should tread upon one another."

There are some people in the world, who, now they are unperched, and reduced to an equality with other people,

and under strong and very just apprehensions of being further treated as they deserve, begin, with Esop's cock, to preach up peace and union and the Christian duties of moderation; forgetting that [20 when they had the power in their hands, those graces were strangers in their gates!

It is now near fourteen years, that the glory and peace of the purest and most flourishing Church in the world has been eclipsed, buffeted, and disturbed by a sort of men whom God in his providence has suffered to insult over her, and bring her down. These have been the days of her humiliation and tribulation. She [30 has borne with an invincible patience the reproach of the wicked; and God has at last heard her prayers, and delivered her from the oppression of the stranger.

And now, they find their day is over, their power gone, and the throne of this nation possessed by a royal, English, true, and ever constant member of, and friend to, the Church of England. Now they find that they are in danger of [40 the Church of England's just resentments. Now, they cry out, "Peace!" "Union!" "Forbearance!" and "Charity!": as if the Church had not too long harbored her enemies under her wing, and nourished the viperous brood, till they hiss and fly in the face of the mother that cherished them!

No, gentlemen, the time of mercy is past, your day of grace is over, you [50 should have practised peace, and moderation, and charity, if you expected any yourselves.

We have heard none of this lesson for fourteen years past. We have been huffed and bullied with your Act of Toleration. You have told us that you are the Church established by law, as well as others; have set up your canting synagogues at our church doors; and the Church and her [60 members have been loaded with reproaches, with oaths, associations, abjurations, and what not! Where has been the mercy, the forbearance, the charity you have shown to tender consciences of the Church of England that could not take oaths as fast as you made them; that, having sworn allegiance to their lawful and rightful king, could not dispense with

their oath, their king being still alive, [70 and swear to your new hodge-podge of a Dutch government? These have been turned out of their livings, and they and their families left to starve; their estates double taxed to carry on a war they had no hand in, and you got nothing by! What account can you give of the multitudes you have forced to comply, against their consciences, with your new sophistical politics, who, like new converts [80 in France, sin because they cannot starve? And now the tables are turned upon you, you must not be persecuted! It is not a Christian spirit!

You have butchered one king, deposed another king, and made a mock king of a third, and yet, you could have the face to expect to be employed and trusted by the fourth! Anybody that did not know the temper of your party, would stand [90 amazed at the impudence as well as folly to think of it!

Your management of your Dutch monarch, whom you reduced to a mere King of Clubs, is enough to give any future princes such an idea of your principles as to warn them sufficiently from coming into your clutches; and, God be thanked, the Queen is out of your hands, knows you, and will have a care of you! [100

There is no doubt but the supreme authority of a nation has in itself a power, and a right to that power, to execute the laws upon any part of that nation it governs. The execution of the known laws of the land, and that with but a gentle hand neither, was all that the fanatical party of this land have ever called persecution. This they have magnified to a height that the sufferings of the [110 Huguenots in France were not to be compared with. Now to execute the known laws of a nation upon those who transgress them, after voluntarily consenting to the making of those laws, can never be called persecution, but justice. But justice is always violence to the party offending, for every man is innocent in his own eyes. The first execution of the laws against Dissenters in England [120 was in the days of King James I; and what did it amount to? Truly, the worst they suffered was, at their own request,

to let them go to New England, and erect a new colony; and give them great privileges, grants, and suitable powers; keep them under protection, and defend them against all invaders; and receive no taxes or revenue from them! This was the cruelty of the Church of England. [130 Fatal lenity! It was the ruin of that excellent prince, King Charles I. Had King James sent all the Puritans in England away to the West Indies, we had been a national unmix'd Church. The Church of England had been kept undivided and entire!

To requite the lenity of the father, they take up arms against the son, conquer, pursue, take, imprison, and at last [140 put to death the anointed of God, and destroy the very being and nature of government: setting up a sordid impostor, who had neither title to govern, nor understanding to manage, but supplied that want, with power, bloody and desperate counsels and craft, without conscience.

Had not King James I withheld the full execution of the laws, had he given them strict justice, he had cleared [150 the nation of them, and the consequences had been plain: his son had never been murdered by them, nor the monarchy overwhelmed. It was too much mercy shown them that was the ruin of his posterity, and the ruin of the nation's peace. One would think the Dissenters should not have the face to believe that we are to be wheedled and canted into peace and toleration, when they know that [160 they have once required us with a civil war, and once with an intolerable and unrighteous persecution, for our former civility.

Nay, to encourage us to be easy with them, it is apparent that they never had the upper hand of the Church but they treated her with all the severity, with all the reproach and contempt as was possible! What peace and what mercy [170 did they show the loyal gentry of the Church of England, in the time of their triumphant Commonwealth? How did they put all the gentry of England to ransom, whether they were actually in arms for the king or not, making people compound for their estates, and starve

their families! How did they treat the clergy of the Church of England, sequester the ministers, devour the patrimony [180 of the Church and divide the spoil, by sharing the Church lands among their soldiers, and turning her clergy out to starve! Just such measure as they have meted, should be measured them again!

Charity and love is the known doctrine of the Church of England, and it is plain she has put it in practise towards the Dissenters, even beyond what they ought, till she has been wanting to herself, [190 and in effect unkind to her own sons; particularly, in the too much lenity of King James I, mentioned before. Had he so rooted the Puritans from the face of the land, which he had an opportunity early to have done, they had not had the power to vex the Church, as since they have done.

In the days of King Charles II, how did the Church reward their bloody [200 doings with lenity and mercy! Except the barbarous regicides of the pretended court of justice, not a soul suffered for all the blood in an unnatural war. King Charles came in all mercy and love, cherished them, preferred them, employed them, withheld the rigor of the law and oftentimes, even against the advice of his Parliament, gave them liberty of conscience; and how did they requite [210 him? With the villainous contrivance to depose and murder him and his successor, at the Rye House Plot!

King James II, as if mercy was the inherent quality of the family, began his reign with unusual favor to them. Nor could their joining with the Duke of Monmouth against him, move him to do himself justice upon them. But that mistaken prince, thinking to win [220 them by gentleness and love, proclaimed a universal liberty to them, and rather discountenanced the Church of England than them. How they requited him, all the world knows!

The late reign is too fresh in the memory of all the world to need a comment. How under pretense of joining with the Church in redressing some grievances, they pushed things to that extremity, in conjunction [230 with some mistaken gentlemen, as to

depose the late king; as if the grievance of the nation could not have been redressed but by the absolute ruin of the prince. Here is an instance of their temper, their peace, and charity! To what height they carried themselves during the reign of a king of their own, how they crept into all places of trust and profit; how they insinuated them- [240 selves into the favor of the king, and were at first preferred to the highest places in the nation, how they engrossed the ministry; and, above all, how pitifully they managed, is too plain to need any remarks. . . .

These are the gentlemen! these, their ways of treating the Church, both at home and abroad! Now let us examine the reasons they pretend to give, why [250 we should be favorable to them; why we should continue and tolerate them among us.

First. They are very numerous, they say. They are a great part of the nation, and we cannot suppress them.

To this, may be answered:

First. They are not so numerous as the Protestants in France: and yet the French king effectually cleared the [260 nation of them at once; and we don't find he misses them at home! But I am not of the opinion they are so numerous as is pretended. Their party is more numerous than their persons; and those mistaken people of the Church who are misled and deluded by their wheedling artifices to join with them, make their party the greater: but those will open their eyes when the government shall set heartily [270 about the work, and come off from them, as some animals, which they say, always desert a house when it is likely to fall.

Secondly. The more numerous, the more dangerous; and therefore the more need to suppress them; and God has suffered us to bear them as goads in our sides, for not utterly extinguishing them long ago.

Thirdly. If we are to allow them, [280 only because we cannot suppress them; then it ought to be tried, whether we can or no. And I am of opinion it is easy to be done, and could prescribe ways and means, if it were proper: but I doubt not



the government will find effectual methods for the rooting of the contagion from the face of this land.

Another argument they use, which is this: that it is a time of war, and we [290 have need to unite against the common enemy.

We answer, this common enemy had been no enemy, if they had not made him so. He was quiet, in peace, and no way disturbed or encroached upon us; and we know no reason we had to quarrel with him.

But, further, we make no question but we are able to deal with this common [300 enemy without their help: but why must we unite with them, because of the enemy? Will they go over to the enemy, if we do not prevent it, by a union with them? We are very well contented they should, and make no question we shall be ready to deal with them and the common enemy too; and better without them than with them. Besides, if we have a common enemy, there is the more [310 need to be secure against our private enemies. If there is one common enemy, we have the less need to have an enemy in our bowels!

It was a great argument some people used against suppressing the old money, that "it was a time of war, and it was too great a risk for the nation to run. If we should not master it, we should be undone!" And yet the sequel proved [320 the hazard was not so great, but it might be mastered, and the success was answerable. The suppressing the Dissenters is not a harder work, nor a work of less necessity to the public. We can never enjoy a settled, uninterrupted union and tranquillity in this nation, till the spirit of Whiggism, faction, and schism is melted down like the old money! . . .

The representatives of the nation [330 have now an opportunity. The time is come which all good men have wished for, that the gentlemen of England may serve the Church of England, now they are protected and encouraged by a Church of England queen! . . .

If ever you will establish the best Christian Church in the world; if ever you will suppress the spirit of enthusiasm; if ever

you will free the nation from the [340 viperous brood that have so long sucked the blood of their mother; if ever you will leave your posterity free from faction and rebellion, this is the time! This is the time to pull up this heretical weed of sedition, that has so long disturbed the peace of our Church, and poisoned the good corn!

But, says another hot and cold objector, this is renewing fire and faggot, [350 reviving the Act *De heretico comburendo*. This will be cruelty in its nature, and barbarous to all the world.

I answer, it is cruelty to kill a snake or a toad in cold blood, but the poison of their nature makes it a charity to our neighbors to destroy those creatures, not for any personal injury received, but for prevention; not for the evil they have done, but the evil they may do. Ser- [360 pents, toads, vipers, etc., are noxious to the body, and poison the sensitive life: these poison the soul, corrupt our posterity, ensnare our children, destroy the vitals of our happiness, our future felicity, and contaminate the whole mass!

Shall any law be given to such wild creatures? Some beasts are for sport, and the huntsmen give them advantages of ground, but some are knocked on [370 the head by all possible ways of violence and surprise.

I do not prescribe fire and faggot; but as Scipio said of Carthage, *Delenda est Carthago!* they are to be rooted out of this nation, if ever we will live in peace, serve God, or enjoy our own. As for the manner, I leave it to those hands who have a right to execute God's justice on the nation's and the Church's enemies. [380

But if we must be frightened from this justice, under these specious pretenses, and odious sense of cruelty, nothing will be effected. It will be more barbarous to our own children and dear posterity, when they shall reproach their fathers, as we do ours, and tell us, "You had an opportunity to root out this cursed race from the world under the favor and protection of a true Church of England [390 queen, and out of your foolish pity, you spared them, because, forsooth, you would not be cruel! And now our Church is

suppressed and persecuted, our religion trampled under foot, our estates plundered, our persons imprisoned, and dragged to gaols, gibbets, and scaffolds! Your sparing this Amalekite race is our destruction! Your mercy to them proves cruelty to your poor posterity!" [400]

How just will such reflections be when our posterity shall fall under the merciless clutches of this uncharitable generation; when our Church shall be swallowed up in schism, faction, enthusiasm, and confusion; when our government shall be devolved upon foreigners, and our monarchy dwindled into a republic!

It would be more rational for us, if we must spare this generation, to sum- [410] mon our own to a general massacre; and as we have brought them into the world free, to send them out so; and not betray them to destruction by our supine negligence, and then cry, "It is mercy!"

Moses was a merciful meek man; and yet with what fury did he run through the camp, and cut the throats of three and thirty thousand of his dear Israelites that were fallen into idolatry. What [420] was the reason? It was mercy to the rest, to make these examples, to prevent the destruction of the whole army.

How many millions of future souls we save from infection and delusion, if the present race of poisoned spirits were purged from the face of the land!

It is vain to trifle in this matter. The light foolish handling of them by mulcts, fines, etc.,—'tis their glory and their [430] advantage! If the gallows instead of the Counter, and the galleys instead of the fines were the reward of going to a conventicle to preach or hear, there would not be so many sufferers. The spirit of martyrdom is over. They that will go to church to be chosen sheriffs and mayors, would go to forty churches rather than be hanged!

If one severe law were made and [440] punctually executed that whoever was found at a conventicle should be banished the nation, and the preacher be hanged, we should soon see an end of the tale. They would all come to church, and one age would make us all one again.

To talk of five shillings a month for not

coming to the sacrament, and one shilling per week, for not coming to church: this is such a way of converting [450] people as was never known. This is selling them a liberty to transgress, for so much money. If it be not a crime, why don't we give them full license? And if it be, no price ought to compound for the committing it, for that is selling a liberty to people to sin against God and the government.

If it be a crime of the highest consequence, both against the peace and [460] welfare of the nation, the glory of God, the good of the Church, and the happiness of the soul, let us rank it among capital offenses, and let it receive a punishment in proportion to it.

We hang men for trifles, and banish them for things not worth naming; but that an offense against God and the Church, against the welfare of the world, and the dignity of religion shall be [470] bought off for five shillings: this is such a shame to a Christian government that it is with regret I transmit it to posterity.

If men sin against God, affront his ordinances, rebel against his Church, and disobey the precepts of their superiors; let them suffer, as such capital crimes deserve. So will religion flourish, and this divided nation be once again united. . . . [480]

How can we answer it to God, to the Church, and to our posterity, to leave them entangled with fanaticism, error, and obstinacy, in the bowels of the nation; to leave them an enemy in their streets, that, in time, may involve them in the same crimes, and endanger the utter extirpation of the religion of the nation.

What is the difference betwixt this, and being subject to the power of the [490] Church of Rome, from whence we have reformed? If one be an extreme on one hand, and one on another, it is equally destructive to the truth to have errors settled among us, let them be of what nature they will. Both are enemies of our Church, and of our peace; and why should it not be as criminal to admit an enthusiast as a Jesuit? Why should the Papist with his seven sacraments be [500] worse than the Quaker with no sacraments

at all? Why should religious houses be more intolerable than meeting houses? Alas, the Church of England! What with popery on one hand, and schismatics on the other, how has she been crucified between two thieves. Now, let us crucify the thieves!

Let her foundations be established upon the destruction of her enemies! The [510] doors of mercy being always open to the returning part of the deluded people, let the obstinate be ruled with the rod of iron!

Let all true sons of so holy and oppressed a mother, exasperated by her afflictions, harden their hearts against those who have oppressed her.

And may God Almighty put it into the hearts of all the friends of truth, to [520] lift up a standard against pride and Antichrist, that the posterity of the sons of error may be rooted out from the face of this land, for ever!

## A TRUE RELATION OF THE APPARITION OF MRS. VEAL

The next day after her death, to Mrs. Bargrave, at Canterbury, the eighth of September, 1705

### THE PREFACE

This relation is matter of fact, and attended with such circumstances as may induce any reasonable man to believe it. It was sent by a gentleman, a justice of peace at Maidstone, in Kent, and a very intelligent person, to his friend in London, as it is here worded; which discourse is attested by a very sober and understanding gentlewoman and kinswoman (of the said gentleman's) who lives in Canterbury, [10] within a few doors of the house in which the within-named Mrs. Bargrave lives; who believes his kinswoman to be of so discerning a spirit, as not to be put upon by any fallacy, and who positively assured him that the whole matter as it is here related and laid down is what is really true, and what she herself had in the same words, as near as may be, from Mrs. Bargrave's own mouth, who she knows, had no [20]

reason to invent and publish such a story, or any design to forge and tell a lie, being a woman of much honesty and virtue, and her whole life a course, as it were, of piety. The use which we ought to make of it is to consider that there is a life to come after this, and a just God who will retribute to every one according to the deeds done in the body, and therefore to reflect upon our past course of life we [30] have led in the world; that our time is short and uncertain; and that if we would escape the punishment of the ungodly and receive the reward of the righteous, which is the laying hold of eternal life, we ought, for the time to come, to return to God by a speedy repentance, ceasing to do evil, and learning to do well; to seek after God early, if haply He may be found of us, and lead such lives [40] for the future as may be well pleasing in His sight.

### A RELATION OF THE APPARITION OF MRS. VEAL

This thing is so rare in all its circumstances, and on so good authority, that my reading and conversation has not given me anything like it. It is fit to gratify the most ingenious and serious inquirer. Mrs. Bargrave is the person to whom Mrs. Veal appeared after her death; she is my intimate friend, and I can avouch for her reputation for these last fifteen or sixteen years, on my [10] own knowledge; and I can confirm the good character she had from her youth to the time of my acquaintance; though since this relation she is calumniated by some people that are friends to the brother of Mrs. Veal who appeared, who think the relation of this appearance to be a reflection, and endeavor what they can to blast Mrs. Bargrave's reputation, and to laugh the story out of coun- [20] tenance. But by the circumstances thereof, and the cheerful disposition of Mrs. Bargrave, notwithstanding the unheard-of ill-usage of a very wicked husband, there is not the least sign of dejection in her face; nor did I ever hear her let fall a desponding or murmuring expression; nay, not when actually under her husband's barbarity, which I have

been witness to, and several other [30 persons of undoubted reputation.

Now you must know Mrs. Veal was a maiden gentlewoman of about thirty years of age, and for some years last past had been troubled with fits, which were perceived coming on her by her going off from her discourses very abruptly to some impertinence. She was maintained by an only brother, and kept his house in Dover. She was a very pious [40 woman, and her brother a very sober man, to all appearance; but now he does all he can to null or quash the story. Mrs. Veal was intimately acquainted with Mrs. Bargrave from her childhood. Mrs. Veal's circumstances were then mean; her father did not take care of his children as he ought, so that they were exposed to hardships; and Mrs. Bargrave in those days had as unkind a father, though [50 she wanted neither for food nor clothing, whilst Mrs. Veal wanted for both; so that it was in the power of Mrs. Bargrave to be very much her friend in several instances, which mightily endeared Mrs. Veal; insomuch that she would often say, "Mrs. Bargrave, you are not only the best, but the only friend I have in the world; and no circumstance in life shall ever dissolve my friendship." They [60 would often condole each other's adverse fortunes, and read together "Drelincourt upon Death," and other good books; and so, like two Christian friends, they comforted each other under their sorrow.

Some time after, Mr. Veal's friends got him a place in the custom-house at Dover, which occasioned Mrs. Veal, by little and little, to fall off from her intimacy with Mrs. Bargrave, though there never [70 was any such thing as a quarrel; but an indifferency came on by degrees, till at last Mrs. Bargrave had not seen her in two years and a half; though about a twelvemonth of the time Mrs. Bargrave had been absent from Dover, and this last half-year had been in Canterbury about two months of the time, dwelling in a house of her own.

In this house, on the 8th of September last, viz., 1705, she was sitting alone, in the forenoon, thinking over her unfortunate life, and arguing herself into

a due resignation to Providence, though her condition seemed hard. "And," said she, "I have been provided for hitherto, and doubt not but I shall be still; and am well satisfied that my afflictions shall end when it is most fit for me;" and then took up her sewing-work, which she [90 had no sooner done but she hears a knocking at the door. She went to see who it was there, and this proved to be Mrs. Veal, her old friend, who was in a riding-habit; at that moment of time the clock struck twelve at noon.

"Madam," says Mrs. Bargrave, "I am surprised to see you, you have been so long a stranger;" but told her she was glad to see her, and offered to salute [100 her, which Mrs. Veal complied with, till their lips almost touched; and then Mrs. Veal drew her hand across her own eyes and said, "I am not very well," and so waived it. She told Mrs. Bargrave she was going a journey, and had a great mind to see her first. "But," says Mrs. Bargrave, "how came you to take a journey alone? I am amazed at it, because I know you have so fond a [110 brother." "Oh," says Mrs. Veal, "I gave my brother the slip, and came away, because I had so great a desire to see you before I took my journey." So Mrs. Bargrave went in with her into another room within the first, and Mrs. Veal set her down in an elbow-chair, in which Mrs. Bargrave was sitting when she heard Mrs. Veal knock. Then says Mrs. Veal, "My dear friend, I am come to renew [120 our old friendship again, and beg your pardon for my breach of it; and if you can forgive me, you are one of the best of women." "Oh," says Mrs. Bargrave, "don't mention such a thing. I have not had an uneasy thought about it; I can easily forgive it." "What did you think of me?" said Mrs. Veal. Says Mrs. Bargrave, "I thought you were like the rest of the world, and that prosperity [130 had made you forget yourself and me." Then Mrs. Veal reminded Mrs. Bargrave of the many friendly offices she did in her former days, and much of the conversation they had with each other in the time of their adversity; what books they read, and what comfort in particular

they received from Drelincourt's "Book of Death," which was the best, she said, on that subject ever wrote. She [140] also mentioned Dr. Sherlock, and two Dutch books which were translated, wrote upon death, and several others; but Drelincourt, she said, had the clearest notions of death and of the future state of any who had handled that subject. Then she asked Mrs. Bargrave whether she had Drelincourt. She said, "Yes." Says Mrs. Veal, "Fetch it." And so Mrs. Bargrave goes upstairs and brings it [150] down. Says Mrs. Veal, "Dear Mrs. Bargrave, if the eyes of our faith were as open as the eyes of our body, we should see numbers of angels about us for our guard. The notions we have of heaven now are nothing like to what it is, as Drelincourt says. Therefore be comforted under your afflictions, and believe that the Almighty has a particular regard to you, and that your afflictions are [160] marks of God's favor; and when they have done the business they are sent for, they shall be removed from you. And believe me, my dear friend, believe what I say to you, one minute of future happiness will infinitely reward you for all your sufferings; for I can never believe" (and claps her hand upon her knee with great earnestness, which indeed ran through most of her discourse) "that ever [170] God will suffer you to spend all your days in this afflicted state; but be assured that your afflictions shall leave you, or you them, in a short time." She spake in that pathetic and heavenly manner that Mrs. Bargrave wept several times, she was so deeply affected with it.

Then Mrs. Veal mentioned Dr. Horneck's "Ascetic," at the end of which he gives an account of the lives of the [180] primitive Christians. Their pattern she recommended to our imitation, and said their conversation was not like this of our age; "for now," says she, "there is nothing but frothy, vain discourse, which is far different from theirs. Theirs was to edification, and to build one another up in faith; so that they were not as we are, nor are we as they were; but," said she, "we might do as they did. There [190] was a hearty friendship among them; but

where is it now to be found?" Says Mrs. Bargrave, "'Tis hard indeed to find a true friend in these days." Says Mrs. Veal, "Mr. Norris has a fine copy of verses, called 'Friendship in Perfection,' which I wonderfully admire. Have you seen the book?" says Mrs. Veal. "No," says Mrs. Bargrave, "but I have the verses of my own writing out." [200] "Have you?" says Mrs. Veal; "then fetch them." Which she did from above-stairs, and offered them to Mrs. Veal to read, who refused, and waived the thing, saying holding down her head would make it ache; and then desired Mrs. Bargrave to read them to her, which she did. As they were admiring "Friendship" Mrs. Veal said, "Dear Mrs. Bargrave, I shall love you for ever." In [210] these verses there is twice used the word *Elysian*. "Ah!" says Mrs. Veal, "these poets have such names for heaven!" She would often draw her hand across her own eyes and say, "Mrs. Bargrave, don't you think I am mightily impaired by my fits?" "No," says Mrs. Bargrave, "I think you look as well as ever I knew you."

After all this discourse, which the ap- [220] parition put in words much finer than Mrs. Bargrave said she could pretend to, and was much more than she can remember, for it cannot be thought that an hour and three-quarters' conversation could all be retained, though the main of it she thinks she does, she said to Mrs. Bargrave she would have her write a letter to her brother, and tell him she would have him give rings to such and [230] such, and that there was a purse of gold in her cabinet, and that she would have two broad pieces given to her cousin Watson.

Talking at this rate, Mrs. Bargrave thought that a fit was coming upon her, and so placed herself in a chair just before her knees, to keep her from falling to the ground, if her fits should occasion it (for the elbow-chair, she thought, [240] would keep her from falling on either side); and to divert Mrs. Veal, as she thought, took hold of her gown-sleeve several times and commended it. Mrs. Veal told her it was a scoured silk, and

newly made up. But for all this, Mrs. Veal persisted in her request, and told Mrs. Bargrave she must not deny her; and that she would have her tell her brother all their conversation when [250 she had an opportunity. "Dear Mrs. Veal," said Mrs. Bargrave, "this seems so impertinent that I cannot tell how to comply with it; and what a mortifying story will our conversation be to a young gentleman!" "Well," says Mrs. Veal, "I must not be denied." "Why," says Mrs. Bargrave, "'tis much better, methinks, to do it yourself." "No," says Mrs. Veal, "though it seems impertinent to you now, you will see more reason for it hereafter." Mrs. Bargrave then, to satisfy her importunity, was going to fetch a pen and ink, but Mrs. Veal said, "Let it alone now, but do it when I am gone; but you must be sure to do it;" which was one of the last things she enjoined her at parting; and so she promised her.

Then Mrs. Veal asked for Mrs. [270 Bargrave's daughter. She said she was not at home, "but if you have a mind to see her," says Mrs. Bargrave, "I'll send for her." "Do," says Mrs. Veal. On which she left her, and went to a neighbor's to send for her; and by the time Mrs. Bargrave was returning, Mrs. Veal was got without the door in the street, in the face of the beast-market, on a Saturday (which is market-day), and stood [280 ready to part as soon as Mrs. Bargrave came to her. She asked her why she was in such haste. She said she must be going, though perhaps she might not go her journey until Monday; and told Mrs. Bargrave she hoped she should see her again at her cousin Watson's before she went whither she was a-going. Then she said she would take her leave of her, and walked from Mrs. Bargrave in [290 her view, till a turning interrupted the sight of her, which was three-quarters after one in the afternoon.

Mrs. Veal died the 7th of September, at twelve o'clock at noon, of her fits, and had not above four hours' senses before death, in which time she received the sacrament. The next day after Mrs. Veal's appearing, being Sunday, Mrs. Bargrave

was mightily indisposed with a cold [300 and a sore throat, that she could not go out that day; but on Monday morning she sends a person to Captain Watson's to know if Mrs. Veal was there. They wondered at Mrs. Bargrave's inquiry, and sent her word that she was not there, nor was expected. At this answer, Mrs. Bargrave told the maid she had certainly mistook the name or made some blunder. And though she was ill, [310 she put on her hood, and went herself to Captain Watson's, though she knew none of the family, to see if Mrs. Veal was there or not. They said they wondered at her asking, for that she had not been in town; they were sure, if she had, she would have been there. Says Mrs. Bargrave, "I am sure she was with me on Saturday almost two hours." They said it was impossible; for they must [320 have seen her, if she had. In comes Captain Watson while they are in dispute, and said that Mrs. Veal was certainly dead, and her escutcheons were making. This strangely surprised Mrs. Bargrave, who went to the person immediately who had the care of them, and found it true. Then she related the whole story to Captain Watson's family, and what gown she had on, and how striped, and that [330 Mrs. Veal told her it was scoured. Then Mrs. Watson cried out, "You have seen her indeed, for none knew but Mrs. Veal and myself that the gown was scoured." And Mrs. Watson owned that she described the gown exactly; "for," said she, "I helped her to make it up." This Mrs. Watson blazed all about the town, and avouched the demonstration of the truth of Mrs. Bargrave's seeing Mrs. Veal's [340 apparition; and Captain Watson carried two gentlemen immediately to Mrs. Bargrave's house to hear the relation from her own mouth. And then it spread so fast that gentlemen and persons of quality, the judicious and sceptical part of the world, flocked in upon her, which at last became such a task that she was forced to go out of the way; for they were in general extremely satisfied of [350 the truth of the thing, and plainly saw that Mrs. Bargrave was no hypochondriac, for she always appears with such a cheer-

ful air and pleasing mien, that she has gained the favor and esteem of all the gentry, and 'tis thought a great favor if they can but get the relation from her own mouth. I should have told you before that Mrs. Veal told Mrs. Bargrave that her sister and brother-in-law were [360 just come down from London to see her. Says Mrs. Bargrave, "How came you to order matters so strangely?" "It could not be helped," says Mrs. Veal. And her sister and brother did come to see her, and entered the town of Dover just as Mrs. Veal was expiring. Mrs. Bargrave asked her whether she would drink some tea. Says Mrs. Veal, "I do not care if I do; but I'll warrant this mad fel- [370 low" (meaning Mrs. Bargrave's husband) "has broke all your trinkets." "But," says Mrs. Bargrave, "I'll get something to drink in for all that." But Mrs. Veal waived it, and said, "It is no matter; let it alone;" and so it passed.

All the time I sat with Mrs. Bargrave, which was some hours, she recollected fresh sayings of Mrs. Veal. And one material thing more she told Mrs. Bargrave—[380 that old Mr. Breton allowed Mrs. Veal ten pounds a year, which was a secret, and unknown to Mrs. Bargrave till Mrs. Veal told it her. Mrs. Bargrave never varies in her story, which puzzles those who doubt of the truth or are unwilling to believe it. A servant in a neighbor's yard adjoining to Mrs. Bargrave's house heard her talking to somebody an hour of the time Mrs. Veal was with her. [390 Mrs. Bargrave went out to her next neighbor's the very moment she parted with Mrs. Veal, and told what ravishing conversation she had with an old friend, and told the whole of it. Drelincourt's "Book of Death" is, since this happened, bought up strangely. And it is to be observed that, notwithstanding all this trouble and fatigue Mrs. Bargrave has undergone upon this account, she [400 never took the value of a farthing, nor suffered her daughter to take anything of anybody, and therefore can have no interest in telling the story.

But Mr. Veal does what he can to stifle the matter, and said he would see Mrs. Bargrave; but yet it is certain matter

of fact that he has been at Captain Watson's since the death of his sister, and yet never went near Mrs. Bargrave; [410 and some of his friends report her to be a great liar, and that she knew of Mr. Breton's ten pounds a year. But the person who pretends to say so has the reputation of a notorious liar among persons whom I know to be of undoubted repute. Now, Mr. Veal is more a gentleman than to say she lies, but says a bad husband has crazed her; but she needs only to present herself and it will [420 effectually confute that pretence. Mr. Veal says he asked his sister on her death-bed whether she had a mind to dispose of anything, and she said no. Now, the things which Mrs. Veal's apparition would have disposed of were so trifling, and nothing of justice aimed at in their disposal, that the design of it appears to me to be only in order to make Mrs. Bargrave so to demonstrate the truth of her [430 appearance, as to satisfy the world of the reality thereof as to what she had seen and heard, and to secure her reputation among the reasonable and understanding part of mankind. And then again Mr. Veal owns that there was a purse of gold; but it was not found in her cabinet, but in a comb-box. This looks improbable; for that Mrs. Watson owned that Mrs. Veal was so very careful of the key [440 of her cabinet that she would trust nobody with it; and if so, no doubt she would not trust her gold out of it. And Mrs. Veal's often drawing her hand over her eyes, and asking Mrs. Bargrave whether her fits had not impaired her, looks to me as if she did it on purpose to remind Mrs. Bargrave of her fits, to prepare her not to think it strange that she should put her upon writing to [450 her brother to dispose of rings and gold, which looks so much like a dying person's request; and it took accordingly with Mrs. Bargrave, as the effects of her fits coming upon her; and was one of the many instances of her wonderful love to her and care of her that she should not be affrighted; which indeed appears in her whole management, particularly in her coming to her in the daytime, waiv- [460 ing the salutation, and when she was

alone; and then the manner of her parting to prevent a second attempt to salute her.

Now, why Mr. Veal should think this relation a reflection (as 'tis plain he does by his endeavoring to stifle it), I can't imagine, because the generality believe her to be a good spirit, her discourse was so heavenly. Her two great errands were to comfort Mrs. Bargrave in her [470] affliction, and to ask her forgiveness for her breach of friendship, and with a pious discourse to encourage her. So that after all to suppose that Mrs. Bargrave could hatch such an invention as this from Friday noon till Saturday noon (supposing that she knew of Mrs. Veal's death the very first moment) without jumbling circumstances, and without any interest too, she must be more witty, fortunate, and wicked too, than any indifferent person, I dare say, will allow. I asked Mrs. Bargrave several times if she was sure she felt the gown. She answered modestly, "If my senses are to be relied on, I am sure of it." I asked her if she heard a sound when she clapped her hands upon her knee. She said she did not remember she did, and she said, "She appeared to be as much a substance [490] as I did, who talked with her; and I may," said she, "be as soon persuaded that your apparition is talking to me now as that I did not really see her; for I was under no manner of fear; I received her as a friend, and parted with her as such. I would not," says she, "give one farthing to make any one believe it; I have no interest in it. Nothing but trouble is entailed upon me for a long time, for [500] aught I know; and had it not come to light by accident, it would never have been made public." But now she says she will make her own private use of it, and keep herself out of the way as much as she can; and so she has done since. She says she had a gentleman who came thirty miles to her to hear the relation, and that she had told it to a roomfull of people at a time. Several particular [510] gentlemen have had the story from Mrs. Bargrave's own mouth.

This thing has very much affected me, and I am as well satisfied as I am of the best grounded matter of fact. And why

we should dispute matter of fact because we cannot solve things of which we have no certain or demonstrative notions, seems strange to me. Mrs. Bargrave's authority and sincerity alone would [520] have been undoubted in any other case.

## JONATHAN SWIFT (1667-1746)

### From THE TALE OF A TUB

#### THE AUTHOR'S PREFACE

The wits of the present age being so very numerous and penetrating, it seems the grandees of church and state begin to fall under horrible apprehensions lest these gentlemen, during the intervals of a long peace, should find leisure to pick holes in the weak sides of religion and government. To prevent which, there has been much thought employed of late upon certain projects for taking off [10] the force and edge of those formidable inquirers from canvassing and reasoning upon such delicate points. They have at length fixed upon one which will require some time as well as cost to perfect. Meanwhile, the danger hourly increasing by new levies of wits, all appointed (as there is reason to fear) with pen, ink, and paper, which may at an hour's warning be drawn out into pamphlets and [20] other offensive weapons, ready for immediate execution, it was judged of absolute necessity that some present expedient be thought on, till the main design can be brought to maturity. To this end, at a grand committee some days ago, this important discovery was made by a certain curious and refined observer:—that seamen have a custom, when they meet a whale, to fling him an [30] empty tub by way of amusement, to divert him from laying violent hands upon the ship. This parable was immediately mythologised; the whale was interpreted to be Hobbes's *Leviathan*, which tosses and plays with all schemes of religion and government, whereof a great many are hollow, and dry, and empty, and noisy, and wooden, and given to rotation: this is the leviathan whence the ter- [40]



rible wits of our age are said to borrow their weapons. The ship in danger is easily understood to be its old antitype, the commonwealth. But how to analyze the tub, was a matter of difficulty; when after long inquiry and debate, the literal meaning was preserved; and it was decreed, that in order to prevent these leviathans from tossing and sporting with the commonwealth, which of itself [50 is too apt to fluctuate, they should be diverted from that game by a Tale of a Tub. And, my genius being conceived to lie not unhappily that way, I had the honor done me to be engaged in the performance. . . .

## SECTION II

Once upon a time there was a man who had three sons by one wife, and all at a birth, neither could the midwife tell certainly which was the eldest. Their father died while they were young; and upon his death-bed, calling the lads to him, spoke thus:—

“Sons, because I have purchased no estate, nor was born to any, I have long considered of some good legacies to [10 bequeath you; and at last, with much care, as well as expense, have provided each of you (here they are) a new coat. Now, you are to understand that these coats have two virtues contained in them; one is, that with good wearing they will last you fresh and sound as long as you live; the other is, that they will grow in the same proportion with your bodies, lengthening and widening of them- [20 selves, so as to be always fit. Here; let me see them on you before I die. So; very well; pray, children, wear them clean, and brush them often. You will find in my will (here it is) full instructions in every particular concerning the wearing and management of your coats; wherein you must be very exact, to avoid the penalties I have appointed for every transgression or neglect, upon which your [30 future fortunes will entirely depend. I have also commanded in my will that you should live together in one house like brethren and friends, for then you will be sure to thrive, and not otherwise.”

Here, the story says, this good father died, and the three sons went all together to seek their fortunes.

I shall not trouble you with recounting what adventures they met for the [40 first seven years, any farther than by taking notice that they carefully observed their father's will, and kept their coats in very good order: that they travelled through several countries, encountered a reasonable quantity of giants, and slew certain dragons.

Being now arrived at the proper age for producing themselves, they came up to town, and fell in love with the ladies, [50 but especially three, who about that time were in chief reputation: the Duchess d'Argent, Madame de Grands Titres, and the Countess d'Orgueil. On their first appearance our three adventurers met with a very bad reception; and soon with great sagacity guessing out the reason, they quickly began to improve in the good qualities of the town; they writ, and rallied, and rhymed, and sung, [60 and said, and said nothing; . . . they killed bailiffs, kicked fiddlers down stairs, eat at Locket's, loitered at Will's; they talked of the drawing-room, and never came there; dined with lords they never saw; whispered a duchess, and spoke never a word; exposed the scrawls of their laundress for billets-doux of quality; came ever just from court, and were never seen in it; attended the levee *sub dio*; got [70 a list of peers by heart in one company, and with great familiarity retailed them in another. Above all, they constantly attended those committees of senators who are silent in the house and loud in the coffee-house; where they nightly adjourn to chew the cud of politics, and are encompassed with a ring of disciples, who lie in wait to catch up their droppings. The three brothers had ac- [80 quired forty other qualifications of the like stamp, too tedious to recount, and by consequence were justly reckoned the most accomplished persons in the town; but all would not suffice, and the ladies aforesaid continued still inflexible. To clear up which difficulty I must, with the reader's good leave and patience, have recourse to some points of weight,

which the authors of that age have not [90 sufficiently illustrated.

For about this time it happened a sect arose whose tenets obtained and spread very far, especially in the *grande monde*, and among everybody of good fashion. They worshipped a sort of idol, who, as their doctrine delivered, did daily create men by a kind of manufactory operation. This idol they placed in the highest parts of the house, on an altar erected [100 about three foot; he was shown in the posture of a Persian emperor, sitting on a superficies, with his legs interwoven under him. . . .

The worshippers of this deity had also a system of their belief, which seemed to turn upon the following fundamentals. They held the universe to be a large suit of clothes, which invests everything; that the earth is invested by the air; the [110 air is invested by the stars; and the stars are invested by the *primum mobile*. Look on this globe of earth, you will find it to be a very complete and fashionable dress. What is that which some call land but a fine coat faced with green? or the sea, but a waistcoat of water-tabby? Proceed to the particular works of the creation, you will find how curious journeyman Nature has been to trim up the vegetable [120 beaux; observe how sparkish a periwig adorns the head of a beech, and what a fine doublet of white satin is worn by the birch. To conclude from all, what is man himself but a microcoat, or rather a complete suit of clothes with all its trimmings? As to his body there can be no dispute; but examine even the acquirements of his mind, you will find them all contribute in their order towards furnishing out an [130 exact dress: to instance no more; is not religion a cloak, honesty a pair of shoes worn out in the dirt, self-love a surtout, vanity a shirt, and conscience a pair of breeches? . . .

These opinions, therefore, were so universal, as well as the practices of them, among the refined part of court and town, that our three brother adventurers, as their circumstances then stood, were [140 strangely at a loss. For, on the one side, the three ladies they addressed themselves to, whom we have named

already, were at the very top of the fashion, and abhorred all that were below it but the breadth of a hair. On the other side, their father's will was very precise; and it was the main precept in it, with the greatest penalties annexed, not to add to or diminish from their coats one [150 thread, without a positive command in the will. Now, the coats their father had left them were, 'tis true, of very good cloth, and besides so neatly sewn, you would swear they were all of a piece; but at the same time very plain, and with little or no ornament: and it happened that before they were a month in town great shoulder-knots came up; straight all the world was shoulder-knots. . . . [160 That fellow, cries one, has no soul; where is his shoulder-knot? Our three brethren soon discovered their want by sad experience, meeting in their walks with forty mortifications and indignities. If they went to the playhouse the door-keeper showed them into the twelve-penny gallery; if they called a boat, says a waterman, "I am first sculler"; if they stepped to the Rose to take a [170 bottle, the drawer would cry, "Friend, we sell no ale;" if they went to visit a lady, a footman met them at the door with "Pray send up your message." In this unhappy case they went immediately to consult their father's will, read it over and over, but not a word of the shoulder-knot. What should they do?—what temper should they find?—obedience was absolutely necessary, and yet shoulder- [180 knots appeared extremely requisite. After much thought one of the brothers, who happened to be more book-learned than the other two, said he had found an expedient. "'Tis true," said he, "there is nothing here in this will, *totidem verbis*, making mention of shoulder-knots: but I dare conjecture we may find them *inclusive*, or *totidem syllabis*." This distinction was immediately approved by [190 all, and so they fell again to examine the will; but their evil star had so directed the matter that the first syllable was not to be found in the whole writing. Upon which disappointment, he who found the former evasion took heart, and said, "Brothers, there are yet hopes; for though

we cannot find them *totidem verbis*, nor *totidem syllabis*, I dare engage we shall make them out *tertio modo*, or *totidem* [200 *litteris*." This discovery was also highly commended, upon which they fell once more to the scrutiny, and picked out S, H, O, U, L, D, E, R; when the same planet, enemy to their repose, had wonderfully contrived that a K was not to be found. Here was a weighty difficulty! but the distinguishing brother, for whom we shall hereafter find a name, now his hand was in, proved by a very [210 good argument that K was a modern, illegitimate letter, unknown to the learned ages, nor anywhere to be found in ancient manuscripts. "'Tis true," said he, "*Calendæ* hath in Q. V. C. been sometimes writ with a K, but erroneously; for in the best copies it is ever spelled with a C. And, by consequence, it was a gross mistake in our language to spell 'knot' with a K;" but that from hencefor- [220 ward he would take care it should be writ with a C. Upon this all farther difficulty vanished—shoulder-knots were made clearly out to be *jure paterno*, and our three gentlemen swaggered with as large and as flaunting ones as the best. . . .

The learned brother, so often mentioned, was reckoned the best scholar in all that or the next street to it, insomuch as, having run something behindhand [230 in the world, he obtained the favor of a certain lord to receive him into his house, and to teach his children. A while after the lord died, and he, by long practice of his father's will, found the way of contriving a deed of conveyance of that house to himself and his heirs; upon which he took possession, turned the young squires out, and received his brothers in their stead. [240

## SECTION VI

We left lord Peter in open rupture with his two brethren; both for ever discarded from his house, and resigned to the wide world, with little or nothing to trust to. Which are circumstances that render them proper subjects for the charity of a writer's pen to work on; scenes of misery ever affording the fairest harvest for great adventures. And in this the world

may perceive the difference between [10 the integrity of a generous author and that of a common friend. The latter is observed to adhere closely in prosperity, but on the decline of fortune to drop suddenly off. Whereas the generous author, just on the contrary, finds his hero on the dunghill, from thence by gradual steps raises him to a throne, and then immediately withdraws, expecting not so much as thanks for [20 his pains; in imitation of which example, I have placed lord Peter in a noble house, given him a title to wear and money to spend. There I shall leave him for some time; returning where common charity directs me, to the assistance of his two brothers at their lowest ebb. However, I shall by no means forget my character of an historian to follow the truth step by step, whatever happens, or wherever [30 it may lead me.

The two exiles, so nearly united in fortune and interest, took a lodging together; where, at their first leisure, they began to reflect on the numberless misfortunes and vexations of their life past, and could not tell on the sudden to what failure in their conduct they ought to impute them; when, after some recollection, they called to mind the copy of their father's will, [40 which they had so happily recovered. This was immediately produced, and a firm resolution taken between them to alter whatever was already amiss, and reduce all their future measures to the strictest obedience prescribed therein. The main body of the will (as the reader cannot easily have forgot) consisted in certain admirable rules about the wearing of their coats; in the perusal whereof, [50 the two brothers at every period duly comparing the doctrine with the practice, there was never seen a wider difference between two things; horrible downright transgressions of every point. Upon which they both resolved, without farther delay, to fall immediately upon reducing the whole exactly after their father's model.

But here it is good to stop the hasty [60 reader, ever impatient to see the end of an adventure before we writers can duly prepare him for it. I am to record that

these two brothers began to be distinguished at this time by certain names. One of them desired to be called MARTIN, and the other took the appellation of JACK. These two had lived in much friendship and agreement under the tyranny of their brother Peter, as it is [70 the talent of fellow-sufferers to do; men in misfortune being like men in the dark, to whom all colors are the same: but when they came forward into the world, and began to display themselves to each other and to the light, their complexions appeared extremely different; which the present posture of their affairs gave them sudden opportunity to discover.

But here the severe reader may [80 justly tax me as a writer of short memory, a deficiency to which a true modern cannot but of necessity be a little subject. . . . I ought in method to have informed the reader, about fifty pages ago, of a fancy lord Peter took, and infused into his brothers, to wear on their coats whatever trimmings came up in fashion; never pulling off any as they went out of the mode, but keeping on all [90 together, which amounted in time to a medley the most antic you can possibly conceive; and this to a degree, that upon the time of their falling out there was hardly a thread of the original coat to be seen; but an infinite quantity of lace, and ribbons, and fringe, and embroidery, and points; I mean only those tagged with silver, for the rest fell off. Now this material circumstance, having been [100 forgot in due place, as good fortune hath ordered, comes in very properly here when the two brothers are just going to reform their vestures into the primitive state prescribed by their father's will.

They both unanimously entered upon this great work, looking sometimes on their coats, and sometimes on the will. Martin laid the first hand; at one twitch brought off a large handful of points; [110 and, with a second pull, stripped away ten dozen yards of fringe. But when he had gone thus far he demurred a while: he knew very well there yet remained a great deal more to be done; however, the first heat being over, his violence began to cool, and he resolved to proceed more mod-

erately in the rest of the work, having already narrowly escaped a swinging rent, in pulling off the points, which, being [120 tagged with silver (as we have observed before), the judicious workman had, with much sagacity, double sewn, to preserve them from falling. Resolving therefore to rid his coat of a huge quantity of gold lace, he picked up the stitches with much caution, and diligently gleaned out all the loose threads as he went, which proved to be a work of time. Then he fell about the embroidered Indian figures of [130 men, women, and children; against which, as you have heard in its due place, their father's testament was extremely exact and severe: these, with much dexterity and application, were, after a while, quite eradicated or utterly defaced. For the rest, where he observed the embroidery to be worked so close as not to be got away without damaging the cloth, or where it served to hide or strengthen [140 any flaw in the body of the coat, contracted by the perpetual tampering of workmen upon it, he concluded the wisest course was to let it remain, resolving in no case whatsoever that the substance of the stuff should suffer injury; which he thought the best method for serving the true intent and meaning of his father's will. And this is the nearest account I have been able to collect of Martin's [150 proceedings upon this great revolution.

But his brother Jack, whose adventures will be so extraordinary as to furnish a great part in the remainder of this discourse, entered upon the matter with other thoughts and a quite different spirit. For the memory of lord Peter's injuries produced a degree of hatred and spite which had a much greater share of inciting him than any regards after his [160 father's commands; since these appeared, at best, only secondary and subservient to the other. However, for this medley of humor he made a shift to find a very plausible name, honoring it with the title of zeal; which is perhaps the most significant word that has been ever yet produced in any language, as I think I have fully proved in my excellent analytical discourse upon that subject; wherein I [170 have deduced a histori-theo-physi-logical

account of zeal, showing how it first proceeded from a notion into a word, and thence, in a hot summer, ripened into a tangible substance. This work, containing three large volumes in folio, I design very shortly to publish by the modern way of subscription, not doubting but the nobility and gentry of the land will give me all possible encouragement; having [180 had already such a taste of what I am able to perform.

I record, therefore, that brother Jack, brimful of this miraculous compound, reflecting with indignation upon Peter's tyranny, and farther provoked by the despondency of Martin, prefaced his resolutions to this purpose. "What," said he, "a rogue that locked up his drink, turned away our wives, cheated us [190 of our fortunes; palmed his damned crusts upon us for mutton; and at last kicked us out of doors; must we be in his fashions, with a pox? A rascal, besides, that all the street cries out against." Having thus kindled and inflamed himself as high as possible, and by consequence in a delicate temper for beginning a reformation, he set about the work immediately; and in three minutes made more [200 despatch than Martin had done in as many hours. For, courteous reader, you are given to understand that zeal is never so highly obliged as when you set it a-tearing; and Jack, who doted on that quality in himself, allowed it at this time its full swing. Thus it happened that, stripping down a parcel of gold lace a little too hastily, he rent the main body of his coat from top to bottom; and [210 whereas his talent was not of the happiest in taking up a stitch, he knew no better way than to darn it again with packthread and a skewer. But the matter was yet infinitely worse (I record it with tears) when he proceeded to the embroidery: for, being clumsy by nature, and of temper impatient; withal, beholding millions of stitches that required the nicest hand and sedatest constitution to extricate, in [220 a great rage he tore off the whole piece, cloth and all, and flung them into the kennel, and furiously thus continuing his career: "Ah, good brother Martin," said he, "do as I do, for the love of God; strip,

tear, pull, rend, flay off all, that we may appear as unlike the rogue Peter as it is possible; I would not for a hundred pounds carry the least mark about me that might give occasion to the neighbors [230 of suspecting that I was related to such a rascal." But Martin, who at this time happened to be extremely phlegmatic and sedate, begged his brother, of all love, not to damage his coat by any means; for he never would get such another: desired him to consider that it was not their business to form their actions by any reflection upon Peter, but by observing the rules prescribed in their [240 father's will. That he should remember Peter was still their brother, whatever faults or injuries he had committed; and therefore they should by all means avoid such a thought as that of taking measures for good and evil from no other rule than of opposition to him. That it was true, the testament of their good father was very exact in what related to the wearing of their coats; yet it was no less [250 penal and strict in prescribing agreement, and friendship, and affection between them. And therefore, if straining a point were at all dispensable, it would certainly be so rather to the advance of unity than increase of contradiction. . . .

## A MODEST PROPOSAL

FOR PREVENTING THE CHILDREN OF POOR PEOPLE IN IRELAND FROM BEING A BURDEN TO THEIR PARENTS OR COUNTRY, AND FOR MAKING THEM BENEFICIAL TO THE PUBLIC

It is a melancholy object to those who walk through this great town or travel in the country, when they see the streets, the roads, and cabin doors, crowded with beggars of the female sex, followed by three, four, or six children, all in rags and importuning every passenger for an alms. These mothers, instead of being able to work for their honest livelihood, are forced to employ all their time in [10 strolling to beg sustenance for their helpless infants: who as they grow up either turn thieves for want of work, or leave their dear native country to fight for the

pretender in Spain, or sell themselves to the Barbadoes.

I think it is agreed by all parties that this prodigious number of children in the arms, or on the backs, or at the heels of their mothers, and frequently of [20 their fathers, is in the present deplorable state of the kingdom a very great additional grievance; and, therefore, whoever could find out a fair, cheap, and easy method of making these children sound, useful members of the commonwealth, would deserve so well of the public as to have his statue set up for a preserver of the nation.

But my intention is very far from being confined to provide only for the children of professed beggars; it is of a much greater extent, and shall take in the whole number of infants at a certain age who are born of parents in effect as little able to support them as those who demand our charity in the streets.

As to my own part, having turned my thoughts for many years upon this important subject, and maturely weighed [40 the several schemes of other projectors, I have always found them grossly mistaken in the computation. It is true, a child just born may be supported by its mother's milk for a solar year, with little other nourishment; at most not above the value of 2s., which the mother may certainly get, or the value in scraps, by her lawful occupation of begging; and it is exactly at one year old that I [50 propose to provide for them in such a manner as instead of being a charge upon their parents or the parish, or wanting food and raiment for the rest of their lives, they shall on the contrary contribute to the feeding, and partly to the clothing, of many thousands. . . .

The number of souls in this kingdom being usually reckoned one million and a half, of these I calculate there may [60 be about two hundred thousand couple whose wives are breeders; from which number I subtract thirty thousand couples who are able to maintain their own children, although I apprehend there cannot be so many, under the present distresses of the kingdom; but this being granted, there will remain an hundred and sev-

enty thousand breeders. I again subtract fifty thousand for those women . . . [70 whose children die by accident or disease within the year. There only remains one hundred and twenty thousand children of poor parents annually born. The question therefore is, how this number shall be reared and provided for, which, as I have already said, under the present situation of affairs, is utterly impossible by all the methods hitherto proposed. For we can neither employ [80 them in handicraft or agriculture; we neither build houses (I mean in the country) nor cultivate land: they can very seldom pick up a livelihood by stealing, till they arrive at six years old, except where they are of towardly parts; although I confess they learn the rudiments much earlier, during which time, they can however be properly looked upon only as probationers, as I have been informed [90 by a principal gentleman in the county of Cavan, who protested to me that he never knew above one or two instances under the age of six, even in a part of the kingdom so renowned for the quickest proficiency in that art.

I am assured by our merchants, that a boy or a girl before twelve years old is no salable commodity; and even when they come to this age they will not [100 yield above three pounds, or three pounds and half-a-crown at most on the exchange; which cannot turn to account either to the parents or kingdom, the charge of nutriment and rags having been at least four times that value.

I shall now therefore humbly propose my own thoughts, which I hope will not be liable to the least objection.

I have been assured by a very [110 knowing American of my acquaintance in London, that a young healthy child well nursed is at a year old a most delicious, nourishing, and wholesome food, whether stewed, roasted, baked, or boiled; and I make no doubt that it will equally serve in a fricassee or a ragout. . . . A child will make two dishes at an entertainment for friends; and when the family dines alone, the fore or hind quarter [120 will make a reasonable dish, and seasoned with a little pepper or salt will be very

good boiled on the fourth day, especially in winter.

I have reckoned upon a medium that a child just born will weigh 12 pounds, and in a solar year, if tolerably nursed, increaseth to 28 pounds.

I grant this food will be somewhat dear, and therefore very proper for [130] landlords, who, as they have already devoured most of the parents, seem to have the best title to the children. . . .

I have already computed the charge of nursing a beggar's child (in which list I reckon all cottagers, laborers, and four-fifths of the farmers) to be about two shillings per annum, rags included; and I believe no gentleman would repine to give ten shillings for the carcass of a [140] good fat child, which, as I have said, will make four dishes of excellent nutritive meat, when he hath only some particular friend or his own family to dine with him. Thus the squire will learn to be a good landlord, and grow popular among his tenants; the mother will have eight shillings net profit, and be fit for work till she produces another child.

Those who are more thrifty (as I [150] must confess the times require) may flay the carcass; the skin of which artificially dressed will make admirable gloves for ladies, and summer boots for fine gentlemen.

As to our city of Dublin, shambles may be appointed for this purpose in the most convenient parts of it, and butchers we may be assured will not be wanting; although I rather recommend buying [160] the children alive than dressing them hot from the knife as we do roasting pigs.

A very worthy person, a true lover of his country, and whose virtues I highly esteem, was lately pleased in discoursing on this matter to offer a refinement upon my scheme. He said that many gentlemen of this kingdom, having of late destroyed their deer, he conceived that the want of venison might be well sup- [170] plied by the bodies of young lads and maidens, not exceeding fourteen years of age nor under twelve; so great a number of both sexes in every country being now ready to starve for want of work and service; and these to be disposed of by

their parents, if alive, or otherwise by their nearest relations. But with due deference to so excellent a friend and so deserving a patriot, I cannot be al- [180] together in his sentiments; for as to the males, my American acquaintance assured me, from frequent experience, that their flesh was generally tough and lean, like that of our school-boys, by continual exercise, and their taste disagreeable; and to fatten them would not answer the charge. . . . And besides, it is not improbable that some scrupulous people might be apt to censure such a prac- [190] tice (although indeed very unjustly), as a little bordering upon cruelty; which, I confess, hath always been with me the strongest objection against any project, however so well intended.

But in order to justify my friend, he confessed that this expedient was put into his head by the famous Psalmanazar, a native of the island Formosa, who came from thence to London above twenty [200] years ago, and in conversation told my friend, that in his country when any young person happened to be put to death, the executioner sold the carcass to persons of quality as a prime dainty; and that in his time the body of a plump girl of fifteen, who was crucified for an attempt to poison the emperor, was sold to his imperial majesty's prime minister of state, and other great mandarins of [210] the court, in joints from the gibbet, at four hundred crowns. Neither indeed can I deny, that if the same use were made of several plump young girls in this town, who without one single groat to their fortunes cannot stir abroad without a chair, and appear at playhouse and assemblies in foreign fineries which they never will pay for, the kingdom would not be the worse. [220]

Some persons of a desponding spirit are in great concern about that vast number of poor people, who are aged, diseased, or maimed, and I have been desired to employ my thoughts what course may be taken to ease the nation of so grievous an encumbrance. But I am not in the least pain upon that matter, because it is very well known that they are every day dying and rotting by [230]

cold and famine, and filth and vermin, as fast as can be reasonably expected. And as to the young laborers, they are now in as hopeful a condition; they cannot get work, and consequently pine away for want of nourishment, to a degree that if at any time they are accidentally hired to common labor, they have not strength to perform it; and thus the country and themselves are happily delivered from [240 the evils to come.

I have too long digressed, and therefore shall return to my subject. I think the advantages by the proposal which I have made are obvious and many, as well as of the highest importance.

For first, as I have already observed, it would greatly lessen the number of papists, with whom we are yearly overrun, being the principal breeders of [250 the nation as well as our most dangerous enemies; and who stay at home on purpose with a design to deliver the kingdom to the pretender, hoping to take their advantage by the absence of so many good protestants, who have chosen rather to leave their country than stay at home and pay tithes against their conscience to an episcopal curate.

Secondly, the poorer tenants will [260 have something valuable of their own, which by law may be made liable to distress and help to pay their landlord's rent, their corn and cattle being already seized, and money a thing unknown.

Thirdly, whereas the maintenance of an hundred thousand children, from two years old and upward, cannot be computed at less than ten shillings a-piece per annum, the nation's stock will be [270 thereby increased fifty thousand pounds per annum, beside the profit of a new dish introduced to the tables of all gentlemen of fortune in the kingdom who have any refinement in taste. And the money will circulate among ourselves, the goods being entirely of our own growth and manufacture.

Fourthly, the parents, beside the gain of eight shillings sterling per annum [280 by the sale of their children, will be rid of the charge of maintaining them after the first year.

Fifthly, this food would likewise bring

great custom to taverns; where the vintners will certainly be so prudent as to procure the best receipts for dressing it to perfection, and consequently have their houses frequented by all the fine gentlemen, who justly value them- [290 selves upon their knowledge in good eating: and a skilful cook, who understands how to oblige his guests, will contrive to make it as expensive as they please.

Sixthly, this would be a great inducement to marriage, which all wise nations have either encouraged by rewards or enforced by laws and penalties. It would increase the care and tenderness of mothers toward their children, when they [300 were sure of a settlement for life to the poor babes, provided in some sort by the public, to their annual profit instead of expense. We should see an honest emulation among the married women, which of them could bring the fattest child to the market. Men would become as fond of their wives during the time of their pregnancy as they are now of their mares in foal, their cows in calf, their sows [310 when they are ready to farrow; nor offer to beat or kick them (as is too frequent a practice) for fear of a miscarriage.

Many other advantages might be enumerated. For instance, the addition of some thousand carcasses in our exportation of barreled beef, the propagation of swine's flesh, and improvement in the art of making good bacon, so much wanted among us by the great destruction [320 of pigs, too frequent at our tables; which are no way comparable in taste or magnificence to a well-grown, fat, yearling child, which roasted whole will make a considerable figure at a lord mayor's feast or any other public entertainment. But this and many others I omit, being studious of brevity.

Supposing that one thousand families in this city would be constant cus- [330 tomers for infant's flesh, beside others who might have it at merry-meetings, particularly weddings and christenings, I compute that Dublin would take off annually about twenty thousand carcasses; and the rest of the kingdom (where probably they will be sold somewhat cheaper) the remaining eighty thousand.



I can think of no one objection that will possibly be raised against this [340 proposal, unless it should be urged that the number of people will be thereby much lessened in the kingdom. This I freely own, and was indeed one principal design in offering it to the world. I desire the reader will observe, that I calculate my remedy for this one individual kingdom of Ireland and for no other that ever was, is, or I think ever can be upon earth. Therefore let no man talk to [350 me of other expedients: of taxing our absentees at five shillings a pound; of using neither clothes nor household furniture except what is of our own growth and manufacture; of utterly rejecting the materials and instruments that promote foreign luxury; of curing the expensiveness of pride, vanity, idleness, and gaming in our women; of introducing a vein of parsimony, prudence, and tem- [360 perance; of learning to love our country, wherein we differ even from LAPLANDERS and the inhabitants of TOPINAMBOO; of quitting our animosities and factions, nor act any longer like the Jews, who were murdering one another at the very moment their city was taken; of being a little cautious not to sell our country and conscience for nothing; of teaching landlords to have at least one degree [370 of mercy toward their tenants; lastly, of putting a spirit of honesty, industry, and skill into our shopkeepers; who, if a resolution could now be taken to buy only our native goods, would immediately unite to cheat and exact upon us in the price, the measure, and the goodness, nor could ever yet be brought to make one fair proposal of just dealing, though often and earnestly invited to it. [380

Therefore I repeat, let no man talk to me of these and the like expedients, till he hath at least some glimpse of hope that there will be ever some hearty and sincere attempt to put them in practice.

But as to myself, having been wearied out for many years with offering vain, idle, visionary thoughts, and at length utterly despairing of success, I fortunately fell upon this proposal; which, as it [390 is wholly new, so it hath something solid and real, of no expense and little trouble,

full in our own power, and whereby we can incur no danger in disobliging ENGLAND. For this kind of commodity will not bear exportation, the flesh being of too tender a consistence to admit a long continuance in salt, although perhaps I could name a country which would be glad to eat up our whole nation with- [400 out it.

After all, I am not so violently bent upon my own opinion as to reject any offer proposed by wise men, which shall be found equally innocent, cheap, easy, and effectual. But before something of that kind shall be advanced in contradiction to my scheme, and offering a better, I desire the author or authors will be pleased maturely to consider two [410 points. First, as things now stand, how they will be able to find food and raiment for an hundred thousand useless mouths and backs. And secondly, there being a round million of creatures in human figure throughout this kingdom, whose whole subsistence put into a common stock would leave them in debt two millions of pounds sterling, adding those who are beggars by profession to the [420 bulk of farmers, cottagers, and laborers, with their wives and children who are beggars in effect: I desire those politicians who dislike my overture, and may perhaps be so bold as to attempt an answer, that they will first ask the parents of these mortals, whether they would not at this day think it a great happiness to have been sold for food at a year old in the manner I prescribe, and thereby have [430 avoided such a perpetual scene of misfortunes as they have since gone through by the oppression of landlords, the impossibility of paying rent without money or trade, the want of common sustenance, with neither house nor clothes to cover them from the inclemencies of the weather, and the most inevitable prospect of entailing the like or greater miseries upon their breed for ever. [440

I profess, in the sincerity of my heart, that I have not the least personal interest in endeavoring to promote this necessary work, having no other motive than the public good of my country, by advancing our trade, providing for infants, relieving

the poor, and giving some pleasure to the rich. I have no children by which I can propose to get a single penny; the youngest being nine years old, and [450 my wife past child-bearing.

*From THE JOURNAL TO STELLA*

*Sept. 30, 1710.* Have not I brought myself into a fine premunire to begin writing letters in whole sheets? and now I dare not leave it off. I can't tell whether you like these journal letters: I believe they would be dull to me to read them over; but, perhaps, little MD is pleased to know how Presto passes his time in her absence. I always begin my last the same day I ended the former. I told [10 you where I dined to-day at a tavern with Stratford: Lewis, who is a great favorite of Harley's, was to have been with us; but he was hurried to Hampton Court, and sent his excuse, and that next Wednesday he would introduce me to Harley. 'Tis good to see what a lamentable confession the Whigs all make me of my ill usage; but I mind them not. I am already represented to Har- [20 ley as a discontented person, that was used ill for not being Whig enough; and I hope for good usage from him. The Tories dryly tell me, I may make my fortune, if I please; but I do not understand them, or rather, I *do* understand them.

*Oct. 4.* After I had put out my candle last night, my landlady came into my room, with a servant of Lord Halifax, [30 to desire I would go dine with him at his house near Hampton Court; but I sent him word I had business of great importance that hindered me, etc. And, to-day, I was brought privately to Mr. Harley, who received me with the greatest respect and kindness imaginable: he has appointed me an hour on Saturday at four, afternoon, when I will open my business to him. [40

*Oct. 7.* I wonder when this letter will be finished: it must go by Tuesday, that is certain; and if I have one from MD before, I will not answer it, that's as certain too! 'Tis now morning, and I did not finish my papers for Mr. Harley last

night; for you must understand Presto was sleepy, and made blunders and blots. Very pretty that I must be writing to young women in a morning fresh and [50 fasting, faith. Well, good morrow to you: and so I go to business, and lay aside this paper till night, sirrahs. —At night. Jack How told Harley, that if there were a lower place in hell than another, it was reserved for his porter, who tells lies so gravely, and with so civil a manner. This porter I have had to deal with, going this evening at four to visit Mr. Harley, by his own appointment. [60 But the fellow told me no lie, though I suspected every word he said. He told me his master was just gone to dinner, with much company, and desired I would come an hour hence, which I did, expecting to hear Mr. Harley was gone out; but they had just done dinner. Mr. Harley came out to me, brought me in, and presented me to his son-in-law, Lord Doblane (or some such name), and his [70 own son, and among others, Will Penn the Quaker: we sat two hours, drinking as good wine as you do; and two hours more he and I alone; where he heard me tell my business; asked for my powers, and read them; and read likewise a memorial I had drawn up, and put it in his pocket to show the Queen; told me the measures he would take; and, in short, said everything I could wish; told me he must [80 bring Mr. St. John (Secretary of State) and me acquainted; and spoke so many things of personal kindness and esteem for me, that I am inclined half to believe what some friends have told me, that he would do everything to bring me over. He has desired to dine with me (what a comical mistake was that), I mean, he has desired me to dine with him on Tuesday; and after four hours being with him, [90 set me down at St. James's Coffeehouse, in a hackney coach. All this is odd and comical if you consider him and me. He knew my Christian name very well. I could not forbear saying thus much upon this matter, although you will think it tedious. But I will tell you; you must know, 'tis fatal to me to be a scoundrel and a prince the same day: for being to see him at four, I could not engage [100

myself to dine at any friend's; so I went to Tooke, to give him a ballad and dine with him; but he was not at home; so I was forced to go to a blind chop house, and dine for tenpence upon gill ale, bad broth, and three chops of mutton; and then go reeking from thence to the first minister of state. And now I am going in charity to send Steele a Tatler, who is very low of late. I think I am civiller than I used [110 to be; and have not used the expression of "*you in Ireland*" and "*we in England*," as I did when I was here before, to your great indignation.—They may talk of the *you know what*; but, gad, if it had not been for that, I should never have been able to get the access I have had; and if that helps me to succeed, then that *same thing* will be serviceable to the church. But how far we must depend upon [120 new friends, I have learned by long practice, though I think, among great ministers, they are just as good as old ones. And so I think this important day has made a great hole in this side of the paper; and the fiddle faddles of to-morrow and Monday will make up the rest; and, besides, I shall see Harley on Tuesday before this letter goes.

*Feb. 4, 1711.* I went to Mr. Addison's, and dined with him at his lodgings; I had not seen him these three weeks; we are grown common acquaintance: yet what have I not done for his friend Steele? Mr. Harley reproached me the last time I saw him, that to please me, he would be reconciled to Steele, and had promised and appointed to see him, and that Steele never came. Harrison, whom Mr. Addison recommended to me, I have introduced to [140 the Secretary of State, who has promised me to take care of him; and I have represented Addison himself so to the ministry, that they think and talk in his favor, though they hated him before.—Well; he is now in my debt, and there's an end; and I never had the least obligation to him, and there's another end. This evening I had a message from Mr. Harley, desiring to know whether I was alive, [150 and that I would dine with him to-morrow. They dine so late, that since my head has been wrong, I have avoided being with them.

*Feb. 6.* Mr. Harley desired I would dine with him again to-day; but I refused him, for I fell out with him yesterday, and will not see him again till he makes me amends; and so I go to bed. [160

*Feb. 7.* I was this morning early with Mr. Lewis of the Secretary's office, and saw a letter Mr. Harley had sent to him, desiring to be reconciled; but I was deaf to all entreaties, and have desired Lewis to go to him, and let him know I expect farther satisfaction. If we let these great ministers pretend too much, there will be no governing them. He promises to make me easy, if I will but come and see [170 him; but I won't, and he shall do it by message, or I will cast him off. I'll tell you the cause of our quarrel when I see you, and refer it to yourselves. In that he did something, which he intended for a favor, and I have taken it quite otherwise, disliking both the thing and the manner, and it has heartily vexed me, and all I have said is truth, though it looks like jest; and I absolutely re- [180 fused to submit to his intended favor, and expect further satisfaction.

*Feb. 13.* I have taken Mr. Harley into favor again.

*June 30, 1711.* We have plays acted in our town, and Patrick was at one of them, oh, oh. He was damnably mauled one day when he was drunk; he was at cuffs with a brother footman, who dragged him along the floor on his [190 face, which looked for a week after as if he had the leprosy; and I was glad enough to see it. I have been ten times sending him over to you; yet now he has new clothes, and a laced hat, which the hatter brought by his orders, and he offered to pay for the lace out of his wages. Farewell, my dearest lives and lights, I love you better than ever, if possible, as hope saved, I do, and ever will. [200 God Almighty bless you ever, and make us happy together; I pray for this twice every day; and I hope God will hear my poor hearty prayers. Remember, if I am used ill and ungratefully, as I have formerly been, 'tis what I am prepared for, and shall not wonder at it. Yet, I am now envied, and thought in high favor,

and have every day numbers of considerable men teasing me to solicit [210 for them. And the ministry all use me perfectly well, and all that know them say they love me. Yet I can count upon nothing, nor will, but upon MD's love and kindness. They think me useful; they pretended they were afraid of none but me; and that they resolved to have me; they have often confessed this: yet all makes little impression on me. Pox of these speculations! they give me [220 the spleen; and that is a disease I was not born to.—Let me alone, sirrahs, and be satisfied: I am, as long as MD and Presto are well:

Little wealth,  
And much health,  
And a life by stealth;

that is all we want; and so, farewell, dearest MD; Stella, Dingley, Presto, all together, now and forever all to- [230 gether. Farewell again and again.

*May 31, 1712.* I'll say no more to oo tonite, sellohs, because I must send away the letter, not by the bell, but early: and besides, I have not much more to say at zis plesent liting. Does MD never read at all now, pee? But oo walk plodigiousry, I suppose,—You make nothing of walking to, to, to, ay, to Donybrook. I walk too as much as I can, [240 because sweating is good; but I'll walk more if I go to Kensington. I suppose I shall have no apples this year neither, for I dined t'other day with Lord Rivers, who is sick at his country house, and he showed me all his cherries blasted. Nite deeleast sollahs; farewell deeleast Rives; rove poor Pdfr. Farewell deeleast richar MD, MD, MD, FW, FW, FW, FW, FW, ME, ME, Lele, ME, Lele, Lele, [250 richar MD.

*Nov. 15, 1712.* Before this comes to your hands, you will have heard of the most terrible accident that hath almost ever happened. This morning at eight, my man brought me word that Duke of Hamilton had fought with Lord Mohun, and killed him, and was brought home wounded. I immediately sent him to the Duke's house, in St. James's Square; [260 but the porter could hardly answer for

tears, and a great rabble was about the house. In short, they fought at seven this morning. The dog Mohun was killed on the spot; and while the Duke was over him, Mohun shortening his sword, stabbed him in at the shoulder to the heart. The Duke was helped toward the cake-house by the ring in Hyde Park (where they fought), and died on the [270 grass, before he could reach the house; and was brought home in his coach by eight, while the poor Duchess was asleep. Macartney, and one Hamilton, were the seconds, who fought likewise, and are both fled. I am told, that a footman of Lord Mohun's stabbed Duke of Hamilton; and some say Macartney did so too. Mohun gave the affront, and yet sent the challenge. I am infinitely concerned [280 for the poor Duke, who was a frank, honest, good-natured man. I loved him very well, and I think he loved me better. He had the greatest mind in the world to have me go with him to France, but durst not tell it to me; and those he did, said I could not be spared, which was true. They have removed the poor Duchess to a lodging in the neighborhood, where I have been with her two [290 hours, and am just come away. I never saw so melancholy a scene; for indeed all reasons for real grief belong to her; nor is it possible for any body to be a greater loser in all regards. She has moved my very soul. The lodging was inconvenient, and they would have removed her to another; but I would not suffer it, because it had no room backward, and she must have been tortured with [300 the noise of the Grub Street screamers mentioning her husband's murder to her ears.

I believe you have heard the story of my escape, in opening the ben-box sent to Lord-Treasurer. The prints have told a thousand lies of it; but at last we gave them a true account of it at length, printed in the evening; only I would not suffer them to name me, having been [310 so often named before, and teased to death with questions. I wonder how I came to have so much presence of mind, which is usually not my talent; but so it pleased God, and I saved myself and him;

for there was a bullet apiece. A gentleman told me, that if I had been killed, the Whigs would have called it a judgment, because the barrels were of ink-horns, with which I had done them [320 so much mischief. There was a pure Grub Street of it, full of lies and inconsistencies. I do not like these things at all, and I wish myself more and more among my willows. There is a devilish spirit among people, and the ministry must exert themselves, or sink. Nite dee sollahs, I'll go seep.

*Nov. 16.* I thought to have finished this yesterday, but was too much [330 disturbed. I sent a letter early this morning to Lady Masham, to beg her to write some comforting words to the poor Duchess. I dined to-day with Lady Masham at Kensington. She has promised me to get the Queen to write to the Duchess kindly on this occasion; and to-morrow I will beg Lord-Treasurer to visit and comfort her. I have been with her two hours again, and find her [340 worse. Her violences not so frequent, but her melancholy more formal and settled. She has abundance of wit and spirit; about thirty-three years old; handsome and airy, and seldom spared anybody that gave her the least provocation; by which she had many enemies, and few friends. Lady Orkney, her sister-in-law, is come to town on this occasion, and behaved herself with great human- [350 ity. They have always been very ill together, and the poor Duchess could not have patience when people told her I went often to Lady Orkney's. But I am resolved to make them friends; for the Duchess is now no more the object of envy, and must learn humility from the severest master, Affliction. I design to make the ministry put out a proclamation (if it can be found proper) against [360 that villain Macartney. What shall we do with these murderers? I cannot end this letter to-night, and there is no occasion; for I cannot send it till Tuesday, and the coroner's inquest on the Duke's body is to be to-morrow, and I shall know no more. But what care oo for all this? Iss, MD im sorry for poo Pdfr's friends; and this is a very surprising event. "Tis

late, and I'll go to bed. This looks [370 like journals. Nite.

*Nov. 18.* The committee of council is to sit this afternoon upon the affair of Duke of Hamilton's murder, and I hope a proclamation will be out against Macartney. I was just now ('tis now noon) with the Duchess, to let her know Lord-Treasurer will see her. She is mightily out of order. The jury have not yet brought in their verdict upon the cor- [380 oner's inquest. We suspect Macartney stabbed the Duke while he was fighting. The Queen and Lord-Treasurer are in great concern at this event. I dine to-day again with Lord-Treasurer; but must send this to the post-office before, because else I shall not have time; he usually keeps me so late.

#### JOSEPH ADDISON (1672-1719)

##### *From* THE CAMPAIGN, A POEM TO HIS GRACE THE DUKE OF MARLBOROUGH

But, O my muse, what numbers wilt  
thou find  
To sing the furious troops in battle joined!  
Methinks I hear the drum's tumultuous  
sound 275  
The victor's shouts and dying groans con-  
found,  
The dreadful burst of cannon rend the  
skies,  
And all the thunder of the battle rise!  
'Twas then great Marlborough's mighty  
soul was proved.  
That, in the shock of charging hosts un-  
moved, 280  
Amidst confusion, horror, and despair,  
Examined all the dreadful scenes of war;  
In peaceful thought the field of death sur-  
veyed,  
To fainting squadrons sent the timely aid,  
Inspired repulsed battalions to engage, 285  
And taught the doubtful battle where to  
rage.  
So when an angel by divine command  
With rising tempests shakes a guilty land,  
Such as of late o'er pale Britannia past,  
Calm and serene he drives the furious  
blast, 290

And, pleased the Almighty's orders to  
perform,  
Rides in the whirlwind, and directs the  
storm.

## HYMN

The spacious firmament on high,  
With all the blue ethereal sky,  
And spangled heavens, a shining frame,  
Their great Original proclaim.  
Th' unwearied Sun from day to day 5  
Does his Creator's power display;  
And publishes to every land  
The work of an Almighty hand.

Soon as the evening shades prevail,  
The Moon takes up the wondrous tale; 10  
And nightly to the listening Earth  
Repeats the story of her birth:  
Whilst all the stars that round her burn,  
And all the planets in their turn,  
Confirm the tidings as they roll, 15  
And spread the truth from pole to pole.

What though in solemn silence all  
Move round the dark terrestrial ball;  
What though no real voice nor sound  
Amidst their radiant orbs be found? 20  
In Reason's ear they all rejoice,  
And utter forth a glorious voice;  
Forever singing as they shine,  
"The Hand that made us is divine."

JOSEPH ADDISON (1672-1719) AND  
RICHARD STEELE (1672-1729)

From THE TATLER

## PROSPECTUS

No. 1. Tuesday, April 12, 1709

*Quicquid agunt homines—  
—nostri est farrago libelli.  
Juv. Sat. i. 85, 86.*

*Whate'er men do, or say, or think, or dream,  
Our molley paper seizes for its theme.—Pope.*

Though the other papers, which are published for the use of the good people of England, have certainly very wholesome effects, and are laudable in their particular

kinds, they do not seem to come up to the main design of such narrations, which, I humbly presume, should be principally intended for the use of politic persons, who are so public-spirited as to neglect their own affairs to look into trans- [10] actions of state. Now these gentlemen, for the most part, being persons of strong zeal, and weak intellects, it is both a charitable and necessary work to offer something, whereby such worthy and well-affected members of the common-wealth may be instructed, after their reading, what to think; which shall be the end and purpose of this my paper, wherein I shall, from time to time, [20] report and consider all matters of what kind soever that shall occur to me, and publish such my advices and reflections every Tuesday, Thursday, and Saturday in the week, for the convenience of the post. I resolve to have something which may be of entertainment to the fair sex, in honor of whom I have invented the title of this paper. I therefore earnestly desire all persons, without distinc- [30] tion, to take it in for the present *gratis*, and hereafter at the price of one penny, forbidding all hawkers to take more for it at their peril. And I desire all persons to consider, that I am at a very great charge for proper materials for this work, as well as that, before I resolved upon it, I had settled a correspondence in all parts of the known and knowing world. And forasmuch as this globe is not trodden [40] upon by mere drudges of business only, but that men of spirit and genius are justly to be esteemed as considerable agents in it, we shall not, upon a dearth of news, present you with musty foreign edicts, and dull proclamations, but shall divide our relation of the passages which occur in action or discourse throughout this town, as well as elsewhere, under such dates of places as may prepare [50] you for the matter you are to expect in the following manner.

All accounts of gallantry, pleasure, and entertainment, shall be under the article of White's Chocolate-house; poetry, under that of Will's Coffee-house; learning, under the title of Grecian; foreign and domestic news, you will have from St.

James's Coffee-house; and what else I have to offer on any other subject [60 shall be dated from my own Apartment.

I once more desire my reader to consider, that as I cannot keep an ingenious man to go daily to Will's under two-pence each day, merely for his charges; to White's under six-pence; nor to the Grecian, without allowing him some plain Spanish, to be as able as others at the learned table; and that a good observer cannot speak with even Kidney at [70 St. James's without clean linen; I say, these considerations will, I hope, make all persons willing to comply with my humble request (when my *gratis* stock is exhausted) of a penny apiece; especially since they are sure of some proper amusement, and that it is impossible for me to want means to entertain them, having, besides the force of my own parts, the power of divination, and that I can, by [80 casting a figure, tell you all that will happen before it comes to pass.

But this last faculty I shall use very sparingly, and speak but of few things until they are passed, for fear of divulging matters which may offend our superiors. \* \* \*

—STEELE.

## DUELLING

No. 25. Tuesday, June 7, 1709.

*Quicquid agunt homines—*

*—nostri est farrago libelli.*

*Juv. Sat. i. 85, 86.*

*Whate'er men do, or say, or think, or dream,  
Our motley paper seizes for its theme.—Pope.*

WHITE'S CHOCOLATE-HOUSE, June 6.

A letter from a young lady, written in the most passionate terms, wherein she laments the misfortune of a gentleman, her lover, who was lately wounded in a duel, has turned my thoughts to that subject, and inclined me to examine into the causes which precipitate men into so fatal a folly. And as it has been proposed to treat of subjects of gallantry in the article from hence, and no one [10 point in nature is more proper to be considered by the company who frequent this place than that of duels, it is worth

our consideration to examine into this chimerical groundless humor, and to lay every other thought aside, until we have stripped it of all its false pretences to credit and reputation amongst men.

But I must confess, when I consider what I am going about, and run over in [20 my imagination all the endless crowd of men of honor who will be offended at such a discourse, I am undertaking, methinks, a work worthy an invulnerable hero in romance, rather than a private gentleman with a single rapier: but as I am pretty well acquainted by great opportunities with the nature of man, and know of a truth that all men fight against their will, the danger vanishes, [30 and resolution rises upon this subject. For this reason I shall talk very freely on a custom which all men wish exploded, though no man has courage enough to resist it.

But there is one unintelligible word, which I fear will extremely perplex my dissertation, and I must confess to you I find very hard to explain, which is the term "satisfaction." An honest [40 country gentleman had the misfortune to fall into company with two or three modern men of honor, where he happened to be very ill-treated; and one of the company, being conscious of his offense, sends a note to him in the morning, and tells him, he was ready to give him satisfaction. "This is fine doing," says the plain fellow; "last night he sent me away cursedly out of humor, and [50 this morning he fancies it would be a satisfaction to be run through the body."

As the matter at present stands, it is not to do handsome actions denominates a man of honor; it is enough if he dares to defend ill ones. Thus you often see a common sharper in competition with a gentleman of the first rank; though all mankind is convinced that a fighting gamester is only a pick-pocket with [60 the courage of a highwayman. One cannot with any patience reflect on the unaccountable jumble of persons and things in this town and nation, which occasions very frequently that a brave man falls by a hand below that of a common hangman, and yet his executioner escapes the

clutches of the hangman for doing it. I shall therefore hereafter consider, how the bravest men in other ages and nations have behaved themselves upon such incidents as we decide by combat; and show, from their practice, that this resentment neither has its foundation from true reason or solid fame; but is an imposture, made of cowardice, falsehood, and want of understanding. For this work, a good history of quarrels would be very edifying to the public, and I apply myself to the town for particulars and circumstances within their knowledge, which may serve to embellish the dissertation with proper cuts. Most of the quarrels I have ever known, have proceeded from some valiant coxcomb's persisting in the wrong, to defend some prevailing folly, and preserve himself from the ingenuity of owning a mistake.

By this means it is called "giving a man satisfaction," to urge your offense against him with your sword; which puts me in mind of Peter's order to the keeper in *The Tale of a Tub*: "If you neglect to do all this, damn you and your generation for ever: and so we bid you heartily farewell." If the contradiction in the very terms of one of our challenges were as well explained and turned into downright English, would it not run after this manner? [100]

"Sir,

Your extraordinary behavior last night, and the liberty you were pleased to take with me, makes me this morning give you this, to tell you, because you are an ill-bred puppy, I will meet you in Hyde-park, an hour hence; and because you want both breeding and humanity, I desire you would come with a pistol in your hand, on horseback, and endeavor to shoot me through the head, to teach you more manners. If you fail of doing me this pleasure, I shall say, you are a rascal, on every post in town: and so, sir, if you will not injure me more, I shall never forgive what you have done already. Pray, sir, do not fail of getting everything ready; and you will infinitely oblige, sir, your most obedient humble servant, etc." \* \* \*

[120]

—STEELE.

## NED SOFTLY

No. 163. Tuesday, April 25, 1710.

*Idem inficeto est inficetior rure,  
Simul poemata attigit; neque idem unquam  
Æquè est beatus, ac poema cum scribit:  
Tam gaudet in se, tamque se ipse miratur.  
Nimirum idem omnes fallimur; neque est  
quisquam*

*Quem non in aliquâ re videre Suffenum  
Possis*—

*Catul. de Suffeno, xx. 14.*

*Suffenus has no more wit than a mere clown when he attempts to write verses, and yet he is never happier than when he is scribbling; so much does he admire himself and his compositions. And, indeed, this is the foible of every one of us, for there is no man living who is not a Suffenus in one thing or other.*

WILL'S COFFEE HOUSE, April 24.

I yesterday came hither about two hours before the company generally make their appearance, with a design to read over all the newspapers; but, upon my sitting down, I was accosted by Ned Softly, who saw me from a corner in the other end of the room, where I found he had been writing something. "Mr. Bickerstaff," says he, "I observe by a late Paper of yours, that you and I are just of a humor; for you must know, of all impertinences, there is nothing which I so much hate as news. I never read a Gazette in my life; and never trouble my head about our armies, whether they win or lose, or in what part of the world they lie encamped." Without giving me time to reply, he drew a paper of verses out of his pocket, telling me, "that he had something which would entertain me more agreeably; and that he would desire my judgment upon every line, for that we had time enough before us until the company came in."

Ned Softly is a very pretty poet, and a great admirer of easy lines. Waller is his favorite: and as that admirable writer has the best and worst verses of any among our great English poets, Ned Softly has got all the bad ones without book; which he repeats upon occasion, to show



his reading, and garnish his conversation. Ned is indeed a true English reader, incapable of relishing the great and masterly strokes of this art; but wonderfully pleased with the little Gothic ornaments of epigrammatical conceits, turns, points, and quibbles, which are so frequent in the most admired of our English poets, and practised by those who want genius [40 and strength to represent, after the manner of the ancients, simplicity in its natural beauty and perfection.

Finding myself unavoidably engaged in such a conversation, I was resolved to turn my pain into a pleasure, and to divert myself as well as I could with so very odd a fellow. "You must understand," says Ned, "that the sonnet I am going to read to you was written upon a [50 lady, who showed me some verses of her own making, and is, perhaps, the best poet of our age. But you shall hear it."

Upon which he began to read as follows:

TO MIRA ON HER INCOMPARABLE POEMS.

When dressed in laurel wreaths you shine,  
And tune your soft melodious notes,  
You seem a sister of the Nine,  
Or Phœbus' self in petticoats.

I fancy, when your song you sing, [60  
(Your song you sing with so much art)  
Your pen was plucked from Cupid's wing;  
For, ah! it wounds me like his dart.

"Why," says I, "this is a little nosegay of conceits, a very lump of salt: every verse has something in it that piques; and then the *dart* in the last line is certainly as pretty a sting in the tail of an epigram, for so I think you critics call it, as ever entered into the thought of a poet." [70 "Dear Mr. Bickerstaff," says he, shaking me by the hand, "everybody knows you to be a judge of these things; and to tell you truly, I read over Roscommon's translation of 'Horace's Art of Poetry' three several times, before I sat down to write the sonnet which I have shown you. But you shall hear it again, and pray observe every line of it; for not one of them shall pass without your approba- [80 tion.

When dressed in laurel wreaths you shine.

"That is," says he, "when you have your garland on; when you are writing verses." To which I replied, "I know your meaning: a metaphor!" "The same," said he, and went on:

"And tune your soft melodious notes.

"Pray observe the gliding of that verse; there is scarce a consonant in it: I [90 took care to make it run upon liquids. Give me your opinion of it." "Truly," said I, "I think it as good as the former." "I am very glad to hear you say so," says he; "but mind the next:

You seem a sister of the Nine.

"That is," says he, "you seem a sister of the Muses; for, if you look into ancient authors, you will find it was their opinion that there were nine of them." "I [100 remember it very well," said I; "but pray proceed."

"Or Phœbus' self in petticoats.

"Phœbus," says he, "was the god of poetry. These little instances, Mr. Bickerstaff, show a gentleman's reading. Then, to take off from the air of learning, which Phœbus and the Muses had given to this first stanza, you may observe, how it falls all of a sudden into the familiar; [110 'in Petticoats'!

Or Phœbus' self in petticoats."

"Let us now," says I, "enter upon the second stanza; I find the first line is still a continuation of the metaphor:

I fancy, when your song you sing."

"It is very right," says he, "but pray observe the turn of words in those two lines. I was a whole hour in adjusting of them, and have still a doubt upon [120 me, whether in the second line it should be 'Your song you sing;' or, 'You sing your song.' You shall hear them both:

I fancy, when your song you sing,  
(Your song you sing with so much art)  
or

I fancy, when your song you sing,  
(You sing your song with so much art.)"

"Truly," said I, "the turn is so natural either way, that you have made me [130

almost giddy with it." "Dear sir," said he, grasping me by the hand, "you have a great deal of patience; but pray what do you think of the next verse?"

Your pen was plucked from Cupid's wing."

"Think!" says I; "I think you have made Cupid look like a little goose." "That was my meaning," says he: "I think the ridicule is well enough hit off. But we come now to the last, which [140 sums up the whole matter:

For, ah! it wounds me like his dart.

"Pray, how do you like that *Ah!* doth it not make a pretty figure in that place? *Ah!*—it looks as if I felt the dart, and cried out as being pricked with it!

For, ah! it wounds me like his dart.

"My friend Dick Easy," continued he, "assured me, he would rather have written that *Ah!* than to have been the author of the *Æneid*. He indeed objected, that I made Mira's pen like a quill in one of the lines, and like a dart in the other. But as to that—" "Oh! as to that," says I, "it is but supposing Cupid to be like a porcupine, and his quills and darts will be the same thing." He was going to embrace me for the hint; but half a dozen critics coming into the room, whose faces he did not like, he conveyed the sonnet into his pocket, and whispered me in the ear, "he would show it me again as soon as his man had written it over fair."

—ADDISON.

### FROZEN WORDS

*No. 254. Thursday, November 23, 1710.*

*Splendidè mendax—.*

*Hor. 2 Od. iii. 35.*

*Gloriously false—.*

*Francis.*

MY OWN APARTMENT, *November 22.*

There are no books which I more delight in than in travels, especially those that describe remote countries, and give the writer an opportunity of showing his parts without incurring any danger of

being examined or contradicted. Among all the authors of this kind, our renowned countryman, Sir John Mandeville, has distinguished himself by the copiousness of his invention and the greatness of [10 his genius. The second to Sir John I take to have been Ferdinand Mendez Pinto, a person of infinite adventure, and unbounded imagination. One reads the voyages of these two great wits, with as much astonishment as the travels of Ulysses in Homer, or of the Red-Cross Knight in Spenser. All is enchanted ground, and fairyland.

I have got into my hands, by great [20 chance, several manuscripts of these two eminent authors, which are filled with greater wonders than any of those they have communicated to the public; and indeed, were they not so well attested, they would appear altogether improbable. I am apt to think the ingenious authors did not publish them with the rest of their works, lest they should pass for fictions and fables: a caution not unnecessary, [30 when the reputation of their veracity was not yet established in the world. But as this reason has now no farther weight, I shall make the public a present of these curious pieces, at such times as I shall find myself unprovided with other subjects.

The present paper I intend to fill with an extract from Sir John's Journal, in which that learned and worthy knight [40 gives an account of the freezing and thawing of several short speeches, which he made in the territories of Nova Zembla. I need not inform my reader, that the author of "*Hudibras*" alludes to this strange quality in that cold climate, when, speaking of abstracted notions clothed in a visible shape, he adds that apt simile,

"Like words congealed in northern air." 50

Not to keep my reader any longer in suspense, the relation put into modern language, is as follows:

"We were separated by a storm in the latitude of seventy-three, insomuch, that only the ship which I was in, with a Dutch and French vessel, got safe into a creek

of Nova Zembla. We landed, in order to refit our vessels, and store ourselves with provisions. The crew of each vessel made themselves a cabin of turf and wood, at some distance from each other, to fence themselves against the inclemencies of the weather, which was severe beyond imagination. We soon observed, that in talking to one another we lost several of our words, and could not hear one another at above two yards distance, and that too when we sat very near the fire. After much perplexity, I found that our words froze in the air, before they could reach the ears of the persons to whom they were spoken. I was soon confirmed in this conjecture, when, upon the increase of the cold, the whole company grew dumb, or rather deaf; for every man was sensible, as we afterwards found, that he spoke as well as ever; but the sounds no sooner took air than they were condensed and lost. It was now a miserable spectacle to see us nodding and gaping at one another, every man talking, and no man heard. One might observe a seaman that could hail a ship at a league's distance, beckoning with his hand, straining his lungs, and tearing his throat; but all in vain:

“—*Nec vox nec verba sequuntur.*

OVID, *Met.* xi. 326.

“Nor voice, nor words ensued.

“We continued here three weeks in this dismal plight. At length, upon a turn of wind, the air about us began to thaw. Our cabin was immediately filled with a dry clattering sound, which I afterwards found to be the crackling of consonants that broke above our heads, and were often mixed with a gentle hissing, which I imputed to the letter *s*, that occurs so frequently in the English tongue. I soon after felt a breeze of whispers rushing by my ear; for those, being of a soft and gentle substance, immediately liquefied in the warm wind that blew across our cabin. These were soon followed by syllables and short words, and at length by entire sentences, that melted sooner or later, as they were more or less congealed; so that we now heard every

thing that had been *spoken* during the whole three weeks that we had been *silent*, if I may use that expression. It was now very early in the morning, and yet, to my surprise, I heard somebody say, ‘Sir John, it is midnight, and time for the ship’s crew to go to bed.’ This I knew to be the pilot’s voice; and, upon recollecting myself, I concluded that he had spoken these words to me some days before, though I could not hear them until the present thaw. My reader will easily imagine how the whole crew was amazed to hear every man talking, and see no man opening his mouth. In the midst of this great surprise we were all in, we heard a volley of oaths and curses, lasting for a long while, and uttered in a very hoarse voice, which I knew belonged to the boatswain, who was a very choleric fellow, and had taken his opportunity of cursing and swearing at me, when he thought I could not hear him; for I had several times given him the strappado on that account, as I did not fail to repeat it for these his pious soliloquies, when I got him on shipboard.

“I must not omit the names of several beauties in Wapping, which were heard every now and then, in the midst of a long sigh that accompanied them; as, ‘Dear Kate!’ ‘Pretty Mrs. Peggy!’ ‘When shall I see my Sue again!’ This betrayed several amours which had been concealed until that time, and furnished us with a great deal of mirth in our return to England.

“When this confusion of voices was pretty well over, though I was afraid to offer at speaking, as fearing I should not be heard, I proposed a visit to the Dutch cabin, which lay about a mile farther up in the country. My crew were extremely rejoiced to find they had again recovered their hearing; though every man uttered his voice with the same apprehensions that I had done,

“—*Et timide verba intermissa retentat.*

OVID, *Met.* i. 746.

“And tried his tongue, his silence softly broke.

“At about half-a-mile’s distance from our cabin we heard the groanings of a bear,

which at first startled us; but, upon [160] enquiry, we were informed by some of our company, that he was dead, and now lay in salt, having been killed upon that very spot about a fortnight before, in the time of the frost. Not far from the same place, we were likewise entertained with some posthumous snarls and barkings of a fox.

"We at length arrived at the little Dutch settlement; and, upon entering [170] the room, found it filled with sighs that smelt of brandy, and several other unsavory sounds, that were altogether inarticulate. My valet, who was an Irishman, fell into so great a rage at what he heard, that he drew his sword; but not knowing where to lay the blame, he put it up again. We were stunned with these confused noises, but did not hear a single word until about half-an-hour after; [180] which I ascribed to the harsh and obdurate sounds of that language, which wanted more time than ours to melt, and become audible.

"After having here met with a very hearty welcome, we went to the cabin of the French, who, to make amends for their three weeks' silence, were talking and disputing with greater rapidity and confusion than I ever heard in an [190] assembly, even of that nation. Their language, as I found, upon the first giving of the weather, fell asunder and dissolved. I was here convinced of an error, into which I had before fallen; for I fancied, that for the freezing of the sound, it was necessary for it to be wrapped up, and, as it were, preserved in breath: but I found my mistake when I heard the sound of a kit playing a minuet over [200] our heads. I asked the occasion of it; upon which one of the company told me that it would play there above a week longer; 'for,' says he, 'finding ourselves bereft of speech, we prevailed upon one of the company, who had his musical instrument about him, to play to us from morning to night; all which time was employed in dancing in order to dissipate our chagrin, and *tuer le temps*.'" [210]

Here Sir John gives very good philosophical reasons, why the kit could not be heard during the frost; but, as they are

something prolix, I pass them over in silence, and shall only observe, that the honorable author seems, by his quotations, to have been well versed in the ancient poets, which perhaps raised his fancy above the ordinary pitch of historians, and very much contributed to [220] the embellishment of his writings.

—ADDISON.

## From THE SPECTATOR

### MR. SPECTATOR

No. 1. Thursday, March 1, 1711.

*Non fumum ex fulgore, sed ex fumo dare lucem*

*Cogitat, ut speciosa dehinc miracula promat.*

*Hor. Ars Poet. 143.*

*One with a flash begins, and ends in smoke;  
Another out of smoke brings glorious light,  
And, without raising expectation high,  
Surprises us with dazzling miracles.*

—ROSCOMMON.

I have observed that a reader seldom peruses a book with pleasure, till he knows whether the writer of it be a black or a fair man, of a mild or choleric disposition, married or a bachelor, with other particulars of the like nature, that conduce very much to the right understanding of an author. To gratify this curiosity, which is so natural to a reader, I design this paper, and my next, [10] as prefatory discourses to my following writings, and shall give some account in them of the several persons that are engaged in this work. As the chief trouble of compiling, digesting, and correcting will fall to my share, I must do myself the justice to open the work with my own history.

I was born to a small hereditary estate, which, according to the tradition [20] of the village where it lies, was bounded by the same hedges and ditches in William the Conqueror's time that it is at present, and has been delivered down from father to son whole and entire, without the loss or acquisition of a single field or meadow, during the space of six hundred years. There runs a story in

the family that when my mother was gone with child of me about three [30 months, she dreamt that she was brought to bed of a judge. Whether this might proceed from a law-suit which was then depending in the family, or my father's being a justice of the peace, I cannot determine; for I am not so vain as to think it presaged any dignity that I should arrive at in my future life, though that was the interpretation which the neighborhood put upon it. The gravity of [40 my behavior at my very first appearance in the world seemed to favor my mother's dream; for, as she often told me, I threw away my rattle before I was two months old, and would not make use of my coral until they had taken away the bells from it.

As for the rest of my infancy, there being nothing in it remarkable, I shall pass it over in silence. I find that [50 during my nonage I had the reputation of a very sullen youth, but was always a favorite of my schoolmaster, who used to say, that my parts were solid, and would wear well. I had not been long at the university, before I distinguished myself by a most profound silence; for, during the space of eight years, excepting in the public exercises of the college, I scarce uttered the quantity of a [60 hundred words; and indeed do not remember that I ever spoke three sentences together in my whole life. Whilst I was in this learned body, I applied myself with so much diligence to my studies, that there are very few celebrated books, either in the learned or the modern tongues, which I am not acquainted with.

Upon the death of my father, I was resolved to travel into foreign coun- [70 tries, and therefore left the university, with the character of an odd unaccountable fellow, that had a great deal of learning, if I would but show it. An insatiable thirst after knowledge carried me into all the countries of Europe, in which there was anything new or strange to be seen; nay, to such a degree was my curiosity raised, that having read the controversies of some great men concerning the an- [80 tiquities of Egypt, I made a voyage to Grand Cairo, on purpose to take the

measure of a pyramid; and as soon as I had set myself right in that particular, returned to my native country with great satisfaction.

I have passed my latter years in this city, where I am frequently seen in most public places, though there are not above half a dozen of my select friends that [90 know me; of whom my next paper shall give a more particular account. There is no place of general resort, wherein I do not often make my appearance; sometimes I am seen thrusting my head into a round of politicians at Will's, and listening with great attention to the narratives that are made in those little circular audiences. Sometimes I smoke a pipe at Child's, and whilst I seem at- [100 tentive to nothing but the Postman, overhear the conversation of every table in the room. I appear on Sunday nights at St. James's coffee-house, and sometimes join the little committee of politics in the inner room, as one who comes there to hear and improve. My face is likewise very well known at the Grecian, the Cocoa-tree, and in the theaters both of Drury-Lane and the Hay-market. I [110 have been taken for a merchant upon the Exchange for above these ten years, and sometimes pass for a Jew in the assembly of stock-jobbers at Jonathan's. In short, wherever I see a cluster of people, I always mix with them, though I never open my lips but in my own club.

Thus I live in the world rather as a Spectator of mankind, than as one of the species, by which means I have made [120 myself a speculative statesman, soldier, merchant, and artisan, without ever meddling with any practical part in life. I am very well versed in the theory of a husband or a father, and can discern the errors in the economy, business, and diversion of others, better than those who are engaged in them; as standers-by discover blots which are apt to escape those who are in the game. I never espoused [130 any party with violence, and am resolved to observe an exact neutrality between the Whigs and Tories, unless I shall be forced to declare myself by the hostilities of either side. In short, I have acted in all the parts of my life as a looker-

on, which is the character I intend to preserve in this paper.

I have given the reader just so much of my history and character, as to let [140 him see I am not altogether unqualified for the business I have undertaken. As for other particulars in my life and adventures, I shall insert them in following papers, as I shall see occasion. In the meantime, when I consider how much I have seen, read, and heard, I begin to blame my own taciturnity; and since I have neither time nor inclination, to communicate the fulness of my heart in [150 speech, I am resolved to do it in writing, and to print myself out, if possible, before I die. I have been often told by my friends, that it is a pity so many useful discoveries which I have made should be in the possession of a silent man. For this reason, therefore, I shall publish a sheet-full of thoughts every morning, for the benefit of my contemporaries; and if I can any way contrib- [160 ute to the diversion or improvement of the country in which I live, I shall leave it when I am summoned out of it, with the secret satisfaction of thinking that I have not lived in vain.

There are three very material points which I have not spoken to in this paper; and which, for several important reasons, I must keep to myself, at least for some time: I mean, an account of [170 my name, my age, and my lodgings. I must confess, I would gratify my reader in anything that is reasonable; but as for these three particulars, though I am sensible they might tend very much to the embellishment of my paper, I cannot yet come to a resolution of communicating them to the public. They would indeed draw me out of that obscurity which I have enjoyed for many years, and ex- [180 pose me in public places to several salutes and civilities, which have been always very disagreeable to me; for the greatest pain I can suffer, is the being talked to, and being stared at. It is for this reason likewise, that I keep my complexion and dress as very great secrets; though it is not impossible but I may make discoveries of both in the progress of the work I have undertaken. [190

After having been thus particular upon myself, I shall, in to-morrow's paper, give an account of those gentlemen who are concerned with me in this work; for, as I have before intimated, a plan of it is laid and concerted, as all other matters of importance are, in a club. However, as my friends have engaged me to stand in the front, those who have a mind to correspond with me may direct their [200 letters to the Spectator, at Mr. Buckley's, in Little Britain. For I must further acquaint the reader, that, though our club meets only on Tuesdays and Thursdays, we have appointed a committee to sit every night, for the inspection of all such papers as may contribute to the advancement of the public weal.

—ADDISON.

## THE CLUB

No. 2. Friday, March 2, 1711.

—*Ast alii sex*

*Et plures uno conclamant ore.*

—*Juv. Sat. vii. 167.*

*Six more at least join their consenting voice.*

The first of our society is a gentleman of Worcestershire, of ancient descent, a baronet, his name Sir Roger de Coverley. His great grandfather was inventor of that famous country-dance which is called after him. All who know that shire are very well acquainted with the parts and merits of Sir Roger. He is a gentleman that is very singular in his behavior, but his singularities proceed from his [10 good sense, and are contradictions to the manners of the world, only as he thinks the world is in the wrong. However, this humor creates him no enemies, for he does nothing with sourness or obstinacy; and his being unconfined to modes and forms, makes him but the readier and more capable to please and oblige all who know him. When he is in town, he lives in Soho Square. It is said, he keeps himself [20 a bachelor, by reason he was crossed in love by a perverse beautiful widow of the next county to him. Before this disappointment, Sir Roger was what you call a fine gentleman, had often supped with

my Lord Rochester and Sir George Etherege, fought a duel upon his first coming to town, and kicked Bully Dawson in a public coffee house for calling him youngster. But being ill used by the [30 above mentioned widow, he was very serious for a year and a half; and though, his temper being naturally jovial, he at last got over it, he grew careless of himself, and never dressed afterwards. He continues to wear a coat and doublet of the same cut that were in fashion at the time of his repulse, which, in his merry humors, he tells us, has been in and out twelve times since he first wore it. It is said [40 Sir Roger grew humble in his desires after he had forgot his cruel beauty, inasmuch that it is reported he has frequently offended in point of chastity with beggars and gypsies; but this is looked upon, by his friends, rather as matter of raillery than truth. He is now in his fifty-sixth year, cheerful, gay, and hearty; keeps a good house both in town and country; a great lover of mankind; but there is [50 such a mirthful cast in his behavior, that he is rather beloved than esteemed.

His tenants grow rich, his servants look satisfied, all the young women profess love to him, and the young men are glad of his company. When he comes into a house, he calls the servants by their names, and talks all the way up stairs to a visit. I must not omit, that Sir Roger is a justice of the quorum; that he fills the chair [60 at a quarter-session with great abilities, and three months ago, gained universal applause, by explaining a passage in the game-act.

The gentleman next in esteem and authority among us, is another bachelor, who is a member of the Inner Temple; a man of great probity, wit, and understanding; but he has chosen his place of residence rather to obey the direction [70 of an old humorsome father, than in pursuit of his own inclinations. He was placed there to study the laws of the land, and is the most learned of any of the house in those of the stage. Aristotle and Longinus are much better understood by him than Littleton or Coke. The father sends up every post questions relating to marriage articles, leases, and tenures, in

the neighborhood; all which questions [80 he agrees with an attorney to answer and take care of in the lump. He is studying the passions themselves, when he should be inquiring into the debates among men which arise from them. He knows the argument of each of the orations of Demosthenes and Tully; but not one case in the reports of our own courts. No one ever took him for a fool, but none, except his intimate friends, know he has [90 a great deal of wit. This turn makes him at once both disinterested and agreeable. As few of his thoughts are drawn from business, they are most of them fit for conversation. His taste of books is a little too just for the age he lives in; he has read all, but approves of very few. His familiarity with the customs, manners, actions, and writings of the ancients, makes him a very delicate ob- [100 server of what occurs to him in the present world. He is an excellent critic, and the time of the play is his hour of business; exactly at five he passes through New Inn, crosses through Russell court, and takes a turn at Will's, till the play begins; he has his shoes rubbed, and his periwig powdered, at the barber's as you go into the Rose. It is for the good of the audience when he is at a play; for [110 the actors have an ambition to please him.

The person of next consideration is Sir Andrew Freeport, a merchant of great eminence in the city of London. A person of indefatigable industry, strong reason, and great experience. His notions of trade are noble and generous, and, as every rich man has usually some sly way of jesting, which would make no great figure were he not a rich man, he [120 calls the sea the British Common. He is acquainted with commerce in all its parts, and will tell you that it is a stupid and barbarous way to extend dominion by arms; for true power is to be got by arts and industry. He will often argue that if this part of our trade were well cultivated, we should gain from one nation;—and if another, from another. I have heard him prove, that diligence [130 makes more lasting acquisitions than valor, and that sloth has ruined more nations than the sword. He abounds in

several frugal maxims, amongst which the greatest favorite is, "A penny saved is a penny got." A general trader of good sense is pleasanter company than a general scholar; and Sir Andrew having a natural unaffected eloquence, the perspicuity of his discourse gives the [140 same pleasure that wit would in another man. He has made his fortunes himself; and says that England may be richer than other kingdoms, by as plain methods as he himself is richer than other men; though at the same time I can say this of him, that there is not a point in the compass but blows home a ship in which he is an owner.

Next to Sir Andrew in the club-room [150 sits Captain Sentry, a gentleman of great courage, good understanding, but invincible modesty. He is one of those that deserve very well, but are very awkward at putting their talents within the observation of such as should take notice of them. He was some years a captain, and behaved himself with great gallantry in several engagements and at several sieges; but having a small estate of [160 his own, and being next heir to Sir Roger, he has quitted a way of life, in which no man can rise suitably to his merit, who is not something of a courtier as well as a soldier. I have heard him often lament, that in a profession where merit is placed in so conspicuous a view, impudence should get the better of modesty. When he has talked to this purpose, I never heard him make a sour expres- [170 sion, but frankly confess that he left the world, because he was not fit for it. A strict honesty and an even regular behavior are in themselves obstacles to him that must press through crowds who endeavor at the same end with himself, the favor of a commander. He will, however, in his way of talk, excuse generals for not disposing according to men's desert, or inquiring into it: for, says he, [180 that great man who has a mind to help me, has as many to break through to come at me, as I have to come at him: therefore, he will conclude, that the man who would make a figure, especially in a military way, must get over all false modesty, and assist his patron against

the importunity of other pretenders, by a proper assurance in his own vindication. He says it is a civil cowardice to [190 be backward in asserting what you ought to expect, as it is a military fear to be slow in attacking when it is your duty. With this candor does the gentleman speak of himself and others. The same frankness runs through all his conversation. The military part of his life has furnished him with many adventures, in the relation of which he is very agreeable to the company; for he is never [200 over-bearing, though accustomed to command men in the utmost degree below him; nor ever too obsequious, from an habit of obeying men highly above him.

But, that our society may not appear a set of humorists, unacquainted with the gallantries and pleasures of the age, we have amongst us the gallant Will Honeycomb, a gentleman who, according to his years, should be in the decline of his [210 life, but, having ever been very careful of his person, and always had a very easy fortune, time has made but a very little impression, either by wrinkles on his forehead, or traces on his brain. His person is well turned, of a good height. He is very ready at that sort of discourse with which men usually entertain women. He has all his life dressed very well, and remembers habits as others do men. [220 He can smile when one speaks to him, and laughs easily. He knows the history of every mode, and can inform you from which of the French king's wenches our wives and daughters had this manner of curling their hair, that way of placing their hoods; whose frailty was covered by such a sort of petticoat, and whose vanity to show her foot made that part of the dress so short in such a year. [230 In a word, all his conversation and knowledge have been in the female world. As other men of his age will take notice to you what such a minister said upon such and such an occasion, he will tell you, when the Duke of Monmouth danced at court, such a woman was then smitten, another was taken with him at the head of his troop in the Park. In all these important relations, he has ever [240 about the same time received a kind



glance or a blow of a fan from some celebrated beauty, mother of the present Lord Such-a-one. \* \* \* This way of talking of his very much enlivens the conversation among us of a more sedate turn; and I find there is not one of the company, but myself, who rarely speak at all, but speaks of him as of that sort of man who is usually called a well- [250 bred fine gentleman. To conclude his character, where women are not concerned, he is an honest worthy man.

I cannot tell whether I am to account him whom I am next to speak of, as one of our company; for he visits us but seldom, but when he does, it adds to every man else a new enjoyment of himself. He is a clergyman, a very philosophic man, of general learning, great sanctity of life, [260 and the most exact good breeding. He has the misfortune to be of a very weak constitution; and consequently cannot accept of such cares and business as preferments in his function would oblige him to; he is therefore among divines what a chamber-councillor is among lawyers. The probity of his mind, and the integrity of his life, create him followers, as being eloquent or loud ad- [270 vances others. He seldom introduces the subject he speaks upon; but we are so far gone in years that he observes, when he is among us, an earnestness to have him fall on some divine topic, which he always treats with much authority, as one who has no interest in this world, as one who is hastening to the object of all his wishes, and conceives hope from his decays and infirmities. These are my [280 ordinary companions.

—STEELE.

### WESTMINSTER ABBEY

No. 26. Friday, March 30, 1711.

*Pallida mors æquo pulsat pede pauperum tabernas*

*Regumque turres, O beate Sextil!*

*Vilæ summa brevis spem nos vetat inchoare longam.*

*Jam te premet nox, fabulaeque manes,  
Et domus exilis Plutonia.*

*Hor. Od. i. 4, 13.*

*With equal foot, rich friend, impartial  
Fate*

*Knocks at the cottage, and the palace gate:*

*Life's span forbids thee to extend thy cares,  
And stretch thy hopes beyond thy years:*

*Night soon will seize, and you must quickly  
go*

*To storied ghosts, and Pluto's house below.*

—CREECH.

When I am in a serious humor, I very often walk by myself in Westminster Abbey; where the gloominess of the place, and the use to which it is applied, with the solemnity of the building, and the condition of the people who lie in it, are apt to fill the mind with a kind of melancholy, or rather thoughtfulness, that is not disagreeable. I yesterday passed a whole afternoon in the church- [10 yard, the cloisters, and the church, amusing myself with the tombstones and inscriptions that I met with in those several regions of the dead. Most of them recorded nothing else of the buried person, but that he was born upon one day, and died upon another; the whole history of his life being comprehended in those two circumstances that are com- [20 mon to all mankind. I could not but look upon these registers of existence, whether of brass or marble, as a kind of satire upon the departed persons; who had left no other memorial of them, but that they were born, and that they died. They put me in mind of several persons mentioned in the battles of heroic poems, who have sounding names given them, for no other reason but that they may be killed, and are celebrated for nothing [30 but being knocked on the head.

Γλαυκὸν τε Μέδοντά τε Θερσιλοχὸν τε. Hom.  
*Glaucumque, Medontaque, Thersilochum-*  
*que. Virg.*

The life of these men is finely described in holy writ by "the path of an arrow," which is immediately closed up and lost.

Upon my going into the church, I entertained myself with the digging of a grave; and saw in every shovel-full of [40 it that was thrown up, the fragment of a bone or skull intermixed with a kind of

fresh mouldering earth, that some time or other had a place in the composition of a human body. Upon this I began to consider with myself what innumerable multitudes of people lay confused together under the pavement of that ancient cathedral; how men and women, friends and enemies, priests and soldiers, monks and prebendaries, were crumbled amongst one another, and blended together in the same common mass; how beauty, strength, and youth, with old-age, weakness, and deformity, lay undistinguished in the same promiscuous heap of matter.

After having thus surveyed this great magazine of mortality, as it were in the lump, I examined it more particularly [60 by the accounts which I found on several of the monuments which are raised in every quarter of that ancient fabric. Some of them were covered with such extravagant epitaphs, that if it were possible for the dead person to be acquainted with them, he would blush at the praises which his friends have bestowed upon him. There are others so excessively modest, that they deliver the character of the person departed in Greek or Hebrew, and by that means are not understood once in a twelvemonth. In the poetical quarter, I found there were poets who had no monuments, and monuments which had no poets. I observed indeed that the present war had filled the church with many of these uninhabited monuments, which had been erected to the memory of persons whose bodies [80 were perhaps buried in the plains of Blenheim, or in the bosom of the ocean.

I could not but be very much delighted with several modern epitaphs, which are written with great elegance of expression and justness of thought, and therefore do honor to the living as well as to the dead. As a foreigner is very apt to conceive an idea of the ignorance or politeness of a nation from the turn of [90 their public monuments and inscriptions, they should be submitted to the perusal of men of learning and genius, before they are put in execution. Sir Cloudesley Shovel's monument has very often given me great offense. Instead of the brave

rough English admiral, which was the distinguishing character of that plain gallant man, he is represented on his tomb by the figure of a beau, dressed [100 in a long periwig, and reposing himself upon velvet cushions under a canopy of state. The inscription is answerable to the monument; for instead of celebrating the many remarkable actions he had performed in the service of his country, it acquaints us only with the manner of his death, in which it was impossible for him to reap any honor. The Dutch, whom we are apt to despise for want [110 of genius, show an infinitely greater taste of antiquity and politeness in their buildings and works of this nature, than what we meet with in those of our own country. The monuments of their admirals, which have been erected at the public expense, represent them like themselves; and are adorned with rostral crowns and naval ornaments, with beautiful festoons of sea-weed, shells, and coral. [120

But to return to our subject. I have left the repository of our English kings for the contemplation of another day, when I shall find my mind disposed for so serious an amusement. I know that entertainments of this nature are apt to raise dark and dismal thoughts in timorous minds, and gloomy imaginations; but for my own part, though I am always serious, I do not know what it is to [130 be melancholy; and can therefore take a view of nature in her deep and solemn scenes, with the same pleasure as in her most gay and delightful ones. By this means I can improve myself with those objects, which others consider with terror. When I look upon the tombs of the great, every emotion of envy dies in me; when I read the epitaphs of the beautiful, every inordinate desire goes out; [140 when I meet with the grief of parents upon a tomb-stone, my heart melts with compassion; when I see the tomb of the parents themselves, I consider the vanity of grieving for those whom we must quickly follow. When I see kings lying by those who deposed them, when I consider rival wits placed side by side, or the holy men that divided the world with their contests and disputes, I [150

reflect with sorrow and astonishment on the little competitions, factions, and debates of mankind. When I read the several dates of the tombs, of some that died yesterday, and some six hundred years ago, I consider that great day when we shall all of us be contemporaries, and make our appearance together.

—ADDISON.

## SIR ROGER AT CHURCH

*No. 112. Monday, July 9, 1711.*

Ἀθανάτους μὲν πρῶτα θεοὺς, νόμῳ ὡς διάκειται  
Τιμῇ.—PYTHAG.

*First, in obedience to thy country's rites,  
Worship the immortal gods.*

I am always very well pleased with a country Sunday, and think, if keeping holy the seventh day were only a human institution, it would be the best method that could have been thought of for the polishing and civilizing of mankind. It is certain the country people would soon degenerate into a kind of savages and barbarians, were there not such frequent returns of a stated time in which the [10 whole village meet together with their best faces, and in their cleanliest habits, to converse with one another upon indifferent subjects, hear their duties explained to them, and join together in adoration of the Supreme Being. Sunday clears away the rust of the whole week, not only as it refreshes in their minds the notions of religion, but as it puts both the sexes upon appearing in [20 their most agreeable forms, and exerting all such qualities as are apt to give them a figure in the eye of the village. A country fellow distinguishes himself as much in the churchyard, as a citizen does upon the Change, the whole parish-politics being generally discussed in that place either after sermon or before the bell rings.

My friend Sir Roger, being a good [30 churchman, has beautified the inside of his church with several texts of his own choosing. He has likewise given a hand-

some pulpit-cloth, and railed in the communion table at his own expense. He has often told me, that at his coming to his estate he found his parishioners very irregular; and that in order to make them kneel and join in the responses, he gave every one of them a hassock [40 and a common-prayer book: and at the same time employed an itinerant singing master, who goes about the country for that purpose, to instruct them rightly in the tunes of the Psalms; upon which they now very much value themselves, and indeed outdo most of the country churches that I have ever heard.

As Sir Roger is landlord to the whole congregation, he keeps them in very [50 good order, and will suffer nobody to sleep in it besides himself; for if by chance he has been surprised into a short nap at sermon, upon recovering out of it he stands up and looks about him, and if he sees anybody else nodding, either wakes them himself, or sends his servants to them. Several other of the old knight's particularities break out upon these occasions. Sometimes he will [60 be lengthening out a verse in the singing Psalms, half a minute after the rest of the congregation have done with it; sometimes, when he is pleased with the matter of his devotion, he pronounces "Amen" three or four times to the same prayer; and sometimes stands up when everybody else is upon their knees, to count the congregation, or see if any of his tenants are missing. [70

I was yesterday very much surprised to hear my old friend, in the midst of the service, calling out to one John Matthews to mind what he was about, and not disturb the congregation. This John Matthews, it seems, is remarkable for being an idle fellow, and at that time was kicking his heels for his diversion. This authority of the knight, though exerted in that odd manner which ac- [80 companies him in all circumstances of life, has a very good effect upon the parish, who are not polite enough to see any thing ridiculous in his behavior; besides that the general good sense and worthiness of his character makes his friends observe these little singularities as foils

that rather set off than blemish his good qualities.

As soon as the sermon is finished, [90 nobody presumes to stir till Sir Roger is gone out of the church. The knight walks down from his seat in the chancel between a double row of his tenants, that stand bowing to him on each side; and every now and then inquires how such a one's wife, or mother, or son, or father do, whom he does not see at church; which is understood as a secret reprimand to the person that is absent. [100

The chaplain has often told me, that upon a catechising day, when Sir Roger has been pleased with a boy that answers well, he has ordered a Bible to be given him next day for his encouragement; and sometimes accompanies it with a fitch of bacon to his mother. Sir Roger has likewise added five pounds a year to the clerk's place; and that he may encourage the young fellows to make themselves [110 perfect in the church-service, has promised, upon the death of the present incumbent, who is very old, to bestow it according to merit.

The fair understanding between Sir Roger and his chaplain, and their mutual concurrence in doing good, is the more remarkable, because the very next village is famous for the differences and contentions that rise between the par- [120 son and the squire, who live in a perpetual state of war. The parson is always preaching at the squire, and the squire to be revenged on the parson never comes to church. The squire has made all his tenants atheists, and tithe-stealers; while the parson instructs them every Sunday in the dignity of his order, and insinuates to them, in almost every sermon, that he is a better man than [130 his patron. In short, matters have come to such an extremity, that the squire has not said his prayers either in public or private this half year; and that the parson threatens him, if he does not mend his manners, to pray for him in the face of the whole congregation.

Feuds of this nature, though too frequent in the country, are very fatal to the ordinary people; who are so used [140 to be dazzled with riches, that they pay

as much deference to the understanding of a man of an estate, as of a man of learning; and are very hardly brought to regard any truth, how important soever it may be, that is preached to them, when they know there are several men of five hundred a year who do not believe it.

—ADDISON.

## SIR ROGER AT THE ASSIZES

No. 122. Friday, July 20, 1711.

*Comes jucundus in via pro vehiculo est.*

*Publ. Syr. Frag.*

*An agreeable companion upon the road is as good as a coach.*

A man's first care should be to avoid the reproaches of his own heart; his next, to escape the censures of the world. If the last interferes with the former, it ought to be entirely neglected; but otherwise there cannot be a greater satisfaction to an honest mind, than to see those approbations which it gives itself seconded by the applauses of the public. A man is more sure of conduct, when the [10 verdict which he passes upon his own behavior is thus warranted and confirmed by the opinion of all that know him.

My worthy friend Sir Roger is one of those who is not only at peace within himself, but beloved and esteemed by all about him. He receives a suitable tribute for his universal benevolence to mankind, in the returns of affection and goodwill, which are paid him by every one [20 that lives within his neighborhood. I lately met with two or three odd instances of that general respect which is shown to the good old knight. He would needs carry Will Wimble and myself with him to the county assizes. As we were upon the road Will Wimble joined a couple of plain men who rid before us, and conversed with them for some time; during which my friend Sir Roger ac- [30 quainted me with their characters.

"The first of them," says he, "that has a spaniel by his side, is a yeoman of about an hundred pounds a year, an honest man. He is just within the game-

act, and qualified to kill a hare or a pheasant. He knocks down a dinner with his gun twice or thrice a week; and by that means lives much cheaper than those who have not so good an estate [40 as himself. He would be a good neighbor if he did not destroy so many partridges. In short he is a very sensible man; shoots flying, and has been several times foreman of the petty jury.

"That other that rides along with him is Tom Touchy, a fellow famous for 'taking the law' of everybody. There is not one in the town where he lives that he has not sued at a quarter-sessions. [50 The rogue had once the impudence to go to law with the widow. His head is full of costs, damages, and ejectments. He plagued a couple of honest gentlemen so long for a trespass in breaking one of his hedges, till he was forced to sell the ground it enclosed to defray the charges of the prosecution; his father left him fourscore pounds a year; but he has cast and been cast so often, that he is not [60 now worth thirty. I suppose he is going upon the old business of the willow tree."

As Sir Roger was giving me this account of Tom Touchy, Will Wimble and his two companions stopped short till we came up to them. After having paid their respects to Sir Roger, Will told him that Mr. Touchy and he must appeal to him upon a dispute that arose between them. Will it seems had been giving [70 his fellow-traveler an account of his angling one day in such a hole; when Tom Touchy, instead of hearing out his story, told him that Mr. Such-a-one, if he pleased, might "take the law of him" for fishing in that part of the river. My friend Sir Roger heard them both, upon a round trot; and after having paused some time, told them, with the air of a man who would not give his judgment rashly, that "much might be said on both sides." They were neither of them dissatisfied with the knight's determination, because neither of them found himself in the wrong by it; upon which we made the best of our way to the assizes.

The court was sat before Sir Roger came; but notwithstanding all the justices had taken their places upon the bench,

they made room for the old knight at [90 the head of them; who, for his reputation in the country, took occasion to whisper in the judge's ear, that he was glad his lordship had met with so much good weather in his circuit. I was listening to the proceedings of the court with much attention, and infinitely pleased with that great appearance of solemnity which so properly accompanies such a public administration of our laws; when, after [100 about an hour's sitting, I observed to my great surprise, in the midst of a trial, that my friend Sir Roger was getting up to speak. I was in some pain for him till I found he had acquitted himself of two or three sentences, with a look of much business and great intrepidity.

Upon his first rising the court was hushed, and a general whisper ran among the country people that Sir Roger [110 "was up." The speech he made was so little to the purpose, that I shall not trouble my readers with an account of it; and I believe was not so much designed by the knight himself to inform the court, as to give him a figure in my eye, and keep up his credit in the country.

I was highly delighted, when the court rose, to see the gentlemen of the country gathering about my old friend, and [120 striving who should compliment him most; at the same time that the ordinary people gazed upon him at a distance, not a little admiring his courage, that was not afraid to speak to the judge.

In our return home we met with a very odd accident; which I cannot forbear relating, because it shows how desirous all who know Sir Roger are of giving him marks of their esteem. When we [130 were arrived upon the verge of his estate, we stopped at a little inn to rest ourselves and our horses. The man of the house had, it seems, been formerly a servant in the knight's family; and to do honor to his old master, had some time since, unknown to Sir Roger, put him up in a sign-post before the door; so that the knight's head had hung out upon the road about a week before he himself [140 knew anything of the matter. As soon as Sir Roger was acquainted with it, finding that his servant's indiscretion pro-

ceeded wholly from affection and goodwill, he only told him that he had made him too high a compliment; and when the fellow seemed to think that could hardly be, added with a more decisive look, that it was too great an honor for any man under a duke; but told him at the [150 same time, that it might be altered with a very few touches, and that he himself would be at the charge of it. Accordingly, they got a painter by the knight's directions to add a pair of whiskers to the face, and by a little aggravation of the features to change it into the *Saracen's Head*. I should not have known this story, had not the inn-keeper, upon Sir Roger's alighting, told him in my hearing, [160 that his honor's head was brought back last night with the alterations that he had ordered to be made in it. Upon this my friend with his usual cheerfulness related the particulars above-mentioned, and ordered the head to be brought into the room. I could not forbear discovering greater expressions of mirth than ordinary upon the appearance of this monstrous face, under which, notwithstanding [170 standing it was made to frown and stare in a most extraordinary manner, I could still discover a distant resemblance of my old friend. Sir Roger, upon seeing me laugh, desired me to tell him truly if I thought it possible for people to know him in that disguise. I at first kept my usual silence; but upon the knight's conjuring me to tell him whether it was not still more like himself than a Saracen, [180 I composed my countenance in the best manner I could, and replied "that much might be said on both sides."

These several adventures, with the knight's behavior in them, gave me as pleasant a day as ever I met with in any of my travels.

—ADDISON.

#### THE VISION OF MIRZA

No. 159. Saturday, September 1, 1711.

—*Omnem, quæ nunc obducta tuenti  
Mortales hebetat visus tibi, et humida circum  
Caligat, nubem eripiam—*

Virg. *Æn.* ii. 604.

*The cloud, which, intercepting the clear light,  
Hangs o'er thy eyes, and blunts thy mortal  
sight,  
I will remove—*

When I was at Grand Cairo, I picked up several Oriental manuscripts, which I have still by me. Among others I met with one entitled *The Visions of Mirza*, which I have read over with great pleasure. I intend to give it to the public when I have no other entertainment for them; and shall begin with the first vision, which I have translated word for word as follows: [10

"On the fifth day of the moon, which, according to the custom of my forefathers, I always keep holy, after having washed myself, and offered up my morning devotions, I ascended the high hills of Bagdat, in order to pass the rest of the day in meditation and prayer. As I was here airing myself on the tops of the mountains, I fell into a profound contemplation on the vanity of human life; and passing [20 from one thought to another, 'Surely,' said I, 'man is but a shadow, and life a dream.' Whilst I was thus musing, I cast my eyes towards the summit of a rock that was not far from me, where I discovered one in the habit of a shepherd, with a musical instrument in his hand. As I looked upon him he applied it to his lips, and began to play upon it. The sound of it was exceedingly sweet, [30 and wrought into a variety of tunes that were inexpressibly melodious, and altogether different from anything I had ever heard. They put me in mind of those heavenly airs that are played to the departed souls of good men upon their first arrival in Paradise, to wear out the impressions of their last agonies, and qualify them for the pleasures of that happy place. My heart melted [40 away in secret raptures.

"I had been often told that the rock before me was the haunt of a Genius; and that several had been entertained with music who had passed by it, but never heard that the musician had before made himself visible. When he had raised my thoughts by those transporting airs which he played to taste the pleasures

of his conversation, as I looked upon [50 him like one astonished, he beckoned to me, and by the waving of his hand directed me to approach the place where he sat. I drew near with that reverence which is due to a superior nature; and as my heart was entirely subdued by the captivating strains I had heard, I fell down at his feet and wept. The Genius smiled upon me with a look of compassion and affability that familiarized [60 him to my imagination, and at once dispelled all the fears and apprehensions with which I approached him. He lifted me from the ground, and taking me by the hand, 'Mirza,' said he, 'I have heard thee in thy soliloquies; follow me.'

"He then led me to the highest pinnacle of the rock, and placing me on the top of it, 'Cast thy eyes eastward,' said he, 'and tell me what thou seest.' [70 'I see,' said I, 'a huge valley, and a prodigious tide of water rolling through it.' 'The valley that thou seest,' said he, 'is the Vale of Misery, and the tide of water that thou seest is part of the great Tide of Eternity.' 'What is the reason,' said I, 'that the tide I see rises out of a thick mist at one end, and again loses itself in a thick mist at the other?' 'What thou seest,' said he, 'is that portion of [80 eternity which is called time, measured out by the sun, and reaching from the beginning of the world to its consummation. Examine now,' said he, 'this sea that is bounded with darkness at both ends, and tell me what thou discoverest in it.' 'I see a bridge,' said I, 'standing in the midst of the tide.' 'The bridge thou seest,' said he, 'is Human Life: consider it attentively.' Upon a more [90 leisurely survey of it, I found that it consisted of threescore and ten entire arches, with several broken arches, which added to those that were entire, made up the number about a hundred. As I was counting the arches, the Genius told me that this bridge consisted at first of a thousand arches; but that a great flood swept away the rest, and left the bridge in the ruinous condition I now beheld it. 'But tell [100 me farther,' said he, 'what thou discoverest on it.' 'I see multitudes of people passing over it,' said I, 'and a black

cloud hanging on each end of it.' As I looked more attentively, I saw several of the passengers dropping through the bridge into the great tide that flowed underneath it; and upon farther examination, perceived there were innumerable trap-doors that lay concealed in the [110 bridge, which the passengers no sooner trod upon, but they fell through them into the tide, and immediately disappeared. These hidden pit-falls were set very thick at the entrance of the bridge, so that throngs of people no sooner broke through the cloud, but many of them fell into them. They grew thinner towards the middle, but multiplied and lay closer together towards the end of the arches [120 that were entire.

"There were indeed some persons, but their number was very small, that continued a kind of hobbling march on the broken arches, but fell through one after another, being quite tired and spent with so long a walk.

"I passed some time in the contemplation of this wonderful structure, and the great variety of objects which it [130 presented. My heart was filled with a deep melancholy to see several dropping unexpectedly in the midst of mirth and jollity, and catching at everything that stood by them to save themselves. Some were looking up towards the heavens in a thoughtful posture, and in the midst of a speculation stumbled and fell out of sight. Multitudes were very busy in the pursuit of bubbles that glittered in [140 their eyes and danced before them; but often when they thought themselves within the reach of them, their footing failed and down they sunk. In this confusion of objects, I observed some with scymetars in their hands, who ran to and fro upon the bridge, thrusting several persons on trap-doors which did not seem to lie in their way, and which they might have escaped had they not been [150 thus forced upon them.

"The Genius seeing me indulge myself on this melancholy prospect, told me I had dwelt long enough upon it. 'Take thine eyes off the bridge,' said he, 'and tell me if thou yet seest anything thou dost not comprehend.' Upon looking up,

'what mean,' said I, 'those great flights of birds that are perpetually hovering about the bridge, and settling upon it [160 from time to time? I see vultures, harpies, ravens, cormorants, and among many other feathered creatures several little winged boys, that perch in great numbers upon the middle arches.' 'These,' said the Genius, 'are Envy, Avarice, Superstition, Despair, Love, with the like cares and passions that infest human life.'

"I here fetched a deep sigh. 'Alas,' said I, 'Man was made in vain! how [170 is he given away to misery and mortality! tortured in life, and swallowed up in death!' The Genius being moved with compassion towards me, bid me quit so uncomfortable a prospect. 'Look no more,' said he, 'on man in the first stage of his existence, in his setting out for eternity; but cast thine eye on that thick mist into which the tide bears the several generations of mortals that fall into [180 it.' I directed my sight as I was ordered, and (whether or no the good Genius strengthened it with any supernatural force, or dissipated part of the mist that was before too thick for the eye to penetrate), I saw the valley opening at the farther end, and spreading forth into an immense ocean, that had a huge rock of adamant running through the midst of it, and dividing it into two equal [190 parts. The clouds still rested on one half of it, insomuch that I could discover nothing in it; but the other appeared to me a vast ocean planted with innumerable islands, that were covered with fruits and flowers, and interwoven with a thousand little shining seas that ran among them. I could see persons dressed in glorious habits with garlands upon their heads, passing among the trees, [200 lying down by the sides of fountains, or resting on beds of flowers; and could hear a confused harmony of singing birds, falling waters, human voices, and musical instruments. Gladness grew in me upon the discovery of so delightful a scene. I wished for the wings of an eagle, that I might fly away to those happy seats; but the Genius told me there was no passage to them, except through the [210 gates of death that I saw opening every

moment upon the bridge. 'The islands,' said he, 'that lie so fresh and green before thee, and with which the whole face of the ocean appears spotted as far as thou canst see, are more in number than the sands on the sea-shore; there are myriads of islands behind those which thou here discoverest, reaching farther than thine eye, or even thine imagination can [220 extend itself. These are the mansions of good men after death, who, according to the degree and kinds of virtue in which they excelled, are distributed among these several islands, which abound with pleasures of different kinds and degrees, suitable to the relishes and perfections of those who are settled in them; every island is a paradise accommodated to its respective inhabitants. Are not [230 these, O Mirza, habitations worth contending for? Does life appear miserable that gives thee opportunities of earning such a reward? Is death to be feared that will convey thee to so happy an existence? Think not man was made in vain, who has such an eternity reserved for him.' I gazed with inexpressible pleasure on these happy islands. At length, said I, 'Show me now, I be- [240 seech thee, the secrets that lie hid under those dark clouds which cover the ocean on the other side of the rock of adamant.' The Genius making me no answer, I turned me about to address myself to him a second time, but I found that he had left me; I then turned again to the vision which I had been so long contemplating; but instead of the rolling tide, the arched bridge, and the happy [250 islands, I saw nothing but the long hollow valley of Bagdat, with oxen, sheep, and camels grazing upon the sides of it."

—ADDISON.

### A COQUETTE'S HEART

No. 281. Tuesday, January 22, 1712.

*Pectoribus inhians spirantia consulit exta.*

*Virg. Æn. iv. 64.*

*Anxious the reeking entrails he consults.*

Having already given an account of the dissection of a beau's head, with the



several discoveries made on that occasion, I shall here, according to my promise, enter upon the dissection of a coquette's heart, and communicate to the public such particularities as we observed in that curious piece of anatomy.

I should perhaps have waived this undertaking, had not I been put in [10 mind of my promise by several of my unknown correspondents, who are very importunate with me to make an example of the coquette, as I have already done of the beau. It is therefore in compliance with the request of friends, that I have looked over the minutes of my former dream, in order to give the public an exact relation of it, which I shall enter upon without farther [20 preface.

Our operator, before he engaged in this visionary dissection, told us that there was nothing in his art more difficult than to lay open the heart of a coquette, by reason of the many labyrinths and recesses which are to be found in it, and which do not appear in the heart of any other animal.

He desired us first of all to observe [30 the pericardium, or outward case of the heart, which we did very attentively; and by the help of our glasses discerned in it millions of little scars, which seemed to have been occasioned by the points of innumerable darts and arrows, that from time to time had glanced upon the outward coat; though we could not discover the smallest orifice by which any of them had entered and pierced the inward [40 substance.

Every smatterer in anatomy knows that this pericardium, or case of the heart, contains in it a thin reddish liquor, supposed to be bred from the vapors which exhale out of the heart, and being stopped here, are condensed into this watery substance. Upon examining this liquor, we found that it had in it all the qualities of that spirit which is made use of in [50 the thermometer to show the change of weather.

Nor must I here omit an experiment one of the company assured us he himself had made with this liquor, which he found in great quantity about the heart

of a coquette whom he had formerly dissected. He affirmed to us, that he had actually inclosed it in a small tube made after the manner of a weather-glass; [60 but that, instead of acquainting him with the variations of the atmosphere, it showed him the qualities of those persons who entered the room where it stood. He affirmed also, that it rose at the approach of a plume of feathers, an embroidered coat, or a pair of fringed gloves; and that it fell as soon as an ill-shaped periwig, a clumsy pair of shoes, or an unfashionable coat came into his house. Nay, he [70 proceeded so far as to assure us, that upon his laughing aloud when he stood by it, the liquor mounted very sensibly, and immediately sunk again upon his looking serious. In short, he told us that he knew very well by this invention, whenever he had a man of sense or a coxcomb in his room.

Having cleared away the pericardium, or the case, and liquor above-men- [80 tioned, we came to the heart itself. The outward surface of it was extremely slippery, and the mucro, or point, so very cold withal, that upon endeavoring to take hold of it, it glided through the fingers like a smooth piece of ice.

The fibres were turned and twisted in a more intricate and perplexed manner than they are usually found in other hearts; insomuch that the whole heart [90 was wound up together like a Gordian knot, and must have had very irregular and unequal motions, while it was employed in its vital function.

One thing we thought very observable, namely, that upon examining all the vessels which came into it, or issued out of it, we could not discover any communication that it had with the tongue.

We could not but take notice like- [100 wise that several of those little nerves in the heart which are affected by the sentiments of love, hatred, and other passions, did not descend to this before us from the brain, but from the muscles which lie about the eye.

Upon weighing the heart in my hand, I found it to be extremely light, and consequently very hollow, which I did not wonder at, when, upon looking [110

into the inside of it, I saw multitudes of cells and cavities running one within another, as our historians describe the apartments of Rosamond's bower. Several of these little hollows were stuffed with innumerable sorts of trifles, which I shall forbear giving any particular account of, and shall, therefore, only take notice of what lay first and uppermost, which, upon our unfolding it, and [120 applying our microscopes to it, appeared to be a flame-colored hood.

We are informed that the lady of this heart, when living, received the addresses of several who made love to her, and did not only give each of them encouragement, but made everyone she conversed with believe that she regarded him with an eye of kindness; for which reason we expected to have seen the impression of [130 multitudes of faces among the several plaits and foldings of the heart; but to our great surprise not a single print of this nature discovered itself till we came into the very core and centre of it. We there observed a little figure, which, upon applying our glasses to it, appeared dressed in a very fantastic manner. The more I looked upon it, the more I thought I had seen the face before, but [140 could not possibly recollect either the place or time; when at length one of the company, who had examined this figure more nicely than the rest, showed us plainly by the make of its face, and the several turns of its features, that the little idol which was thus lodged in the very middle of the heart was the deceased beau, whose head I gave some account of in my last Tuesday's paper. [150

As soon as we had finished our dissection, we resolved to make an experiment of the heart, not being able to determine among ourselves the nature of its substance, which differed in so many particulars from that in the heart of other females. Accordingly, we laid it into a pan of burning coals, when we observed in it a certain salamandrine quality, that made it capable of living in [160 the midst of fire and flame, without being consumed or so much as singed.

As we were admiring this strange phenomenon, and standing round the

heart in a circle, it gave a most prodigious sigh, or rather crack, and dispersed all at once in smoke and vapor. This imaginary noise, which methought was louder than the burst of a cannon, produced such a violent shake in my brain, [170 that it dissipated the fumes of sleep, and left me in an instant broad awake.

—ADDISON.

#### ALEXANDER POPE (1688-1744)

##### *From WINDSOR FOREST*

The groves of Eden, vanished now so long,  
Live in description, and look green in song:

These, were my breast inspired with equal flame,

Like them in beauty, should be like in fame. 10

Here hills and vales, the woodland and the plain,

Here earth and water seem to strive again;

Not chaos-like together crushed and bruised,

But, as the world, harmoniously confused:  
Where order in variety we see, 15

And where, though all things differ, all agree.

Here waving groves a chequered scene display,

And part admit, and part exclude the day;  
As some coy nymph her lover's warm address

Nor quite indulges, nor can quite repress. 20

There, interspersed in lawns and opening glades,

Thin trees arise that shun each other's shades.

Here in full light the russet plains extend:  
There wrapt in clouds the bluish hills ascend.

Even the wild heath displays her purple dyes, 25

And 'midst the desert fruitful fields arise,  
That crowned with tufted trees and springing corn,

Like verdant isles, the sable waste adorn.  
Let India boast her plants, nor envy we

The weeping amber or the balmy tree, 30

While by our oaks the precious loads are  
borne,  
And realms commanded which those trees  
adorn.  
Not proud Olympus yields a nobler sight,  
Though gods assembled grace his towering  
height,  
Than what more humble mountains offer  
here, 35  
Where, in their blessings, all those gods  
appear.  
See Pan with flocks, with fruits Pomona  
crowned,  
Here blushing Flora paints th' enamelled  
ground,  
Here Ceres' gifts in waving prospect  
stand,  
And nodding tempt the joyful reaper's  
hand, 40  
Rich industry sits smiling on the plains,  
And peace and plenty tell a Stuart reigns.

\* \* \* \* \*

See! from the brake the whirring pheas-  
ant springs,  
And mounts exulting on triumphant  
wings:  
Short is his joy; he feels the fiery wound,  
Flutters in blood, and panting beats the  
ground.  
Ah! what avail his glossy, varying dyes, 115  
His purple crest, and scarlet-circled eyes,  
The vivid green his shining plumes un-  
fold,  
His painted wings, and breast that flames  
with gold?  
Nor yet, when moist Arcturus clouds  
the sky,  
The woods and fields their pleasing toils  
deny. 120  
To plains with well-breathed beagles we  
repair,  
And trace the mazes of the circling hare  
(Beasts, urged by us, their fellow beasts  
pursue,  
And learn of man each other to undo).  
With slaughtering guns th' unwearied  
fowler roves, 125  
When frosts have whitened all the naked  
groves,  
Where doves in flocks the leafless trees  
o'er shade,  
And lonely woodcocks haunt the watery  
glade.

He lifts the tube, and levels with his eye;  
Straight a short thunder breaks the frozen  
sky: 130  
Oft, as in airy rings they skim the heath,  
The clamorous lapwings feel the leaden  
death;  
Oft, as the mounting larks their notes  
prepare,  
They fall, and leave their little lives in  
air.  
In genial spring, beneath the quivering  
shade, 135  
Where cooling vapors breathe along the  
mead,  
The patient fisher takes his silent stand,  
Intent, his angle trembling in his hand:  
With looks unmoved, he hopes the scaly  
breed,  
And eyes the dancing cork and bending  
reed. 140  
Our plenteous streams a various race  
supply,  
The bright-eyed perch with fins of Tyrian  
dye,  
The silver eel, in shining volumes rolled,  
The yellow carp, in scales bedropped with  
gold,  
Swift trouts, diversified with crimson  
stains, 145  
And pikes, the tyrants of the watery  
plains.  
Now Cancer glows with Phœbus' fiery  
car:  
The youth rush eager to the sylvan war,  
Swarm o'er the lawns, the forest walks  
surround,  
Rouse the fleet hart, and cheer the opening  
hound. 150  
Th' impatient courser pants in every  
vein,  
And, pawing, seems to beat the distant  
plain:  
Hills, vales, and floods appear already  
crossed,  
And ere he starts, a thousand steps are  
lost.  
See the bold youth strain up the threaten-  
ing steep, 155  
Rush through the thickets, down the  
valleys sweep,  
Hang o'er their coursers' heads with eager  
speed,  
And earth rolls back beneath the flying  
steed.

## AN ESSAY ON CRITICISM

## From PART I

'Tis hard to say, if greater want of skill  
 Appear in writing or in judging ill;  
 But, of the two, less dangerous is th'  
 offence  
 To tire our patience, than mislead our  
 sense.  
 Some few in that, but numbers err in this; 5  
 Ten censure wrong for one who writes  
 amiss;  
 A fool might once himself alone expose;  
 Now one in verse makes many more in  
 prose.  
 'Tis with our judgments as our watches,  
 none  
 Go just alike, yet each believes his own. 10  
 In poets as true genius is but rare,  
 True taste as seldom is the critic's share;  
 Both must alike from Heaven derive their  
 light,  
 These born to judge, as well as those to  
 write.  
 Let such teach others who themselves  
 excel, 15  
 And censure freely who have written well.  
 Authors are partial to their wit, 'tis true,  
 But are not critics to their judgment too?

\* \* \* \* \*

First follow Nature, and your judgment  
 frame  
 By her just standard, which is still the  
 same;  
 Unerring Nature, still divinely bright, 70  
 One clear, unchanged, and universal light,  
 Life, force, and beauty, must to all impart,  
 At once the source, and end, and test of  
 Art.  
 Art from that fund each just supply pro-  
 vides,  
 Works without show, and without pomp  
 presides. 75  
 In some fair body thus th' informing soul  
 With spirits feeds, with vigor fills the  
 whole,  
 Each motion guides, and every nerve sus-  
 tains;  
 Itself unseen, but in th' effects, remains.  
 Some, to whom Heaven in wit has been  
 profuse, 80  
 Want as much more, to turn it to its use;

For wit and judgment often are at strife,  
 Though meant each other's aid, like man  
 and wife.

'Tis more to guide than spur the Muse's  
 steed; 84  
 Restrain his fury, than provoke his speed;  
 The winged courser, like a generous horse,  
 Shows most true mettle when you check  
 his course.

Those rules of old, discovered, not de-  
 vised,  
 Are Nature still, but Nature methodized;  
 Nature, like liberty, is but restrained 90  
 By the same laws which first herself or-  
 dained.

\* \* \* \* \*

You, then, whose judgment the right  
 course would steer,  
 Know well each ancient's proper char-  
 acter;  
 His fable,<sup>1</sup> subject, scope in every page; 120  
 Religion, country, genius of his age:  
 Without all these at once before your eyes,  
 Cavil you may, but never criticise.  
 Be Homer's works your study and delight,  
 Read them by day, and meditate by night;  
 Thence form your judgment, thence your  
 maxims bring, 126  
 And trace the Muses upward to their  
 spring.  
 Still with itself compared, his text peruse;  
 And let your comment be the Mantuan  
 Muse.

When first young Maro in his boundless  
 mind 130  
 A work t' outlast immortal Rome de-  
 signed,  
 Perhaps he seemed above the critic's  
 law,  
 And but from nature's fountains scorned  
 to draw:  
 But when t' examine every part he came,  
 Nature and Homer were, he found, the  
 same. 135  
 Convinced, amazed, he checks the bold  
 design;  
 And rules as strict his labored work con-  
 fine,  
 As if the Stagirite o'erlooked each line.  
 Learn hence for ancient rules a just es-  
 teem;  
 To copy nature is to copy them. 140

<sup>1</sup> plot.

## From PART II

A little learning is a dangerous thing; 15  
 Drink deep, or taste not the Pierian  
 spring:  
 There shallow draughts intoxicate the  
 brain,  
 And drinking largely sobers us again.  
 Fired at first sight with what the Muse  
 imparts,  
 In fearless youth we tempt the heights of  
 arts, 20  
 While from the bounded level of our mind  
 Short views we take, nor see the lengths  
 behind;  
 But, more advanced, behold with strange  
 surprise  
 New distant scenes of endless science rise!  
 So pleased at first the towering Alps we  
 try, 25  
 Mount o'er the vales, and seem to tread  
 the sky,  
 Th' eternal snows appear already past,  
 And the first clouds and mountains seem  
 the last;  
 But, those attained, we tremble to survey  
 The growing labors of the lengthened way,  
 Th' increasing prospects tire our wander-  
 ing eyes, 31  
 Hills peep o'er hills, and Alps on Alps  
 arise!

\* \* \* \* \*

Some to conceit alone their taste con-  
 fine,  
 And glittering thoughts struck out at  
 every line; 90  
 Pleased with a work where nothing's just  
 or fit;  
 One glaring chaos and wild heap of wit.  
 Poets like painters, thus unskilled to trace  
 The naked nature and the living grace,  
 With gold and jewels cover every part, 95  
 And hide with ornaments their want of  
 art.  
 True wit is nature to advantage dressed,  
 What oft was thought, but ne'er so well  
 expressed;  
 Something whose truth convinced at sight  
 we find,  
 That gives us back the image of our mind.  
 As shades more sweetly recommend the  
 light, 101  
 So modest plainness sets off sprightly wit.

For works may have more wit than does  
 'em good,  
 As bodies perish through excess of blood.  
 Others for language all their care ex-  
 press, 105  
 And value books, as women men, for  
 dress:  
 Their praise is still—the style is excellent;  
 The sense they humbly take upon con-  
 tent.  
 Words are like leaves; and where they  
 most abound,  
 Much fruit of sense beneath is rarely  
 found. 110  
 False eloquence, like the prismatic glass,  
 Its gaudy colors spreads on every place;  
 The face of nature we no more survey,  
 All glares alike, without distinction gay:  
 But true expression, like th' unchanging  
 sun, 115  
 Clears and improves whate'er it shines  
 upon;  
 It gilds all objects, but it alters none.  
 Expression is the dress of thought, and  
 still  
 Appears more decent, as more suitable;  
 A vile conceit in pompous words expressed,  
 Is like a clown in regal purple dressed: 121  
 For different styles with different subjects  
 sort,<sup>1</sup>  
 As several garbs with country, town, and  
 court.  
 Some by old words to fame have made  
 pretence,  
 Ancients in phrase, mere moderns in their  
 sense; 125  
 Such labored nothings, in so strange a  
 style,  
 Amaze th' unlearn'd, and make the  
 learned smile.  
 Unlucky as Fungoso in the play,  
 These sparks with awkward vanity dis-  
 play  
 What the fine gentleman wore yesterday;  
 And but so mimic ancient wits at best, 131  
 As apes our grandsires, in their doublets  
 dressed.  
 In words, as fashions, the same rule will  
 hold;  
 Alike fantastic if too new or old:  
 Be not the first by whom the new are  
 tried, 135  
 Nor yet the last to lay the old aside.

<sup>1</sup> accord.

But most by numbers judge a poet's  
 song;  
 And smooth or rough, with them, is right  
 or wrong.  
 In the bright Muse though thousand  
 charms conspire,  
 Her voice is all these tuneful fools ad-  
 mire;  
 Who haunt Parnassus but to please their  
 ear, 141  
 Not mend their minds; as some to church  
 repair,  
 Not for the doctrine, but the music there.  
 These equal syllables alone require,  
 Though oft the ear the open vowels  
 tire; 145  
 While expletives their feeble aid do join,  
 And ten low words oft creep in one dull  
 line:  
 While they ring round the same unvaried  
 chimes,  
 With sure returns of still expected rhymes:  
 Where'er you find "the cooling western  
 breeze," 150  
 In the next line, it "whispers through the  
 trees;"  
 If crystal streams "with pleasing mur-  
 murs creep,"  
 The reader's threatened (not in vain) with  
 "sleep:"  
 Then, at the last and only couplet fraught  
 With some unmeaning thing they call a  
 thought, 155  
 A needless Alexandrine ends the song,  
 That, like a wounded snake, drags its slow  
 length along.  
 Leave such to tune their own dull rhymes,  
 and know  
 What's roundly smooth or languishingly  
 slow;  
 And praise the easy vigor of a line, 160  
 Where Denham's strength, and Waller's  
 sweetness join.  
 True ease in writing comes from art, not  
 chance,  
 As those move easiest who have learned to  
 dance.  
 'Tis not enough no harshness gives offence:  
 The sound must seem an echo to the  
 sense. 165  
 Soft is the strain when Zephyr gently  
 blows,  
 And the smooth stream in smoother num-  
 bers flows;

But when loud surges lash the sounding  
 shore,  
 The hoarse, rough verse should like the  
 torrent roar.  
 When Ajax strives some rock's vast weight  
 to throw, 170  
 The line, too, labors, and the words move  
 slow.  
 Not so when swift Camilla scours the  
 plain,  
 Flies o'er th' unbending corn, and skims  
 along the main.  
 Hear how Timotheus' varied lays surprise,  
 And bid alternate passions fall and rise! 175  
 While, at each change, the son of Libyan  
 Jove  
 Now burns with glory, and then melts with  
 love;  
 Now his fierce eyes with sparkling fury  
 glow,  
 Now sighs steal out, and tears begin to  
 flow:  
 Persians and Greeks like turns of nature  
 found, 180  
 And the world's victor stood subdued by  
 sound!  
 The power of music all our hearts allow,  
 And what Timotheus was, is Dryden now.  
 Avoid extremes; and shun the fault of  
 such  
 Who still are pleased too little or too much.  
 At every trifle scorn to take offence; 186  
 That always shows great pride, or little  
 sense;  
 Those heads, as stomachs, are not sure the  
 best,  
 Which nauseate all, and nothing can digest.  
 Yet let not each gay turn thy rapture  
 move; 190  
 For fools admire, but men of sense ap-  
 prove:  
 As things seem large which we through  
 mists descry,  
 Dullness is ever apt to magnify.

## THE RAPE OF THE LOCK

AN HEROIC-COMICAL POEM

### CANTO I

What dire offence from amorous causes  
 springs,  
 What mighty contests rise from trivial  
 things,

I sing.—This verse to Caryl, Muse! is due;  
 This, e'en Belinda may vouchsafe to  
 view.  
 Slight is the subject, but not so the praise, 5  
 If she inspire, and he approve my lays.  
 Say what strange motive, Goddess!  
 could compel  
 A well-bred lord t' assault a gentle belle?  
 Oh say what stranger cause, yet unexplored,  
 Could make a gentle belle reject a lord? 10  
 In tasks so bold, can little men engage,  
 And in soft bosoms dwells such mighty  
 rage?  
 Sol through white curtains shot a  
 timorous ray,  
 And oped those eyes that must eclipse the  
 day.  
 Now lap-dogs give themselves the rousing  
 shake, 15  
 And sleepless lovers, just at twelve, awake.  
 Thrice rung the bell, the slipper knocked  
 the ground,  
 And the pressed watch returned a silver  
 sound.  
 Belinda still her downy pillow pressed,  
 Her guardian sylph prolonged the balmy  
 rest. 20  
 'Twas he had summoned to her silent bed  
 The morning-dream that hovered o'er her  
 head:  
 A youth more glittering than a birth-night  
 beau,  
 (That ev'n in slumber caused her cheek to  
 glow)  
 Seemed to her ear his winning lips to lay, 25  
 And thus in whispers said, or seemed to  
 say:  
 "Fairest of mortals, thou distinguished  
 care  
 Of thousand bright inhabitants of air!  
 If e'er one vision touched thy infant  
 thought,  
 Of all the nurse and all the priest have  
 taught— 30  
 Of airy elves by moonlight shadows seen,  
 The silver token, and the circled green,  
 Or virgins visited by angel powers,  
 With golden crowns and wreaths of heav-  
 enly flowers,—  
 Hear and believe! thy own importance  
 know, 35  
 Nor bound thy narrow views to things be-  
 low.

Some secret truths, from learned pride con-  
 cealed,  
 To maids alone and children are revealed.  
 What though no credit doubting wits may  
 give?  
 The fair and innocent shall still believe. 40  
 Know, then, unnumbered spirits round  
 thee fly,  
 The light militia of the lower sky.  
 These, though unseen, are ever on the  
 wing,  
 Hang o'er the box, and hover round the  
 Ring.  
 Think what an equipage thou hast in  
 air, 45  
 And view with scorn two pages and a  
 chair.  
 As now your own, our beings were of  
 old,  
 And once enclosed in woman's beauteous  
 mould;  
 Thence, by a soft transition, we repair  
 From earthly vehicles to these of air, 50  
 Think not, when woman's transient  
 breath is fled,  
 That all her vanities at once are dead;  
 Succeeding vanities she still regards,  
 And though she plays no more, o'erlooks  
 the cards.  
 Her joy in gilded chariots, when alive, 55  
 And love of ombre, after death survive.  
 For when the fair in all their pride expire,  
 To their first elements their souls retire:  
 The sprites of fiery termagants in flame  
 Mount up, and take a salamander's name.  
 Soft yielding minds to water glide away, 60  
 And sip, with nymphs, their elemental  
 tea.  
 The graver prude sinks downward to a  
 gnome,  
 In search of mischief still on earth to roam.  
 The light coquettes in sylphs aloft repair,  
 And sport and flutter in the fields of air. 66  
 "Know further yet: whoever fair and  
 chaste  
 Rejects mankind, is by some sylph em-  
 braced;  
 For spirits, freed from mortal laws, with  
 ease  
 Assume what sexes and what shapes they  
 please. 70  
 What guards the purity of melting maids,  
 In courtly balls, and midnight mas-  
 querades,

Safe from the treacherous friend, the dar-  
 ing spark,  
 The glance by day, the whisper in the  
 dark,  
 When kind occasion prompts their warm  
 desires, 75  
 When music softens, and when dancing  
 fires?  
 'Tis but their sylph, the wise celestials  
 know,  
 Though honor is the word with men below.  
 Some nymphs there are, too conscious of  
 their face,  
 For life predestined to the gnomes' em-  
 brace. 80  
 These swell their prospects and exalt their  
 pride,  
 When offers are disdained, and love  
 denied:  
 Then gay ideas crowd the vacant brain,  
 While peers, and dukes, and all their  
 sweeping train,  
 And garters, stars, and coronets appear, 85  
 And in soft sounds 'Your Grace' salutes  
 their ear.  
 'Tis these that early taint the female soul,  
 Instruct the eyes of young coquettes to  
 roll,  
 Teach infant cheeks a bidden blush to  
 know,  
 And little hearts to flutter at a beau. 90  
 "Oft when the world imagine women  
 stray,  
 The sylphs through mystic mazes guide  
 their way;  
 Through all the giddy circle they pursue,  
 And old impertinence expel by new.  
 What tender maid but must a victim  
 fall 95  
 To one man's treat, but for another's  
 ball?  
 When Florio speaks, what virgin could  
 withstand,  
 If gentle Damon did not squeeze her hand?  
 With varying vanities, from every part,  
 They shift the moving toyshop of their  
 heart, 100  
 Where wigs with wigs, with sword-knots  
 sword-knots strive,  
 Beaux banish beaux, and coaches coaches  
 drive.  
 This erring mortals levity may call;  
 Oh, blind to truth! the sylphs contrive it  
 all.

"Of these am I, who thy protection  
 claim, 105  
 A watchful sprite, and Ariel is my name.  
 Late, as I ranged the crystal wilds of air,  
 In the clear mirror of thy ruling star  
 I saw, alas! some dread event impend,  
 Ere to the main<sup>1</sup> this morning sun descend,  
 But Heaven reveals not what, or how, or  
 where. 111  
 Warned by the sylph, O pious maid,  
 beware!  
 This to disclose is all thy guardian can:  
 Beware of all, but most beware of man!"  
 He said; when Shock, who thought she  
 slept too long, 115  
 Leaped up, and waked his mistress with  
 his tongue.  
 'Twas then, Belinda, if report say true,  
 Thy eyes first opened on a billet-doux;  
 Wounds, charms, and ardors were no  
 sooner read,  
 But all the vision vanished from thy head.  
 And now, unveiled, the toilet stands dis-  
 played, 121  
 Each silver vase in mystic order laid.  
 First, robed in white, the nymph intent  
 adores,  
 With head uncovered, the cosmetic powers.  
 A heavenly image in the glass appears, 125  
 To that she bends, to that her eyes she  
 rears.  
 Th' inferior priestess, at her altar's side,  
 Trembling begins the sacred rites of Pride.  
 Unnumbered treasures ope at once, and  
 here  
 The various offerings of the world appear;  
 From each she nicely culls with curious  
 toil, 131  
 And decks the goddess with the glittering  
 spoil.  
 This casket India's glowing gems unlocks,  
 And all Arabia breathes from yonder box.  
 The tortoise here and elephant unite, 135  
 Transformed to combs, the speckled, and  
 the white.  
 Here files of pins extend their shining rows,  
 Puffs, powders, patches, bibles, billets-  
 doux.  
 Now awful beauty puts on all its arms;  
 The fair each moment rises in her charms,  
 Repairs her smiles, awakens every grace,  
 And calls forth all the wonders of her  
 face; 142

<sup>1</sup> the sea.



Sees by degrees a purer blush arise,  
 And keener lightnings quicken in her eyes.  
 The busy sylphs surround their darling  
 care, 145  
 These set the head, and those divide the  
 hair,  
 Some fold the sleeve, whilst others plait  
 the gown;  
 And Betty's praised for labors not her  
 own.

## CANTO II

Not with more glories, in th' ethereal  
 plain,  
 The sun first rises o'er the purpled main,  
 Than, issuing forth, the rival of his beams  
 Launched on the bosom of the silver  
 Thames.  
 Fair nymphs and well-dressed youths  
 around her shone, 5  
 But every eye was fixed on her alone.  
 On her white breast a sparkling cross she  
 wore  
 Which Jews might kiss, and infidels adore.  
 Her lively looks a sprightly mind disclose,  
 Quick as her eyes, and as unfixed as those;  
 Favors to none, to all she smiles extends; 11  
 Oft she rejects, but never once offends.  
 Bright as the sun, her eyes the gazers  
 strike,  
 And, like the sun, they shine on all alike.  
 Yet graceful ease, and sweetness void of  
 pride, 15  
 Might hide her faults, if belles had faults  
 to hide;  
 If to her share some female errors fall,  
 Look on her face, and you'll forget 'em all.  
 This nymph, to the destruction of man-  
 kind,  
 Nourished two locks, which graceful hung  
 behind 20  
 In equal curls, and well conspired to deck  
 With shining ringlets the smooth ivory  
 neck.  
 Love in these labyrinths his slaves detains,  
 And mighty hearts are held in slender  
 chains.  
 With hairy springes we the birds betray; 25  
 Slight lines of hair surprise the finny prey;  
 Fair tresses man's imperial race ensnare,  
 And beauty draws us with a single hair.  
 Th' adventurous baron the bright locks  
 admired;  
 He saw, he wished, and to the prize aspired.

Resolved to win, he meditates the way, 31  
 By force to ravish, or by fraud betray;  
 For when success a lover's toil attends,  
 Few ask if fraud or force attained his ends.  
 For this, ere Phœbus rose, he had im-  
 plored 35  
 Propitious Heaven, and every Power  
 adored,  
 But chiefly Love; to Love an altar built,  
 Of twelve vast French romances, neatly  
 gilt.  
 There lay three garters, half a pair of  
 gloves,  
 And all the trophies of his former loves; 40  
 With tender billets-doux he lights the  
 pyre,  
 And breathes three amorous sighs to raise  
 the fire.  
 Then prostrate falls, and begs with ardent  
 eyes  
 Soon to obtain, and long possess the prize.  
 The Powers gave ear, and granted half his  
 prayer; 45  
 The rest the winds dispersed in empty air.  
 But now secure the painted vessel glides,  
 The sunbeams trembling on the floating  
 tides;  
 While melting music steals upon the sky,  
 And softened sounds along the waters die;  
 Smooth flow the waves, the zephyrs gently  
 play, 51  
 Belinda smiled, and all the world was gay.  
 All but the sylph—with careful thoughts  
 oppressed,  
 Th' impending woe sat heavy on his  
 breast.  
 He summons straight his denizens of air; 55  
 The lucid squadrons round the sails re-  
 pair;<sup>1</sup>  
 Soft o'er the shrouds aerial whispers  
 breathe,  
 That seemed but zephyrs to the train  
 beneath.  
 Some to the sun their insect-wings unfold,  
 Waft on the breeze, or sink in clouds of  
 gold; 60  
 Transparent forms, too fine for mortal  
 sight,  
 Their fluid bodies half dissolved in light.  
 Loose to the wind their airy garments flew,  
 Thin glittering textures of the filmy dew,  
 Dipt in the richest tincture of the skies, 65  
 Where light disports in ever-mingling dyes,

<sup>1</sup> gather.

While every beam new transient colors  
flings,

Colors that change whene'er they wave  
their wings.

Amid the circle, on the gilded mast,  
Superior by the head, was Ariel placed; 70  
His purple pinions opening to the sun,  
He raised his azure wand, and thus begun:

"Ye sylphs and sylphids, to your chief  
give ear!

Fays, fairies, genii, elves, and demons,  
hear!

Ye know the spheres, and various tasks  
assigned 75

By laws eternal to th' aërial kind.

Some in the fields of purest æther play,  
And bask and whiten in the blaze of day.  
Some guide the course of wandering orbs  
on high,

Or roll the planets through the boundless  
sky. 80

Some, less refined, beneath the moon's pale  
light

Pursue the stars that shoot athwart the  
night,

Or suck the mists in grosser air below,  
Or dip their pinions in the painted bow,  
Or brew fierce tempests on the wintry  
main, 85

Or o'er the glebe distil the kindly rain.

Others on earth o'er human race preside,  
Watch all their ways, and all their actions  
guide:

Of these the chief the care of nations own,  
And guard with arms divine the British  
throne. 90

"Our humbler province is to tend the  
fair,

Not a less pleasing, though less glorious  
care;

To save the powder from too rude a gale,  
Nor let th' imprisoned essences exhale;

To draw fresh colors from the vernal  
flowers; 95

To steal from rainbows, ere they drop in  
showers,

A brighter wash; to curl their waving  
hairs,

Assist their blushes, and inspire their airs;  
Nay oft, in dreams, invention we bestow,

To change a flounce, or add a furbelow. 100

"This day, black omens threat the  
brightest fair

That e'er deserved a watchful spirit's care;

Some dire disaster, or by force, or sleight;  
But what, or where, the fates have wrapped  
in night.

Whether the nymph shall break Diana's  
law, 105

Or some frail china jar receive a flaw;  
Or stain her honor, or her new brocade;  
Forget her prayers, or miss a masquerade;  
Or lose her heart, or necklace, at a ball;  
Or whether Heaven has doomed that  
Shock must fall. 110

Haste, then, ye spirits! to your charge  
repair:

The fluttering fan be Zephyretta's care;  
The drops to thee, Brillante, we consign;  
And, Momentilla, let the watch be thine;  
Do thou, Crispissa, tend her favorite lock;  
Ariel himself shall be the guard of Shock.  
To fifty chosen sylphs, of special note, 117  
We trust th' important charge, the  
petticoat:

Oft have we known that seven-fold fence  
to fail,

Though stiff with hoops, and armed with  
ribs of whale; 120

Form a strong line about the silver bound,  
And guard the wide circumference around.

"Whatever spirit, careless of his charge,  
His post neglects, or leaves the fair at large,  
Shall feel sharp vengeance soon o'ertake  
his sins, 125

Be stopped in vials, or transfixed with pins;  
Or plunged in lakes of bitter washes lie,  
Or wedged whole ages in a bodkin's eye;  
Gums and pomatums shall his flight re-  
strain,

While, clogged, he beats his silken wings  
in vain; 130

Or alum styptics with contracting power  
Shrink his thin essence like a rivelled  
flower;

Or, as Ixion fixed, the wretch shall feel  
The giddy motion of the whirling mill,  
In fumes of burning chocolate shall glow,  
And tremble at the sea that froths below!"

He spoke; the spirits from the sails  
descend; 137

Some, orb in orb, around the nymph ex-  
tend;

Some thrid the mazy ringlets of her hair;  
Some hang upon the pendants of her ear;  
With beating hearts the dire event they  
wait, 141

Anxious, and trembling for the birth of fate.

## CANTO III

Close by those meads, forever crowned  
with flowers,  
Where Thames with pride surveys his  
rising towers,  
There stands a structure of majestic frame,  
Which from the neighboring Hampton  
takes its name.

Here Britain's statesmen oft the fall fore-  
doom 5  
Of foreign tyrants and of nymphs at home;  
Here thou, great Anna! whom three realms  
obey,  
Dost sometimes counsel take—and some-  
times tea.

Hither the heroes and the nymphs re-  
sort,  
To taste awhile the pleasures of a court; 10  
In various talk th' instructive hours they  
passed,

Who gave the ball, or paid the visit last;  
One speaks the glory of the British Queen,  
And one describes a charming Indian  
screen;

A third interprets motions, looks, and  
eyes; 15  
At every word a reputation dies.

Snuff, or the fan, supply each pause of  
chat,

With singing, laughing, ogling, and all that.  
Meanwhile, declining from the noon of  
day,

The sun obliquely shoots his burning ray;  
The hungry judges soon the sentence sign,  
And wretches hang that jurymen may  
dine; 22

The merchant from th' Exchange returns  
in peace,

And the long labors of the toilet cease.  
Belinda now, whom thirst of fame invites,  
Burns to encounter two adventurous  
knights, 26

At ombre singly to decide their doom;  
And swells her breast with conquests yet  
to come.

Straight the three bands prepare in arms  
to join,

Each band the number of the sacred nine.  
Soon as she spreads her hand, th' aerial  
guard 31

Descend, and sit on each important card:  
First, Ariel perched upon a Matadore,  
Then each, according to the rank they bore;

For sylphs, yet mindful of their ancient  
race, 35  
Are, as when women, wondrous fond of  
place.

Behold four kings in majesty revered,  
With hoary whiskers and a forked beard;  
And four fair queens, whose hands sustain  
a flower,

The expressive emblem of their softer  
power; 40

Four knaves, in garbs succinct, a trusty  
band,

Caps on their heads, and halberts in their  
hand;

And parti-colored troops, a shining train,  
Draw forth to combat on the velvet plain.

The skilful nymph reviews her force  
with care: 45

"Let spades be trumps!" she said, and  
trumps they were.

Now moved to war her sable Matadores,  
In show like leaders of the swarthy Moors.  
Spadillio first, unconquerable lord!

Led off two captive trumps, and swept the  
board. 50

As many more Manillio forced to yield,  
And marched a victor from the verdant  
field.

Him Basto followed, but, his fate more  
hard,

Gained but one trump and one plebeian  
card.

With his broad sabre next, a chief in years,  
The hoary majesty of spades appears, 56  
Puts forth one manly leg, to sight revealed;  
The rest, his many-colored robe con-  
cealed.

The rebel knave, who dares his prince  
engage,

Proves the just victim of his royal rage. 60  
E'en mighty Pam, that kings and queens  
o'erthrew,

And mowed down armies in the fights of  
Loo,

Sad chance of war! now destitute of aid,  
Falls undistinguished by the victor spade.

Thus far both armies to Belinda yield;  
Now to the baron fate inclines the field. 66

His warlike Amazon her host invades,  
Th' imperial consort of the crown of spades;  
The club's black tyrant first her victim  
died,

Spite of his haughty mien, and barbarous  
pride. 70

What boots the regal circle on his head,  
His giant limbs, in state unwieldy spread;  
That long behind he trails his pompous  
robe,

And, of all monarchs, only grasps the  
globe?

The baron now his diamonds pours  
apace; 75

Th' embroidered king who shows but half  
his face,

And his refulgent queen, with powers combin-  
ed,

Of broken troops an easy conquest find.

Clubs, diamonds, hearts, in wild disorder  
seen,

With throngs promiscuous strew the level  
green. 80

Thus when dispersed a routed army runs,

Of Asia's troops, and Afric's sable sons,

With like confusion different nations fly,

Of various habit, and of various dye,

The pierced battalions disunited fall, 85

In heaps on heaps; one fate o'erwhelms  
them all.

The knave of diamonds tries his wily  
arts,

And wins (oh shameful chance!) the  
queen of hearts.

At this the blood the virgin's cheek for-  
sook,

A livid paleness spreads o'er all her look; 90

She sees, and trembles at th' approaching  
ill,

Just in the jaws of ruin, and codille.

And now (as oft in some distempered  
state)

On one nice trick depends the general fate.

An ace of hearts steps forth; the king un-  
seen 95

Lurked in her hand, and mourned his  
captive queen:

He springs to vengeance with an eager  
pace,

And falls like thunder on the prostrate ace.

The nymph exulting fills with shouts the  
sky;

The walls, the woods, and long canals  
reply. 100

Oh thoughtless mortals! ever blind to  
fate,

Too soon dejected, and too soon elate.

Sudden, these honors shall be snatched  
away,

And cursed forever this victorious day.

For lo! the board with cups and spoons  
is crowned, 105

The berries crackle, and the mill turns  
round;

On shining altars of Japan they raise

The silver lamp; the fiery spirits blaze:

From silver spouts the grateful liquors  
glide,

While China's earth receives the smoking  
tide. 110

At once they gratify their scent and taste,

And frequent cups prolong the rich repast.

Straight hover round the fair her airy  
band;

Some, as she sipped, the fuming liquor  
fanned,

Some o'er her lap their careful plumes dis-  
played, 115

Trembling, and conscious of the rich  
brocade.

Coffee (which makes the politician wise,

And see through all things with his half-  
shut eyes)

Sent up in vapors to the baron's brain

New stratagems the radiant lock to gain.

Ah, cease, rash youth! desist ere 'tis too  
late, 121

Fear the just gods, and think of Scylla's  
fate!

Changed to a bird, and sent to flit in air,

She dearly pays for Nisus' injured hair!

But when to mischief mortals bend their  
will, 125

How soon they find fit instruments of ill!

Just then Clarissa drew with tempting  
grace

A two-edged weapon from her shining  
case:

So ladies in romance assist their knight,

Present the spear, and arm him for the  
fight. 130

He takes the gift with reverence, and ex-  
tends

The little engine on his fingers' ends;

This just behind Belinda's neck he spread,

As o'er the fragrant steams she bends her  
head.

Swift to the lock a thousand sprites repair,

A thousand wings, by turns, blow back  
the hair; 136

And thrice they twitched the diamond in  
her ear;

Thrice she looked back, and thrice the foe  
drew near.

Just in that instant, anxious Ariel sought  
The close recesses of the virgin's thought;  
As on the nosegay in her breast reclined, <sup>141</sup>  
He watched th' ideas rising in her mind,  
Sudden he viewed, in spite of all her art,  
An earthly lover lurking at her heart.

Amazed, confused, he found his power  
expired, <sup>145</sup>

Resigned to fate, and with a sigh retired.

The peer now spreads the glittering for-  
fex wide,

T' inclose the lock; now joins it, to divide.  
E'en then, before the fatal engine closed,  
A wretched sylph too fondly interposed; <sup>150</sup>  
Fate urged the shears, and cut the sylph in  
twain

(But airy substance soon unites again).

The meeting points the sacred hair dis-  
sever

From the fair head, forever, and forever!

Then flashed the living lightning from  
her eyes, <sup>155</sup>

And screams of horror rend th' affrighted  
skies.

Not louder shrieks to pitying Heaven are  
cast,

When husbands, or when lap-dogs breathe  
their last;

Or when rich China vessels, fallen from  
high,

In glittering dust and painted fragments  
lie! <sup>160</sup>

"Let wreaths of triumph now my tem-  
ples twine,"

The victor cried; "the glorious prize is  
mine!

While fish in streams, or birds delight in  
air,

Or in a coach and six the British fair,  
As long as Atalantis shall be read, <sup>165</sup>

Or the small pillow grace a lady's bed,  
While visits shall be paid on solemn days,

When numerous wax-lights in bright order  
blaze,

While nymphs take treats, or assignations  
give,

So long my honor, name, and praise shall  
live! <sup>170</sup>

What Time would spare, from steel re-  
ceives its date,

And monuments, like men, submit to fate!

Steel could the labor of the gods destroy,  
And strike to dust th' imperial towers of

Troy;

Steel could the works of mortal pride con-  
found, <sup>175</sup>

And hew triumphal arches to the ground.  
What wonder then, fair nymph! thy hairs  
should feel

The conquering force of unresisted steel?"

#### CANTO IV

But anxious cares the pensive nymph  
oppressed,

And secret passions labored in her breast.  
Not youthful kings in battle seized alive,

Not scornful virgins who their charms  
survive,

Not ardent lovers robbed of all their bliss,  
Not ancient ladies when refused a kiss, <sup>6</sup>

Not tyrants fierce that unrepenting die,  
Not Cynthia when her mantua's pinned

awry,  
E'er felt such rage, resentment, and de-  
spair,

As thou, sad virgin! for thy ravished hair.  
For, that sad moment, when the sylphs

withdrew, <sup>11</sup>

And Ariel weeping from Belinda flew,  
Umbriel, a dusky, melancholy sprite

As ever sullied the fair face of light,  
Down to the central earth, his proper

scene, <sup>15</sup>  
Repaired to search the gloomy cave of  
Spleen.

Swift on his sooty pinions flits the  
gnome,

And in a vapor reached the dismal dome.  
No cheerful breeze this sullen region

knows,  
The dreaded east is all the wind that

blows. <sup>20</sup>

Here in a grotto, sheltered close from air,  
And screened in shades from day's de-  
tested glare,

She sighs forever on her pensive bed,  
Pain at her side, and Megrim<sup>1</sup> at her head.

Two handmaids wait the throne, alike  
in place, <sup>25</sup>

But differing far in figure and in face.  
Here stood Ill-nature like an ancient maid,

Her wrinkled form in black and white  
arrayed;

With store of prayers for mornings, nights,  
and noons

Her hand is filled; her bosom with lam-  
poons. <sup>30</sup>

<sup>1</sup> headache.

There Affectation, with a sickly mien,  
Shows in her cheek the roses of eighteen;  
Practised to lisp, and hang the head aside,  
Faint into airs, and languishes with pride;  
On the rich quilt sinks with becoming  
woe, 35  
Wrapped in a gown, for sickness, and for  
show.

The fair ones feel such maladies as these,  
When each new night-dress gives a new  
disease.

A constant vapor o'er the palace flies,  
Strange phantoms rising as the mists  
arise; 40

Dreadful, as hermits' dreams in haunted  
shades,

Or bright, as visions of expiring maids:  
Now glaring fiends, and snakes on rolling  
spires.<sup>1</sup>

Pale spectres, gaping tombs, and purple  
fires;

Now lakes of liquid gold, Elysian scenes, 45  
And crystal domes, and angels in ma-  
chines.

Unnumbered throngs on every side are  
seen,  
Of bodies changed to various forms by  
Spleen.

Here living tea-pots stand, one arm held  
out,

One bent; the handle this, and that the  
spout. 50

A pipkin there, like Homer's tripod, walks;  
Here sighs a jar, and there a goose-pie  
talks;

Men prove with child, as powerful fancy  
works,

And maids, turned bottles, call aloud for  
corks.

Safe passed the gnome through this  
fantastic band, 55

A branch of healing spleenwort in his  
hand.

Then thus addressed the power: "Hail,  
wayward queen!

Who rule the sex, to fifty from fifteen;  
Parent of vapors<sup>2</sup> and of female wit;

Who give th' hysteric, or poetic fit; 60

On various tempers act by various ways,  
Make some take physic, others scribble  
plays;

Who cause the proud their visits to delay,  
And send the godly in a pet to pray.

<sup>1</sup> coils.<sup>2</sup> whims.

A nymph there is that all thy power dis-  
dains, 65  
And thousands more in equal mirth main-  
tains.

But oh! if e'er thy gnome could spoil a  
grace,

Or raise a pimple on a beauteous face,  
Like citron-waters matrons' cheeks inflame,  
Or change complexions at a losing game; 70  
If e'er with airy horns I planted heads,  
Or rumpled petticoats, or tumbled beds,  
Or caused suspicion when no soul was rude,  
Or discomposed the head-dress of a prude,  
Or e'er to costive lap-dog gave disease, 75  
Which not the tears of brightest eyes  
could ease:

Hear me, and touch Belinda with chagrin;  
That single act gives half the world the  
spleen."

The goddess with a discontented air  
Seems to reject him, though she grants  
his prayer. 80

A wondrous bag with both her hands she  
binds,

Like that where once Ulysses held the  
winds:

There she collects the force of female lungs,  
Sighs, sobs, and passions, and the war of  
tongues.

A vial next she fills with fainting fears, 85  
Soft sorrows, melting griefs, and flowing  
tears.

The gnome rejoicing bears her gifts away,  
Spreads his black wings, and slowly  
mounts to day.

Sunk in Thalestris' arms the nymph he  
found,

Her eyes dejected and her hair unbound.  
Full o'er their heads the swelling bag he  
rent, 91

And all the furies issued at the vent.  
Belinda burns with more than mortal ire,  
And fierce Thalestris fans the rising fire.

"O wretched maid!" she spread her hands,  
and cried, 95

(While Hampton's echoes, "Wretched  
maid!" replied)

"Was it for this you took such constant  
care

The bodkin, comb, and essence to prepare?  
For this your locks in paper durance  
bound,

For this with torturing irons wreathed  
around? 100

For this with fillets strained your tender  
head,  
And bravely bore the double loads of  
lead?

Gods! shall the ravisher display your hair,  
While the fops envy, and the ladies stare!  
Honor forbid! at whose unrivalled shrine  
Ease, pleasure, virtue, all, our sex re-  
sign. <sup>106</sup>

Methinks already I your tears survey,  
Already hear the horrid things they say,  
Already see you a degraded toast,  
And all your honor in a whisper lost! <sup>110</sup>  
How shall I, then, your helpless fame de-  
fend?

'Twill then be infamy to seem your friend!  
And shall this prize, th' inestimable prize,  
Exposed through crystal to the gazing  
eyes,

And heightened by the diamond's circling  
rays, <sup>115</sup>

On that rapacious hand forever blaze?

Sooner shall grass in Hyde Park Circus  
grow,

And wits take lodgings in the sound of  
Bow:

Sooner let earth, air, sea, to chaos fall,  
Men, monkeys, lap-dogs, parrots, perish  
all!" <sup>120</sup>

She said; then raging to Sir Plume re-  
pairs,

And bids her beau demand the precious  
hairs

(Sir Plume, of amber snuff-box justly vain,  
And the nice conduct of a clouded cane).

With earnest eyes, and round unthinking  
face, <sup>125</sup>

He first the snuff-box opened, then the  
case,

And thus broke out—"My lord—why—  
what the devil!

Zounds! damn the lock! 'fore Gad, you  
must be civil!

Plague on't! 'tis past a jest—nay, prithee,  
pox!

Give her the hair."—He spoke, and rapped  
his box. <sup>130</sup>

"It grieves me much," replied the peer  
again,

"Who speaks so well should ever speak  
in vain.

But by this lock, this sacred lock, I swear,  
(Which never more shall join its parted  
hair,

Which never more its honors shall re-  
new, <sup>135</sup>  
Clipped from the lovely head where late  
it grew)

That while my nostrils draw the vital air,  
This hand, which won it, shall forever  
wear."

He spoke, and speaking, in proud triumph  
spread

The long-contended honors of her head. <sup>140</sup>  
But Umbriel, hateful gnome! forbears  
not so;

He breaks the vial whence the sorrows  
flow.

Then see! the nymph in beauteous grief  
appears,

Her eyes half languishing, half drowned in  
tears;

On her heaved bosom hung her drooping  
head, <sup>145</sup>

Which, with a sigh, she raised; and thus  
she said:

"Forever cursed be this detested day,  
Which snatched my best, my favorite curl  
away!

Happy! ah, ten times happy had I been,  
If Hampton Court these eyes had never  
seen!" <sup>150</sup>

Yet am not I the first mistaken maid,  
By love of courts to numerous ills be-  
trayed.

Oh, had I rather unadmired remained  
In some lone isle or distant northern land;  
Where the gilt chariot never marks the  
way, <sup>155</sup>

Where none learn ombre, none e'er taste  
bohea!

There kept my charms concealed from  
mortal eye,

Like roses, that in deserts bloom and die.  
What moved my mind with youthful lords  
to roam?

Oh, had I stayed, and said my prayers at  
home! <sup>160</sup>

'Twas this, the morning omens seemed to  
tell:

Thrice from my trembling hand the patch-  
box fell;

The tottering china shook without a wind;  
Nay, Poll sat mute, and Shock was most  
unkind!

A sylph, too, warned me of the threats of  
fate, <sup>165</sup>

In mystic visions, now believed too late!

See the poor remnants of these slighted  
hairs!  
My hands shall rend what e'en thy rapine  
spares;  
These in two sable ringlets taught to  
break,  
Once gave new beauties to the snowy  
neck; 170  
The sister lock now sits uncouth, alone,  
And in its fellow's fate foresees its own;  
Uncurled it hangs, the fatal shears de-  
mands,  
And tempts once more, thy sacrilegious  
hands.  
Oh, hadst thou, cruel! been content to  
seize 175  
Hairs less in sight, or any hairs but these!"

## CANTO V

She said: the pitying audience melt in  
tears.  
But Fate and Jove had stopped the baron's  
ears.  
In vain Thalestris with reproach assails,  
For who can move when fair Belinda fails?  
Not half so fixed the Trojan could re-  
main, 5  
While Anna begged and Dido raged in  
vain.  
Then grave Clarissa graceful waved her  
fan;  
Silence ensued, and thus the nymph began:  
"Say, why are beauties praised and  
honored most,  
The wise man's passion, and the vain  
man's toast? 10  
Why decked with all that land and sea  
afford,  
Why angels called, and angel-like adored?  
Why round our coaches crowd the white-  
gloved beaux,  
Why bows the side-box from its inmost  
rows?  
How vain are all these glories, all our  
pains, 15  
Unless good sense preserve what beauty  
gains;  
That men may say, when we the front-  
box grace,  
'Behold the first in virtue as in face!'  
Oh! if to dance all night, and dress all day,  
Charmed the small-pox, or chased old age  
away, 20

Who would not scorn what housewife's  
cares produce,  
Or who would learn one earthly thing of  
use?  
To patch, nay, ogle, might become a saint,  
Nor could it sure be such a sin to paint.  
But since, alas! frail beauty must de-  
cay; 25  
Curled or uncurled, since locks will turn  
to grey;  
Since painted, or not painted, all shall  
fade,  
And she who scorns a man must die a  
maid;  
What then remains but well our power to  
use,  
And keep good humor still whate'er we  
lose? 30  
And trust me, dear, good humor can pre-  
vail,  
When airs, and flights, and screams, and  
scolding fail.  
Beauties in vain their pretty eyes may  
roll;  
Charms strike the sight, but merit wins  
the soul."  
So spoke the dame, but no applause en-  
sued; 35  
Belinda frowned, Thalestris called her  
prude.  
"To arms, to arms!" the fierce virago  
cries,  
And swift as lightning to the combat flies.  
All side in parties, and begin th' attack;  
Fans clap, silks rustle, and tough whale-  
bones crack; 40  
Heroes' and heroines' shouts confusedly  
rise,  
And bass and treble voices strike the skies.  
No common weapons in their hands are  
found;  
Like gods they fight, nor dread a mortal  
wound.  
So when bold Homer makes the gods  
engage, 45  
And heavenly breasts with human pas-  
sions rage;  
'Gainst Pallas, Mars; Latona, Hermes  
arms;  
And all Olympus rings with loud alarms:  
Jove's thunder roars, Heaven trembles all  
around,  
Blue Neptune storms, the bellowing deeps  
resound: 50



Earth shakes her nodding towers, the  
ground gives way,  
And the pale ghosts start at the flash of  
day!

Triumphant Umbriel on a sconce's  
height

Clapped his glad wings, and sat to view  
the fight:

Propped on their bodkin-spears, the  
sprites survey 55

The growing combat, or assist the fray.

While through the press enraged Thales-  
tris flies,

And scatters death around from both her  
eyes,

A beau and witling perished in the throng,  
One died in metaphor, and one in song. 60

"O cruel nymph! a living death I bear,"  
Cried Dapperwit, and sunk beside his  
chair.

A mournful glance Sir Fopling upwards  
cast,

"Those eyes are made so killing"—was  
his last.

Thus on Mæander's flowery margin lies 65  
Th' expiring swan, and as he sings he  
dies.

When bold Sir Plume had drawn  
Clarissa down,

Chloe stepped in, and killed him with a  
frown;

She smiled to see the doughty hero slain,  
But, at her smile, the beau revived again.

Now Jove suspends his golden scales in  
air, 71

Weighs the men's wits against the lady's  
hair;

The doubtful beam long nods from side  
to side;

At length the wits mount up, the hairs  
subside.

See, fierce Belinda on the Baron flies, 75  
With more than usual lightning in her  
eyes;

Nor feared the chief th' unequal fight to  
try,

Who sought no more than on his foe to  
die.

But this bold lord, with manly strength  
endued,

She with one finger and a thumb subdued:  
Just where the breath of life his nostrils

drew, 81

A charge of snuff the wily virgin threw;

The gnomes direct, to every atom just,  
The pungent grains of titillating dust.

Sudden with starting tears each eye o'er-  
flows, 85

And the high dome re-echoes to his nose.

"Now meet thy fate," incensed Belinda  
cried,

And drew a deadly bodkin from her side.  
(The same, his ancient personage to deck,

Her great great grandsire wore about his  
neck, 90

In three seal-rings; which after, melted  
down,

Formed a vast buckle for his widow's  
gown;

Her infant grandame's whistle next it  
grew,

The bells she jingled, and the whistle blew;  
Then in a bodkin graced her mother's

hairs, 95

Which long she wore, and now Belinda  
wears.)

"Boast not my fall," he cried, "insult-  
ing foe!

Thou by some other shalt be laid as  
low;

Nor think to die dejects my lofty mind:  
All that I dread is leaving you behind! 100

Rather than so, ah, let me still survive,  
And burn in Cupid's flames—but burn  
alive."

"Restore the lock!" she cries; and all  
around

"Restore the lock!" the vaulted roofs re-  
bound.

Not fierce Othello in so loud a strain 105  
Roared for the handkerchief that caused  
his pain.

But see how oft ambitious aims are  
crossed,

And chiefs contend till all the prize is  
lost!

The lock, obtained with guilt, and kept  
with pain,

In every place is sought, but sought in  
vain: 110

With such a prize no mortal must be  
blessed.

So Heaven decrees! With Heaven who can  
contest?

Some thought it mounted to the lunar  
sphere,

Since all things lost on earth are treasured  
there.

There heroes' wits are kept in ponderous  
vases, 115  
And beaux' in snuff-boxes and tweezer  
cases;  
There broken vows and death-bed alms  
are found,  
And lovers' hearts with ends of riband  
bound;  
The courtier's promises, and sick man's  
prayers,  
The smiles of harlots, and the tears of  
heirs; 120  
Cages for gnats, and chains to yoke a  
flea,  
Dried butterflies, and tomes of casuistry.  
But trust the Muse—she saw it upward  
rise,  
Though marked by none but quick, poetic  
eyes:  
(So Rome's great founder to the heavens  
withdrew, 125  
To Proculus alone confessed in view)  
A sudden star, it shot through liquid air,  
And drew behind a radiant trail of hair.  
Not Berenice's locks first rose so bright,  
The heavens bespangling with dishevelled  
light. 130  
The sylphs behold it kindling as it flies,  
And pleased pursue its progress through  
the skies.  
This the beau monde shall from the  
Mall survey,  
And hail with music its propitious ray;  
This the blest lover shall for Venus  
take, 135  
And send up vows from Rosamonda's lake.  
This Partridge soon shall view in cloud-  
less skies,  
When next he looks through Galileo's  
eyes;  
And hence th' egregious wizard shall fore-  
doom  
The fate of Louis, and the fall of Rome. 140  
Then cease, bright nymph! to mourn  
thy ravished hair,  
Which adds new glory to the shining  
sphere!  
Not all the tresses that fair head can  
boast,  
Shall draw such envy as the lock you  
lost.  
For, after all the murders of your eye, 145  
When, after millions slain, yourself shall  
die;

When those fair suns shall set, as set they  
must,  
And all those tresses shall be laid in dust;  
This lock the Muse shall consecrate to  
fame,  
And 'midst the stars inscribe Belinda's  
name. 150

## AN ESSAY ON MAN

*From Book I*

Awake, my St. John! leave all meaner  
things  
To low ambition, and the pride of kings.  
Let us (since life can little more supply  
Than just to look about us and to die)  
Expatiate free o'er all this scene of man; 5  
A mighty maze! but not without a plan;  
A wild, where weeds and flowers promis-  
cuous shoot;  
Or garden, tempting with forbidden fruit.  
Together let us beat <sup>1</sup> this ample field,  
Try what the open, what the covert yield;  
The latent tracts, the giddy heights, ex-  
plore 11  
Of all who blindly creep, or sightless soar;  
Eye nature's walks, shoot folly as it flies,  
And catch the manners living as they rise;  
Laugh where we must, be candid where  
we can; 15  
But vindicate the ways of God to man.  
I. Say first, of God above, or man be-  
low,  
What can we reason, but from what we  
know?  
Of man, what see we but his station here,  
From which to reason, or to which refer? 20  
Through worlds unnumbered though the  
God be known,  
'Tis ours to trace him only in our own.  
He who through vast immensity can  
pierce,  
See worlds on worlds compose one uni-  
verse,  
Observe how system into system runs, 25  
What other planets circle other suns,  
What varied being peoples every star,  
May tell why Heaven has made us as we  
are:  
But of this frame the bearings, and the  
ties,  
The strong connections, nice dependencies,

<sup>1</sup> scour, range through.

Gradations just, has thy pervading soul 31  
Looked through? or can a part contain  
the whole?

Is the great chain, that draws all to agree,  
And drawn, supports, upheld by God, or  
thee?

II. Presumptuous man! the reason  
wouldst thou find, 35  
Why formed so weak, so little, and so  
blind?

First, if thou canst, the harder reason  
guess,

Why formed no weaker, blinder, and no  
less?

Ask of thy mother earth, why oaks are  
made

Taller or stronger than the weeds they  
shade; 40

Or ask of yonder argent fields above,  
Why Jove's satellites are less than Jove.

\* \* \* \* \*

Respecting man, whatever wrong we  
call,

May, must be right, as relative to all.

In human works, though labored on with  
pain,

A thousand movements scarce one purpose  
gain;

In God's, one single can its end produce; 55  
Yet serves to second too some other use.

So man, who here seems principal alone,  
Perhaps acts second to some sphere un-  
known,

Touches some wheel, or verges to some  
goal:

'Tis but a part we see, and not a whole. 60

When the proud steed shall know why  
man restrains

His fiery course, or drives him o'er the  
plains;

When the dull ox, why now he breaks the  
clod,

Is now a victim, and now Egypt's god;  
Then shall man's pride and dullness com-  
prehend 65

His actions', passions', being's, use and  
end;

Why doing, suffering, checked, impelled;  
and why

This hour a slave, the next a deity.

Then say not man's imperfect, Heaven  
in fault;

Say rather, man's as perfect as he ought: 70

His knowledge measured to his state and  
place,

His time a moment, and a point his space.  
If to be perfect in a certain sphere,  
What matter soon or late, or here or  
there?

The blest to-day is as completely so, 75  
As who began a thousand years ago.

III. Heaven from all creatures hides  
the book of fate,

All but the page prescribed, their present  
state:

From brutes what men, from men what  
spirits know:

Or who could suffer being here below? 80  
The lamb thy riot dooms to bleed to-day,  
Had he thy reason, would he skip and  
play?

Pleased to the last, he crops the flowery  
food,

And licks the hand just raised to shed his  
blood.

Oh, blindness to the future! kindly given,  
That each may fill the circle marked by  
Heaven: 86

Who sees with equal eye, as God of all,  
A hero perish, or a sparrow fall,  
Atoms or systems into ruin hurled,  
And now a bubble burst, and now a  
world. 90

Hope humbly then; with trembling  
pinions soar;

Wait the great teacher Death; and God  
adore.

What future bliss, he gives not thee to  
know,

But gives that hope to be thy blessing now.  
Hope springs eternal in the human breast:  
Man never is, but always to be, blest. 96

The soul, uneasy and confined from home,  
Rests and expatiates in a life to come.

Lo, the poor Indian! whose untutored  
mind

Sees God in clouds, or hears him in the  
wind; 100

His soul proud science never taught to  
stray

Far as the solar walk, or milky way;  
Yet simple nature to his hope has given,  
Behind the cloud-topped hill, an humbler  
Heaven;

Some safer world in depths of woods em-  
braced, 105

Some happier island in the watery waste,

Where slaves once more their native land  
 behold,  
 No fiends torment, no Christians thirst  
 for gold.

To be, contents his natural desire;  
 He asks no angel's wing, no seraph's fire;  
 But thinks, admitted to that equal sky, <sup>111</sup>  
 His faithful dog shall bear him company.

IV. Go, wiser thou! and, in thy scale of  
 sense

Weigh thy opinion against Providence;  
 Call imperfection what thou fanciest  
 such; <sup>115</sup>

Say, "Here he gives too little, there too  
 much;"

Destroy all creatures for thy sport or gust,<sup>1</sup>  
 Yet cry, "If man's unhappy, God's un-  
 just;"

If man alone engross not Heaven's high  
 care,

Alone made perfect here, immortal there,  
 Snatch from his hand the balance and the  
 rod, <sup>121</sup>

Re-judge his justice, be the god of God.  
 In pride, in reasoning pride, our error lies;  
 All quit their sphere, and rush into the  
 skies.

Pride still is aiming at the blest abodes; <sup>125</sup>  
 Men would be angels, angels would be  
 gods.

Aspiring to be gods, if angels fell,  
 Aspiring to be angels, men rebel:  
 And who but wishes to invert the laws  
 Of order, sins against the Eternal Cause. <sup>130</sup>

\* \* \* \* \*

IX. What if the foot, ordained the dust  
 to tread,

Or hand to toil, aspired to be the head? <sup>260</sup>  
 What if the head, the eye, or ear repined  
 To serve mere engines to the ruling mind?  
 Just as absurd for any part to claim  
 To be another, in this general frame;  
 Just as absurd, to mourn the tasks or  
 pains, <sup>265</sup>

The great directing Mind of All ordains.

All are but parts of one stupendous  
 whole,

Whose body nature is, and God the soul;  
 That, changed through all, and yet in all  
 the same,

Great in the earth, as in th' ethereal  
 frame, <sup>270</sup>

<sup>1</sup> pleasure.

Warms in the sun, refreshes in the breeze,  
 Glows in the stars, and blossoms in the  
 trees,

Lives through all life, extends through all  
 extent,

Spreads undivided, operates unspent,  
 Breathes in our soul, informs our mortal  
 part, <sup>275</sup>

As full, as perfect, in a hair as heart,  
 As full, as perfect, in vile man that mourns,  
 As the rapt seraph that adores and burns.  
 To him no high, no low, no great, no  
 small;

He fills, he bounds, connects, and equals  
 all. <sup>280</sup>

X. Cease then, nor order imperfection  
 name:

Our proper bliss depends on what we  
 blame.

Know thy own point: this kind, this due  
 degree

Of blindness, weakness, Heaven bestows  
 on thee.

Submit.—In this, or any other sphere, <sup>285</sup>  
 Secure to be as blest as thou canst bear:  
 Safe in the hand of one disposing Power,  
 Or in the natal, or the mortal hour.

All nature is but art, unknown to thee;  
 All chance, direction, which thou canst not  
 see; <sup>290</sup>

All discord, harmony not understood;  
 All partial evil, universal good:

And, spite of pride, in erring reason's  
 spite,

One truth is clear, Whatever is, is right.

From EPISTLE TO DR. ARBUTHNOT

—Were there one whose fires  
 True genius kindles, and fair fame in-  
 spires,

Blessed with each talent and each art to  
 please, <sup>195</sup>

And born to write, converse, and live with  
 ease;

Should such a man, too fond to rule  
 alone,

Bear, like the Turk, no brother near the  
 throne;

View him with scornful, yet with jealous  
 eyes,

And hate for arts that caused himself to  
 rise; <sup>200</sup>

Damn with faint praise, assent with civil  
leer,  
And without sneering, teach the rest to  
sneer;  
Willing to wound, and yet afraid to strike,  
Just hint a fault, and hesitate dislike;  
Alike reserved to blame, or to com-  
mend, 205  
A timorous foe, and a suspicious friend;  
Dreading ev'n fools, by flatterers be-  
sieged,  
And so obliging that he ne'er obliged;  
Like Cato, give his little senate laws,  
And sit attentive to his own applause, 210  
While wits and Templars every sentence  
raise,  
And wonder with a foolish face of praise—  
Who but must laugh, if such a man there  
be?  
Who would not weep, if Atticus were he!

### THE UNIVERSAL PRAYER

Father of all! in every age,  
In every clime adored,  
By saint, by savage, and by sage,  
Jehovah, Jove, or Lord!  
Thou Great First Cause, least under-  
stood: 5  
Who all my sense confined  
To know but this, that Thou art good,  
And that myself am blind;  
Yet gave me, in this dark estate,  
To see the good from ill; 10  
And, binding nature fast in fate,  
Left free the human will.  
What conscience dictates to be done,  
Or warns me not to do,  
This, teach me more than hell to shun, 15  
That, more than heaven pursue.  
What blessings Thy free bounty gives,  
Let me not cast away;  
For God is paid when man receives;  
T' enjoy is to obey. 20  
Yet not to earth's contracted span  
Thy goodness let me bound,  
Or think Thee Lord alone of man,  
When thousand worlds are round.

Let not this weak, unknowing hand 25  
Presume Thy bolts to throw,  
And deal damnation round the land  
On each I deem Thy foe.

If I am right, Thy grace impart,  
Still in the right to stay; 30  
If I am wrong, oh teach my heart  
To find that better way.

Save me alike from foolish pride,  
Or impious discontent,  
At aught Thy wisdom has denied, 35  
Or aught Thy goodness lent.

Teach me to feel another's woe,  
To hide the fault I see;  
That mercy I to others show,  
That mercy show to me. 40

Mean though I am, not wholly so,  
Since quickened by Thy breath;  
Oh lead me wheresoe'er I go,  
Through this day's life or death.

This day be bread and peace my lot: 45  
All else beneath the sun,  
Thou know'st if best bestowed or not;  
And let Thy will be done.

To Thee whose temple is all space,  
Whose altar earth, sea, skies, 50  
One chorus let all being raise,  
All nature's incense rise!

OLIVER GOLDSMITH (1728–1774)

### THE DESERTED VILLAGE

Sweet Auburn! loveliest village of the  
plain;  
Where health and plenty cheered the  
laboring swain,  
Where smiling spring its earliest visit paid,  
And parting summer's lingering blooms  
delayed:  
Dear lovely bowers of innocence and  
ease, 5  
Seats of my youth, when every sport could  
please,  
How often have I loitered o'er thy green,  
Where humble happiness endeared each  
scene!

How often have I paused on every charm,  
 The sheltered cot, the cultivated farm, <sup>10</sup>  
 The never-failing brook, the busy mill,  
 The decent church that topped the neigh-  
 boring hill,  
 The hawthorn bush, with seats beneath  
 the shade  
 For talking age and whispering lovers  
 made!  
 How often have I blest the coming day, <sup>15</sup>  
 When toil remitting lent its turn to play,  
 And all the village train, from labor free,  
 Led up their sports beneath the spreading  
 tree,  
 While many a pastime circled in the shade,  
 The young contending as the old sur-  
 veyed; <sup>20</sup>  
 And many a gambol frolicked o'er the  
 ground,  
 And sleights of art and feats of strength  
 went round.  
 And still, as each repeated pleasure tired,  
 Succeeding sports the mirthful band in-  
 spired;  
 The dancing pair that simply sought re-  
 nown <sup>25</sup>  
 By holding out to tire each other down;  
 The swain mistrustless of his smutted face,  
 While secret laughter tittered round the  
 place;  
 The bashful virgin's sidelong looks of love,  
 The matron's glance that would those  
 looks reprove. <sup>30</sup>  
 These were thy charms, sweet village!  
 sports like these,  
 With sweet succession, taught even toil to  
 please:  
 These round thy bowers their cheerful  
 influence shed:  
 These were thy charms—but all these  
 charms are fled.  
 Sweet smiling village, loveliest of the  
 lawn, <sup>35</sup>  
 Thy sports are fled, and all thy charms  
 withdrawn;  
 Amidst thy bowers the tyrant's hand is  
 seen,  
 And desolation saddens all thy green:  
 One only master grasps the whole domain,  
 And half a tillage stints thy smiling  
 plain. <sup>40</sup>  
 No more thy glassy brook reflects the day,  
 But, choked with sedges, works its weedy  
 way;

Along the glades, a solitary guest,  
 The hollow sounding bittern guards its  
 nest;  
 Amidst thy desert walks the lapwing  
 flies, <sup>45</sup>  
 And tires their echoes with unvaried cries.  
 Sunk are thy bowers in shapeless ruin all,  
 And the long grass o'ertops the moulder-  
 ing wall;  
 And trembling, shrinking from the spoiler's  
 hand,  
 Far, far away thy children leave the land.  
 Ill fares the land, to hastening ills a  
 prey, <sup>51</sup>  
 Where wealth accumulates, and men  
 decay:  
 Princes and lords may flourish, or may  
 fade;  
 A breath can make them, as a breath has  
 made:  
 But a bold peasantry, their country's  
 pride, <sup>55</sup>  
 When once destroyed, can never be sup-  
 plied.  
 A time there was, ere England's griefs  
 began,  
 When every rood of ground maintained  
 its man;  
 For him light labor spread her wholesome  
 store,  
 Just gave what life required, but gave no  
 more: <sup>60</sup>  
 His best companions, innocence and  
 health;  
 And his best riches, ignorance of wealth.  
 But times are altered; trade's unfeeling  
 train  
 Usurp the land and dispossess the swain;  
 Along the lawn, where scattered hamlets  
 rose, <sup>65</sup>  
 Unwieldy wealth and cumbrous pomp re-  
 pose,  
 And every want to opulence allied,  
 And every pang that folly pays to pride.  
 These gentle hours that plenty bade to  
 bloom,  
 Those calm desires that asked but little  
 room, <sup>70</sup>  
 Those healthful sports that graced the  
 peaceful scene,  
 Lived in each look, and brightened all the  
 green;  
 These, far departing, seek a kinder shore,  
 And rural mirth and manners are no more.

Sweet Auburn! parent of the blissful  
hour, 75  
Thy glades forlorn confess the tyrant's  
power.

Here, as I take my solitary rounds  
Amidst thy tangling walks and ruined  
grounds,

And, many a year elapsed, return to view  
Where once the cottage stood, the haw-  
thorn grew, 80

Remembrance wakes with all her busy  
train,

Swells at my breast, and turns the past to  
pain.

In all my wanderings round this world  
of care,

In all my griefs—and God has given my  
share—

I still had hopes, my latest hours to crown,  
Amidst these humble bowers to lay me  
down; 86

To husband out life's taper at the close,  
And keep the flame from wasting by re-  
pose;

I still had hopes, for pride attends us still,  
Amidst the swains to show my book-  
learned skill, 90

Around my fire an evening group to  
draw,

And tell of all I felt, and all I saw;  
And, as an hare whom hounds and horns  
pursue

Pants to the place from whence at first  
she flew,

I still had hopes, my long vexations  
past, 95

Here to return—and die at home at last.

O blest retirement, friend to life's de-  
cline,

Retreats from care, that never must be  
mine,

How happy he who crowns in shades like  
these

A youth of labor with an age of ease; 100  
Who quits a world where strong tempta-  
tions try,

And, since 'tis hard to combat, learns to  
fly!

For him no wretches, born to work and  
weep,

Explore the mine, or tempt the dangerous  
deep;

No surly porter stands in guilty state, 105  
To spurn imploring famine from the gate;

But on he moves to meet his latter end,  
Angels around befriending virtue's friend;  
Bends to the grave with unperceived de-  
cay,

While resignation gently slopes the way;  
And, all his prospects brightening to the  
last, 111

His heaven commences ere the world be  
past!

Sweet was the sound, when oft at even-  
ing's close

Up yonder hill the village murmur rose;  
There, as I passed with careless steps and  
slow, 115

The mingling notes came softened from  
below;

The swain responsive as the milk-maid  
sung,

The sober herd that lowed to meet their  
young,

The noisy geese that gabbled o'er the  
pool,

The playful children just let loose from  
school, 120

The watch-dog's voice that bayed the  
whispering wind.

And the loud laugh that spoke the vacant  
mind;—

These all in sweet confusion sought the  
shade,

And filled each pause the nightingale had  
made.

But now the sounds of population fail, 125  
No cheerful murmurs fluctuate in the  
gale,

No busy steps the grass-grown footway  
tread,

For all the bloomy flush of life is fled.

All but yon widowed, solitary thing,  
That feebly bends beside the plashy

spring: 130

She, wretched matron, forced in age, for  
bread,

To strip the brook with mantling cresses  
spread,

To pick her wintry faggot from the thorn,  
To seek her nightly shed, and weep till  
morn;

She only left of all the harmless train, 135  
The sad historian of the pensive plain.

Near yonder copse, where once the  
garden smiled,

And still where many a garden flower  
grows wild;

There, where a few torn shrubs the place  
 disclose,  
 The village preacher's modest mansion  
 rose. 140  
 A man he was to all the country dear,  
 And passing rich with forty pounds a  
 year;  
 Remote from towns he ran his godly  
 race,  
 Nor e'er had changed, nor wished to  
 change his place;  
 Unpractised he to fawn, or seek for  
 power, 145  
 By doctrines fashioned to the varying  
 hour;  
 Far other aims his heart had learned to  
 prize,  
 More skilled to raise the wretched than to  
 rise.  
 His house was known to all the vagrant  
 train;  
 He chid their wanderings but relieved  
 their pain: 150  
 The long-remembered beggar was his  
 guest,  
 Whose beard descending swept his aged  
 breast;  
 The ruined spendthrift, now no longer  
 proud,  
 Claimed kindred there, and had his claims  
 allowed;  
 The broken soldier, kindly bade to  
 stay, 155  
 Sat by the fire, and talked the night away,  
 Wept o'er his wounds or, tales of sorrow  
 done,  
 Shouldered his crutch and showed how  
 fields were won.  
 Pleased with his guests, the good man  
 learned to glow,  
 And quite forgot their vices in their woe;  
 Careless their merits or their faults to  
 scan, 161  
 His pity gave ere charity began.  
 Thus to relieve the wretched was his  
 pride,  
 And e'en his failings leaned to virtue's  
 side;  
 But in his duty prompt at every call, 165  
 He watched and wept, he prayed and felt  
 for all;  
 And, as a bird each fond endearment tries  
 To tempt its new-fledged offspring to the  
 skies,

He tried each art, reproved each dull de-  
 lay,  
 Allured to brighter worlds, and led the  
 way. 170  
 Beside the bed where parting life was  
 laid,  
 And sorrow, guilt, and pain by turns dis-  
 mayed,  
 The reverend champion stood. At his  
 control  
 Despair and anguish fled the struggling  
 soul;  
 Comfort came down the trembling wretch  
 to raise, 175  
 And his last faltering accents whispered  
 praise.  
 At church, with meek and unaffected  
 grace,  
 His looks adorned the venerable place;  
 Truth from his lips prevailed with double  
 sway,  
 And fools, who come to scoff, remained to  
 pray. 180  
 The service past, around the pious man,  
 With steady zeal, each honest rustic ran;  
 Even children followed with endearing  
 wile,  
 And plucked his gown to share the good  
 man's smile.  
 His ready smile a parent's warmth ex-  
 pressed;  
 Their welfare pleased him, and their cares  
 distressed: 186  
 To them his heart, his love, his griefs were  
 given,  
 But all his serious thoughts had rest in  
 heaven.  
 As some tall cliff that lifts its awful form,  
 Swells from the vale, and midway leaves  
 the storm, 190  
 Though round its breast the rolling clouds  
 are spread,  
 Eternal sunshine settles on its head.  
 Beside yon straggling fence that skirts  
 the way,  
 With blossomed furze unprofitably gay,  
 There, in his noisy mansion, skilled to  
 rule, 195  
 The village master taught his little school.  
 A man severe he was, and stern to view;  
 I knew him well, and every truant knew;  
 Well had the boding tremblers learned to  
 trace  
 The day's disasters in his morning face; 200



Full well they laughed with counter-  
feited glee

At all his jokes, for many a joke had he;  
Full well the busy whisper circling round  
Conveyed the dismal tidings when he  
frowned.

Yet he was kind, or, if severe in aught, <sup>205</sup>  
The love he bore to learning was in fault;  
The village all declared how much he  
knew:

'Twas certain he could write, and cipher  
too;

Lands he could measure, terms and tides  
presage,

And even the story ran that he could  
gauge; <sup>210</sup>

In arguing, too, the parson owned his skill,  
For, even though vanquished, he could  
argue still;

While words of learned length and thun-  
dering sound

Amazed the gazing rustics ranged around;  
And still they gazed, and still the wonder  
grew, <sup>215</sup>

That one small head could carry all he  
knew.

But past is all his fame. The very spot  
Where many a time he triumphed is for-  
got.

Near yonder thorn that lifts its head on  
high,

Where once the sign-post caught the pass-  
ing eye, <sup>220</sup>

Low lies that house where nut-brown  
draughts inspired,

Where graybeard mirth and smiling toil  
retired,

Where village statesmen talked with looks  
profound,

And news much older than their ale went  
round.

Imagination fondly stoops to trace <sup>225</sup>  
The parlor splendors of that festive place:  
The white-washed wall, the nicely sanded  
floor,

The varnished clock that clicked behind  
the door;

The chest contrived a double debt to pay,  
A bed by night, a chest of drawers by  
day; <sup>230</sup>

The pictures placed for ornament and  
use,

The twelve good rules, the royal game of  
goose;

The hearth, except when winter chilled  
the day,

With aspen boughs and flowers and fennel  
gay;

While broken tea-cups, wisely kept for  
show, <sup>235</sup>

Ranged o'er the chimney, glistened in a  
row.

Vain transitory splendors! could not all  
Reprieve the tottering mansion from its  
fall?

Obscure it sinks, nor shall it more impart  
An hour's importance to the poor man's  
heart. <sup>240</sup>

Thither no more the peasant shall repair  
To sweet oblivion of his daily care;

No more the farmer's news, the barber's  
tale,

No more the woodman's ballad shall pre-  
vail;

No more the smith his dusky brow shall  
clear, <sup>245</sup>

Relax his ponderous strength, and lean  
to hear;

The host himself no longer shall be found  
Careful to see the mantling bliss go round;

Nor the coy maid, half willing to be  
pressed,

Shall kiss the cup to pass it to the rest. <sup>250</sup>

Yes! let the rich deride, the proud dis-  
dain,

These simple blessings of the lowly train;  
To me more dear, congenial to my heart,

One native charm, than all the gloss of art.  
Spontaneous joys, where nature has its  
play, <sup>255</sup>

The soul adopts, and owns their first-born  
sway;

Lightly they frolic o'er the vacant mind,  
Unenvied, unmolested, unconfined.

But the long pomp, the midnight mas-  
querade,

With all the freaks of wanton wealth ar-  
rayed— <sup>260</sup>

In these, ere triflers half their wish ob-  
tain,

The toiling pleasure sickens into pain;  
And, even while fashion's brightest arts  
decoy,

The heart distrusting asks if this be joy.

Ye friends to truth, ye statesmen who  
survey <sup>265</sup>

The rich man's joy increase, the poor's  
decay,

'Tis yours to judge, how wide the limits  
stand  
Between a splendid and an happy land.  
Proud swells the tide with loads of  
freighted ore,  
And shouting Folly hails them from her  
shore; 270  
Hoards even beyond the miser's wish  
abound,  
And rich men flock from all the world  
around.  
Yet count our gains! This wealth is but  
a name  
That leaves our useful products still the  
same.  
Not so the loss. The man of wealth and  
pride 275  
Takes up a space that many poor sup-  
plied;  
Space for his lake, his park's extended  
bounds,  
Space for his horses, equipage, and hounds:  
The robe that wraps his limbs in silken  
sloth  
Has robbed the neighboring fields of half  
their growth; 280  
His seat, where solitary sports are seen,  
Indignant spurns the cottage from the  
green:  
Around the world each needful product  
flies,  
For all the luxuries the world supplies;  
While thus the land adorned for pleasure  
all 285  
In barren splendor feebly waits the fall.  
As some fair female unadorned and  
plain,  
Secure to please while youth confirms her  
reign,  
Slights every borrowed charm that dress  
supplies,  
Nor shares with art the triumph of her  
eyes; 290  
But when those charms are past, for  
charms are frail,  
When time advances, and when lovers  
fail,  
She then shines forth, solicitous to bless,  
In all the glaring impotence of dress.  
Thus fares the land by luxury betrayed: 295  
In nature's simplest charms at first ar-  
rayed,  
But verging to decline, its splendors rise,  
Its vistas strike, its palaces surprise;

While, scourged by famine from the smil-  
ing land  
The mournful peasant leads his humble  
band, 300  
And while he sinks, without one arm to  
save,  
The country blooms—a garden and a  
grave.  
Where then, ah! where, shall poverty  
reside,  
To 'scape the pressure of contiguous pride?  
If to some common's fenceless limits  
strayed 305  
He drives his flock to pick the scanty  
blade,  
Those fenceless fields the sons of wealth  
divide,  
And even the bare-worn common is denied.  
If to the city sped—what waits him  
there?  
To see profusion that he must not share; 310  
To see ten thousand baneful arts combined  
To pamper luxury, and thin mankind;  
To see those joys the sons of pleasure  
know  
Extorted from his fellow-creature's woe.  
Here while the courtier glitters in bro-  
cade, 315  
There the pale artist<sup>1</sup> plies the sickly trade;  
Here while the proud their long-drawn  
poms display,  
There the black gibbet glooms beside the  
way.  
The dome where pleasure holds her mid-  
night reign  
Here, richly decked, admits the gorgeous  
train: 320  
Tumultuous grandeur crowds the blazing  
square,  
The rattling chariots clash, the torches  
glare.  
Sure scenes like these no troubles e'er an-  
noy!  
Sure these denote one universal joy!  
Are these thy serious thoughts?—Ah, turn  
thine eyes 325  
Where the poor houseless shivering female  
lies.  
She once, perhaps, in village plenty blest,  
Has wept at tales of innocence distressed;  
Her modest looks the cottage might adorn,  
Sweet as the primrose peeps beneath the  
thorn: 330

<sup>1</sup> artisan.

Now lost to all; her friends, her virtue, fled,  
 Near her betrayer's door she lays her  
 head,  
 And, pinched with cold, and shrinking  
 from the shower,  
 With heavy heart deplores that luckless  
 hour,  
 When idly first, ambitious of the town, <sup>335</sup>  
 She left her wheel and robes of country  
 brown.  
 Do thine, sweet Auburn,—thine, the  
 loveliest train,—  
 Do thy fair tribes participate her pain?  
 Even now, perhaps, by cold and hunger  
 led,  
 At proud men's doors they ask a little  
 bread! <sup>340</sup>  
 Ah, no! To distant climes, a dreary  
 scene,  
 Where half the convex world intrudes  
 between,  
 Through torrid tracts with fainting steps  
 they go,  
 Where wild Altama murmurs to their woe.  
 Far different there from all that charmed  
 before <sup>345</sup>  
 The various terrors of that horrid shore;  
 Those blazing suns that dart a downward  
 ray,  
 And fiercely shed intolerable day;  
 Those matted woods, where birds forget  
 to sing,  
 But silent bats in drowsy clusters cling; <sup>350</sup>  
 Those poisonous fields with rank luxuri-  
 ance crowned,  
 Where the dark scorpion gathers death  
 around;  
 Where at each step the stranger fears to  
 wake  
 The rattling terrors of the vengeful snake;  
 Where crouching tigers wait their hapless  
 prey, <sup>355</sup>  
 And savage men more murderous still  
 than they;  
 While oft in whirls the mad tornado flies,  
 Mingling the ravaged landscape with the  
 skies.  
 Far different these from every former  
 scene,  
 The cooling brook, the grassy vested  
 green, <sup>360</sup>  
 The breezy covert of the warbling grove,  
 That only sheltered thefts of harmless  
 love.

Good Heaven! what sorrows gloomed  
 that parting day,  
 That called them from their native walks  
 away:  
 When the poor exiles, every pleasure past,  
 Hung round the bowers, and fondly looked  
 their last, <sup>366</sup>  
 And took a long farewell, and wished in  
 vain  
 For seats like these beyond the western  
 main,  
 And shuddering still to face the distant  
 deep,  
 Returned and wept, and still returned to  
 weep. <sup>370</sup>  
 The good old sire the first prepared to  
 go  
 To new-found worlds, and wept for other's  
 woe;  
 But for himself, in conscious virtue brave,  
 He only wished for worlds beyond the  
 grave.  
 His lovely daughter, lovelier in her tears,  
 The fond companion of his helpless  
 years, <sup>376</sup>  
 Silent went next, neglectful of her charms,  
 And left a lover's for a father's arms.  
 With louder plaints the mother spoke her  
 woes,  
 And blest the cot where every pleasure  
 rose, <sup>380</sup>  
 And kissed her thoughtless babes with  
 many a tear,  
 And clasped them close, in sorrow doubly  
 dear,  
 Whilst her fond husband strove to lend  
 relief  
 In all the silent manliness of grief.  
 O luxury! thou curst by Heaven's de-  
 cree, <sup>385</sup>  
 How ill exchanged are things like these for  
 thee!  
 How do thy potions, with insidious joy,  
 Diffuse their pleasures only to destroy!  
 Kingdoms, by thee to sickly greatness  
 grown,  
 Boast of a florid vigor not their own. <sup>390</sup>  
 At every draught more large and large  
 they grow,  
 A bloated mass of rank unwieldy woe:  
 Till sapped their strength, and every part  
 unsound,  
 Down, down, they sink, and spread a ruin  
 round.

Even now the devastation is begun, 395  
 And half the business of destruction done;  
 Even now, methinks, as pondering here I  
 stand,  
 I see the rural virtues leave the land.  
 Down where yon anchoring vessel spreads  
 the sail,  
 That idly waiting flaps with every gale, 400  
 Downward they move, a melancholy  
 band,  
 Pass from the shore, and darken all the  
 strand.  
 Contented Toil, and hospitable Care,  
 And kind connubial Tenderness are there;  
 And Piety with wishes placed above, 405  
 And steady Loyalty, and faithful Love.  
 And thou, sweet Poetry, thou loveliest  
 maid,  
 Still first to fly where sensual joys in-  
 vade;  
 Unfit in these degenerate times of shame  
 To catch the heart, or strike for honest  
 fame; 410  
 Dear charming nymph, neglected and de-  
 cried,  
 My shame in crowds, my solitary pride;  
 Thou source of all my bliss, and all my  
 woe,  
 That found'st me poor at first, and keep'st  
 me so;  
 Thou guide by which the nobler arts  
 excel, 415  
 Thou nurse of every virtue, fare thee  
 well!  
 Farewell, and oh! where'er thy voice be  
 tried,  
 On Torno's cliffs, or Pambamarca's side,  
 Whether where equinoctial fervors glow,  
 Or winter wraps the polar world in snow,  
 Still let thy voice, prevailing over time, 421  
 Redress the rigors of the inclement clime;  
 Aid slighted truth with thy persuasive  
 strain;  
 Teach erring man to spurn the rage of  
 gain;  
 Teach him that states of native strength  
 possessed, 425  
 Though very poor, may still be very blest;  
 That trade's proud empire hastes to swift  
 decay,  
 As ocean sweeps the labored mole away;  
 While self-dependent power can time  
 defy,  
 As rocks resist the billows and the sky. 430

### From THE RETALIATION

At a dinner so various, at such a repast,  
 Who'd not be a glutton, and stick to the  
 last?  
 Here, waiter, more wine! let me sit while  
 I'm able,  
 Till all my companions sink under the  
 table; 20  
 Then, with chaos and blunders encircling  
 my head,  
 Let me ponder, and tell what I think of  
 the dead.  
 Here lies the good Dean, reunited to  
 earth,  
 Who mixed reason with pleasure, and  
 wisdom with mirth;  
 If he had any faults, he has left us in  
 doubt, 25  
 At least in six weeks I could not find 'em  
 out;  
 Yet some have declared, and it can't be  
 denied 'em,  
 That Slyboots was cursedly cunning to  
 hide 'em.  
 Here lies our good Edmund, whose  
 genius was such,  
 We scarcely can praise it, or blame it too  
 much; 30  
 Who, born for the universe, narrowed his  
 mind,  
 And to party gave up what was meant for  
 mankind:  
 Though fraught with all learning, yet  
 straining his throat  
 To persuade Tommy Townshend to lend  
 him a vote;  
 Who, too deep for his hearers, still went  
 on refining, 35  
 And thought of convincing, while they  
 thought of dining;  
 Though equal to all things, for all things  
 unfit;  
 Too nice for a statesman, too proud for a  
 wit;  
 For a patriot too cool; for a drudge dis-  
 obedient;  
 And too fond of the right to pursue the  
 expedient. 40  
 In short, 'twas his fate, unemployed or in  
 place, sir,  
 To eat mutton cold, and cut blocks with a  
 razor.

\* \* \* \* \*

Here lies David Garrick, describe me  
 who can  
 An abridgment of all that was pleasant  
 in man;  
 As an actor, confessed without rival to  
 shine; 95  
 As a wit, if not first, in the very first  
 line;  
 Yet with talents like these, and an excel-  
 lent heart,  
 The man had his failings, a dupe to his art;  
 Like an ill-judging beauty his colors he  
 spread,  
 And beplastered with rouge his own nat-  
 ural red. 100  
 On the stage he was natural, simple,  
 affecting,  
 'Twas only that when he was off he was  
 acting.  
 With no reason on earth to go out of his  
 way,  
 He turned and he varied full ten times a  
 day:  
 Though secure of our hearts, yet con-  
 foundedly sick 105  
 If they were not his own by finessing and  
 trick;  
 He cast off his friends as a huntsman his  
 pack,  
 For he knew when he pleased he could  
 whistle them back.  
 Of praise a mere glutton, he swallowed  
 what came,  
 And the puff of a dunce, he mistook it for  
 fame; 110  
 Till his relish grown callous, almost to  
 disease,  
 Who peppered the highest was surest to  
 please.  
 But let us be candid, and speak out our  
 mind:  
 If dunces applauded, he paid them in  
 kind.  
 Ye Kenricks, ye Kellys, and Woodfalls so  
 grave, 115  
 What a commerce was yours, while you  
 got and you gave!  
 How did Grub Street re-echo the shouts  
 that you raised,  
 When he was be-Rosciused, and you were  
 bepraised!  
 But peace to his spirit, wherever it flies,  
 To act as an angel, and mix with the  
 skies! 120

Those poets who owe their best fame to  
 his skill,  
 Shall still be his flatterers, go where he  
 will;  
 Old Shakespeare receive him with praise  
 and with love,  
 And Beaumonts and Bens be his Kellys  
 above.

\* \* \* \* \*

Here Reynolds is laid, and to tell you  
 my mind,  
 He has not left a wiser or better behind.  
 His pencil was striking, resistless, and  
 grand;  
 His manners were gentle, complying, and  
 bland; 140  
 Still born to improve us in every part,  
 His pencil our faces, his manners our  
 heart;  
 To coxcombs averse, yet most civilly  
 steering,  
 When they judged without skill he was  
 still hard of hearing;  
 When they talked of their Raphaels,  
 Correggios, and stuff, 145  
 He snuff'd his trumpet, and only took  
 snuff.

### From THE CITIZEN OF THE WORLD

#### LETTER LV

#### BEAU TIBBS AT HOME

I am apt to fancy I have contracted a  
 new acquaintance whom it will be no  
 easy matter to shake off. My little beau  
 yesterday overtook me again in one of  
 the public walks, and slapping me on  
 the shoulder, saluted me with an air of  
 the most perfect familiarity. His dress  
 was the same as usual, except that he  
 had more powder in his hair, wore a dirtier  
 shirt, a pair of temple spectacles, and [10  
 his hat under his arm.

As I knew him to be a harmless amusing  
 little thing, I could not return his smiles  
 with any degree of severity; so we walked  
 forward on terms of the utmost intimacy,  
 and in a few minutes discussed all the  
 usual topics preliminary to particular  
 conversation.

The oddities that marked his character, however, soon began to appear; he [20 bowed to several well-dressed persons, who, by their manner of returning the compliment, appeared perfect strangers. At intervals he drew out a pocket-book, seeming to take memorandums before all the company, with much importance and assiduity. In this manner he led me through the length of the whole walk, fretting at his absurdities, and fancying myself laughed at not less than him [30 by every spectator.

When we were got to the end of our procession, "Blast me," cries he, with an air of vivacity, "I never saw the Park so thin in my life before! There's no company at all to-day; not a single face to be seen."—"No company!" interrupted I peevishly; "no company where there is such a crowd? why, man, there's too much. What are the thousands [40 that have been laughing at us but company?"—"Lord, my dear," returned he, with the utmost good humor, "you seem immensely chagrined; but, blast me, when the world laughs at me, I laugh at the world, and so we are even. My Lord Trip, Bill Squash the Creolian, and I, sometimes make a party at being ridiculous; and so we say and do a thousand things for the joke's sake. But I see [50 you are grave, and if you are for a fine grave sentimental companion, you shall dine with me and my wife to-day; I must insist on 't. I'll introduce you to Mrs. Tibbs, a lady of as elegant qualifications as any in nature; she was bred (but that's between ourselves,) under the inspection of the Countess of All-night. A charming body of voice; but no more of that,—she will give us a song. You shall see my [60 little girl too, Carolina Wilhelmina Amelia Tibbs, a sweet pretty creature! I design her for my Lord Drumstick's eldest son; but that's in friendship, let it go no farther: she's but six years old, and yet she walks a minuet, and plays on the guitar immensely already. I intend she shall be as perfect as possible in every accomplishment. In the first place, I'll make her a scholar: I'll teach her Greek myself, [70 and learn that language purposely to instruct her; but let that be a secret."

Thus saying, without waiting for a reply, he took me by the arm, and hauled me along. We passed through many dark alleys and winding ways; for, from some motives to me unknown, he seemed to have a particular aversion to every frequented street; at last, however, we got to the door of a dismal-looking [80 house in the outlets of the town, where he informed me he chose to reside for the benefit of the air.

We entered the lower door, which ever seemed to lie most hospitably open; and I began to ascend an old and creaking staircase, when, as he mounted to show me the way, he demanded, whether I delighted in prospects; to which answering in the affirmative, "Then," [90 says he, "I shall show you one of the most charming in the world, out of my window; we shall see the ships sailing, and the whole country for twenty miles round, tip top, quite high. My Lord Swamp would give ten thousand guineas for such a one; but, as I sometimes pleasantly tell him, I always love to keep my prospects at home, that my friends may visit me the oftener." [100

By this time we were arrived as high as the stairs would permit us to ascend, till we came to what he was facetiously pleased to call the first floor down the chimney; and knocking at the door, a voice from within demanded, "Who's there?" My conductor answered that it was him. But this not satisfying the querist, the voice again repeated the demand; to which he answered louder [110 than before; and now the door was opened by an old woman with cautious reluctance.

When we were got in, he welcomed me to his house with great ceremony, and turning to the old woman, asked where was her lady? "Good troth," replied she, in a peculiar dialect, "she's washing your twa shirts at the next door, because they have taken an oath against lending out the tub any longer."—"My two [120 shirts!" cried he in a tone that faltered with confusion, "what does the idiot mean?"—"I ken what I mean weel enough," replied the other; "she's washing your twa shirts at the next door, because——"—"Fire and fury, no more

of thy stupid explanations!" cried he; "go and inform her we have got company. Were that Scotch hag," continued he, turning to me, "to be for ever in my [130] family, she would never learn politeness, nor forget that absurd poisonous accent of hers, or testify the smallest specimen of breeding or high life; and yet it is very surprising too, as I had her from a parliament man, a friend of mine from the Highlands, one of the politest men in the world; but that's a secret."

We waited some time for Mrs. Tibbs' arrival, during which interval I had [140] a full opportunity of surveying the chamber and all its furniture, which consisted of four chairs with old wrought bottoms, that he assured me were his wife's embroidery; a square table that had been once japanned; a cradle in one corner, a lumbering cabinet in the other; a broken shepherdess, and a mandarin without a head, were stuck over the chimney; and round the walls several paltry un- [150] framed pictures, which, he observed, were all his own drawing. "What do you think, sir, of that head in the corner, done in the manner of Grisoni? there's the true keeping in it; it is my own face, and though there happens to be no likeness, a Countess offered me a hundred for its fellow: I refused her, for, hang it, that would be mechanical, you know."

The wife at last made her appear- [160] ance, at once a slattern and a coquette; much emaciated, but still carrying the remains of beauty. She made twenty apologies for being seen in such odious dishabille, but hoped to be excused, as she had stayed out all night at the Gardens with the Countess, who was excessively fond of the horns. "And indeed, my dear," added she, turning to her husband, "his lordship drank your [170] health in a bumper." "Poor Jack!" cries he, "a dear good-natured creature, I know he loves me. But I hope, my dear, you have given orders for dinner; you need make no great preparations neither, there are but three of us; something elegant:—a little will do—a turbot, an ortolan, a ——" "Or what do you think, my dear," interrupts the wife, "of a nice pretty bit of ox-cheek, piping [180]

hot, and dressed with a little of my own sauce?" "The very thing," replies he; "it will eat best with some smart bottled beer: but be sure to let us have the sauce his Grace was so fond of. I hate your immense loads of meat; that is country all over; extremely disgusting to those who are in the least acquainted with high life."

By this time my curiosity began [190] to abate, and my appetite to increase; the company of fools may at first make us smile, but at last never fails of rendering us melancholy. I therefore pretended to a prior engagement, and after having shown my respect to the house, according to the fashion of the English, by giving the old servant a piece of money at the door, I took my leave: Mr. Tibbs assuring me that dinner, if I stayed, [200] would be ready at least in less than two hours.

#### LETTER LXXVII

#### A VISIT TO A SILK-MERCHANT

The shops of London are as well furnished as those of Pekin. Those of London have a picture hung at their door, informing the passengers what they have to sell, as those at Pekin have a board to assure the buyer that they have no intention to cheat him.

I was this morning to buy silk for a nightcap: immediately upon entering the mercer's shop, the master and his [10] two men, with wigs plastered with powder, appeared to ask my commands. They were certainly the civilest people alive; if I but looked, they flew to the place where I cast my eye; every motion of mine sent them running round the whole shop for my satisfaction. I informed them that I wanted what was good, and they showed me not less than forty pieces, and each was better than the former, [20] the prettiest pattern in nature, and the fittest in the world for nightcaps. "My very good friend," said I to the mercer, "you must not pretend to instruct me in silks; I know these in particular to be no better than your mere flimsy Bungees."—"That may be," cried the mercer,

who, I afterwards found, had never contradicted a man in his life; "I cannot pretend to say but they may; but I [30 can assure you, my Lady Trail has had a sack from this piece this very morning."—"But, friend," said I, "though my lady has chosen a sack from it, I see no necessity that I should wear it for a nightcap."—"That may be," returned he again, "yet what becomes a pretty lady, will at any time look well on a handsome gentleman." This short compliment was thrown in so very seasonably upon [40 my ugly face, that even though I disliked the silk, I desired him to cut me off the pattern of a nightcap.

While this business was consigned to his journeymen, the master himself took down some pieces of silk still finer than any I had yet seen, and spreading them before me, "There," cries he, "there's beauty; my Lord Snakeskin has bespoke the fellow to this for the birthnight [50 this very morning; it would look charmingly in waistcoats."—"But I don't want a waistcoat," replied I. "Not want a waistcoat!" returned the mercer, "then I would advise you to buy one; when waistcoats are wanted, you may depend upon it they will come dear. Always buy before you want, and you are sure to be well used, as they say in Cheapside." There was so much justice in his ad- [60 vice, that I could not refuse taking it; besides, the silk, which was really a good one, increased the temptation; so I gave orders for that too.

As I was waiting to have my bargains measured and cut, which, I know not how, they executed but slowly, during the interval the mercer entertained me with the modern manner of some of the nobility receiving company in their [70 morning gowns; "Perhaps, sir," adds he, "you have a mind to see what kind of silk is universally worn." Without waiting for my reply, he spreads a piece before me, which might be reckoned beautiful even in China. "If the nobility," continues he, "were to know I sold this to any under a Right Honorable, I should certainly lose their custom; you see, my lord, it is at once rich, tasty, and quite [80 the thing."—"I am no lord," interrupted

I.—"I beg pardon," cried he; "but be pleased to remember, when you intend buying a morning gown, that you had an offer from me of something worth money. Conscience, sir, conscience is my way of dealing; you may buy a morning gown now, or you may stay till they become dearer and less fashionable; but it is not my business to advise." In short, [90 most reverend Fum, he persuaded me to buy a morning gown also, and would probably have persuaded me to have bought half the goods in his shop, if I had stayed long enough, or was furnished with sufficient money.

Upon returning home, I could not help reflecting, with some astonishment, how this very man, with such a confined education and capacity, was yet capable [100 of turning me as he thought proper, and moulding me to his inclinations! I knew he was only answering his own purposes, even while he attempted to appear solicitous about mine: yet, by a voluntary infatuation, a sort of passion, compounded of vanity and good-nature, I walked into the snare with my eyes open, and put myself to future pain in order to give him immediate pleasure. The wisdom [110 of the ignorant somewhat resembles the instinct of animals; it is diffused in but a very narrow sphere, but within that circle it acts with vigor, uniformity, and success.

#### SAMUEL JOHNSON (1709–1784)

From THE RAMBLER

No. 121. Tuesday, May 14, 1751.

*O imitatores, servum pecus!*

*Hor.*

*Away, ye imitators, servile herd!*

*Elphinston.*

I have been informed by a letter from one of the universities, that among the youth from whom the next swarm of reasoners is to learn philosophy, and the next flight of beauties to hear elegies and sonnets, there are many who, instead of endeavoring by books and meditation



to form their own opinions, content themselves with the secondary knowledge which a convenient bench in a coffee [10 house can supply; and, without any examination or distinction, adopt the criticisms and remarks which happen to drop from those who have risen, by merit or fortune, to reputation and authority.

These humble retailers of knowledge my correspondent stigmatizes with the name of *Echoes*; and seems desirous that they should be made ashamed of lazy submission, and animated to attempts [20 after new discoveries and original sentiments.

It is very natural for young men to be vehement, acrimonious, and severe. For, as they seldom comprehend at once all the consequences of a position, or perceive the difficulties by which cooler and more experienced reasoners are restrained from confidence, they form their opinions with great precipitance. Seeing nothing [30 that can darken or embarrass the question, they expect to find their own opinion universally prevalent, and are inclined to impute uncertainty and hesitation to want of honesty rather than to knowledge. I may perhaps, therefore, be reproached by my lively correspondent, when it shall be found that I have no inclination to persecute these collectors of fortuitous knowledge with the severity re- [40 quired; yet, as I am now too old to be much pained by hasty censure, I shall not be afraid of taking into protection those whom I think condemned without a sufficient knowledge of their cause.

He that adopts the sentiments of another, whom he has reason to believe wiser than himself, is only to be blamed when he claims the honors that are not due but to the author, and endeavors [50 to deceive the world into praise and veneration; for to learn is the proper business of youth; and whether we increase our knowledge by books or by conversation, we are equally indebted to foreign assistance.

The greater part of students are not born with abilities to construct systems, or advance knowledge; nor can have any hope beyond that of becoming intelli- [60 gent hearers in the schools of art, of being

able to comprehend what others discover, and to remember what others teach. Even those to whom Providence hath allotted greater strength of understanding, can expect only to improve a single science. In every other part of learning, they must be content to follow opinions which they are not able to examine; and, even in that which they claim as pe- [70 culiarly their own, can seldom add more than some small particle of knowledge to the hereditary stock devolved to them from ancient times, the collective labor of a thousand intellects.

In science, which, being fixed and limited, admits of no other variety than such as arises from new methods of distribution, or new arts of illustration, the necessity of following the traces of [80 our predecessors is indisputably evident; but there appears no reason why imagination should be subject to the same restraint. It might be conceived, that of those who profess to forsake the narrow paths of truth, every one may deviate towards a different point; since, though rectitude is uniform and fixed, obliquity may be infinitely diversified. The roads of science are narrow, so that they [90 who travel them must either follow or meet one another; but in the boundless regions of possibility which fiction claims for her dominion, there are surely a thousand recesses unexplored, a thousand flowers unexhausted, combinations of imagery yet unobserved, and races of ideal inhabitants not hitherto described.

Yet, whatever hope may persuade or reason evince, experience can boast [100 of very few additions to ancient fable. The wars of Troy, and the travels of Ulysses, have furnished almost all succeeding poets with incidents, characters, and sentiments. The Romans are confessed to have attempted little more than to display in their own tongue the inventions of the Greeks. There is in all their writings such a perpetual recurrence of allusions to the tales of the [110 fabulous age, that they must be confessed often to want that power of giving pleasure which novelty supplies; nor can we wonder that they excelled so much in the graces of diction, when we consider

how rarely they were employed in search of new thoughts.

The warmest admirers of the great Mantuan poet can extol him for little more than the skill with which he has, [120 by making his hero both a traveller and a warrior, united the beauties of the *Iliad* and the *Odyssey* in one composition: yet his judgment was perhaps sometimes overborne by his avarice of the Homeric treasures; and, for fear of suffering a sparkling ornament to be lost, he has inserted it where it cannot shine with its original splendor.

When Ulysses visited the infernal [130 regions, he found among the heroes that perished at Troy, his competitor Ajax, who, when the arms of Achilles were adjudged to Ulysses, died by his own hand in the madness of disappointment. He still appeared to resent, as on earth, his loss and disgrace. Ulysses endeavored to pacify him with praises and submission; but Ajax walked away without reply. This passage has always been [140 considered as eminently beautiful; because Ajax, the haughty chief, the unlettered soldier, of unshaken courage, of immovable constancy, but without the power of recommending his own virtues by eloquence, or enforcing his assertions by any other argument than the sword, had no way of making his anger known but by gloomy sullenness and dumb ferocity. His hatred of a man whom [150 he conceived to have defeated him only by volubility of tongue, was therefore naturally shown by silence, more contemptuous and piercing than any words that so rude an orator could have found, and by which he gave his enemy no opportunity of exerting the only power in which he was superior.

When Æneas is sent by Virgil to the shades, he meets Dido, the queen of [160 Carthage, whom his perfidy had hurried to the grave; he accosts her with tenderness and excuses; but the lady turns away like Ajax in mute disdain. She turns away like Ajax; but she resembles him in none of those qualities which give either dignity or propriety to silence. She might, without any departure from the tenor of her conduct, have burst out, like other

injured women, into clamor, re- [170 proach, and denunciation; but Virgil had his imagination full of Ajax, and therefore could not prevail on himself to teach Dido any other mode of resentment.

If Virgil could be thus seduced by imitation, there will be little hope that common wits should escape; and accordingly we find that, besides the universal and acknowledged practice of copying the ancients, there has prevailed in [180 every age a particular species of fiction. At one time all truth was conveyed in allegory; at another, nothing was seen but in a vision; at one period, all the poets followed sheep, and every event produced a pastoral; at another, they busied themselves wholly in giving directions to a painter.

It is indeed easy to conceive why any fashion should become popular, by [190 which idleness is favored and imbecility assisted; but surely no man of genius can much applaud himself for repeating a tale with which the audience is already tired, and which could bring no honor to any but its inventor.

There are, I think, two schemes of writing on which the laborious wits of the present time employ their faculties. One is the adaptation of sense to all the [200 rhymes which our language can supply to some word that makes the burden of the stanza; but this, as it has been only used in a kind of amorous burlesque, can scarcely be censured with much acrimony. The other is the imitation of Spenser, which, by the influence of some men of learning and genius, seems likely to gain upon the age, and therefore deserves to be more attentively considered. [210

To imitate the fictions and sentiments of Spenser can incur no reproach, for allegory is perhaps one of the most pleasing vehicles of instruction. But I am very far from extending the same respect to his diction or his stanza. His style was in his own time allowed to be vicious, so darkened with old words and peculiarities of phrase, and so remote from common use, that Jonson boldly pronounces [220 him to have written no language. His stanza is at once difficult and unpleasing; tiresome to the ear by its uniformity,

and to the attention by its length. It was at first formed in imitation of the Italian poets, without due regard to the genius of our language. The Italians have little variety of termination, and were forced to contrive such a stanza as might admit the greatest number of similar [230 rhymes; but our words end with so much diversity, that it is seldom convenient for us to bring more than two of the same sound together. If it be justly observed by Milton, that rhyme obliges poets to express their thoughts in improper terms, these improprieties must always be multiplied as the difficulty of rhyme is increased by long concatenations.

The imitators of Spenser are indeed [240 not very rigid censors of themselves, for they seem to conclude that, when they have disfigured their lines with a few obsolete syllables, they have accomplished their design, without considering that they ought not only to admit old words, but to avoid new. The laws of imitation are broken by every word introduced since the time of Spenser, as the character of Hector is violated by quoting Aris- [250 totle in the play. It would indeed be difficult to exclude from a long poem all modern phrases, though it is easy to sprinkle it with gleanings of antiquity. Perhaps, however, the style of Spenser might by long labor be justly copied; but life is surely given us for higher purposes than to gather what our ancestors have wisely thrown away, and to learn what is of no value but because it has [260 been forgotten.

## LETTER TO THE EARL OF CHESTERFIELD

February 7, 1755.

TO THE RIGHT HONORABLE THE EARL  
OF CHESTERFIELD.

MY LORD,

I have been lately informed, by the proprietor of the World, that two papers, in which my Dictionary is recommended to the public, were written by your Lordship. To be so distinguished, is an honor, which, being very little accustomed to favors from the great, I know not well

how to receive, or in what terms to acknowledge.

When, upon some slight encour- [10 agement, I first visited your Lordship, I was overpowered, like the rest of mankind, by the enchantment of your address; and could not forbear to wish that I might boast myself *Le vainqueur du vainqueur de la terre*;—that I might obtain that regard for which I saw the world contending; but I found my attendance so little encouraged, that neither pride nor modesty would suffer me [20 to continue it. When I had once addressed your Lordship in public, I had exhausted all the art of pleasing which a retired and uncourtly scholar can possess. I had done all that I could; and no man is well pleased to have his all neglected, be it ever so little.

Seven years, my Lord, have now past, since I waited in your outward rooms, or was repulsed from your door; dur- [30 ing which time I have been pushing on my work through difficulties, of which it is useless to complain, and have brought it, at last, to the verge of publication, without one act of assistance, one word of encouragement, or one smile of favor. Such treatment I did not expect, for I never had a Patron before.

The shepherd in Virgil grew at last acquainted with Love, and found him a [40 native of the rocks.

Is not a Patron, my Lord, one who looks with unconcern on a man struggling for life in the water, and, when he has reached ground, encumbers him with help? The notice which you have been pleased to take of my labors, had it been early, had been kind; but it has been delayed till I am indifferent, and cannot enjoy it; till I am solitary, and cannot [50 impart it; till I am known, and do not want it. I hope it is no very cynical asperity, not to confess obligations where no benefit has been received, or to be unwilling that the Public should consider me as owing that to a Patron, which Providence has enabled me to do for myself.

Having carried on my work thus far with so little obligation to any favorer [60 of learning, I shall not be disappointed

though I should conclude it, if less be possible, with less; for I have been long wakened from that dream of hope, in which I once boasted myself with so much exultation,

My Lord,  
Your Lordship's most humble  
Most obedient servant,  
SAM. JOHNSON.

## LETTER TO JAMES MACPHERSON

MR. JAMES MACPHERSON,

I received your foolish and impudent letter. Any violence offered me I shall do my best to repel; and what I cannot do for myself, the law shall do for me. I hope I shall never be deterred from detecting what I think a cheat, by the menaces of a ruffian.

What would you have me retract? I thought your book an imposture; I think it an imposture still. For this [10] opinion I have given my reasons to the public, which I here dare you to refute. Your rage I defy. Your abilities, since your Homer, are not so formidable; and what I hear of your morals inclines me to pay regard not to what you shall say, but to what you shall prove. You may print this if you will.

SAM. JOHNSON.

## THE LIVES OF THE ENGLISH POETS

From MILTON

The English poems, though they make no promises of *Paradise Lost*, have this evidence of genius, that they have a cast original and unborrowed. But their peculiarity is not excellence: if they differ from verses of others, they differ for the worse; for they are too often distinguished by repulsive harshness; the combinations of words are new, but they are not pleasing; the rhymes and epithets seem to [10] be laboriously sought, and violently applied.

That in the early parts of his life he wrote with much care appears from his manuscripts, happily preserved at Cambridge, in which many of his smaller works are found as they were first written, with

the subsequent corrections. Such reliques show how excellence is acquired: what we hope ever to do with ease, we may learn [20] first to do with diligence.

Those who admire the beauties of this great poet, sometimes force their own judgment into false approbation of his little pieces, and prevail upon themselves to think that admirable which is only singular. All that short compositions can commonly attain is neatness and elegance. Milton never learned the art of doing little things with grace; he overlooked [30] the milder excellence of suavity and softness: he was a "lion" that had no skill "in dandling the kid."

One of the poems upon which most praise has been bestowed is *Lycidas*; of which the diction is harsh, the rhymes uncertain, and the numbers displeasing. What beauty there is we must therefore seek in the sentiments and images. It is not to be considered as the effusion [40] of real passion; for passion runs not after remote allusions and obscure opinions. Passion plucks no berries from the myrtle and ivy, nor calls upon Arethuse and Mincius, nor tells of "rough satyrs and fauns with cloven heel." Where there is leisure for fiction there is little grief.

In this poem there is no nature, for there is no truth; there is no art, for there is nothing new. Its form is that of a [50] pastoral, easy, vulgar, and therefore disgusting: whatever images it can supply are long ago exhausted; and its inherent improbability always forces dissatisfaction on the mind. When Cowley tells of Hervey that they studied together, it is easy to suppose how much he must miss the companion of his labors, and the partner of his discoveries; but what image of tenderness can be excited by these [60] lines!

"We drove afield, and both together heard  
What time the grey fly winds her sultry  
horn,  
Battening our flocks with the fresh dews  
of night."

We know that they never drove afield, and that they had no flocks to batten; and though it be allowed that the representation may be allegorical, the true

meaning is so uncertain and remote, that it is never sought because it cannot [70 be known when it is found.

Among the flocks and copses and flowers appear the heathen deities, Jove and Phœbus, Neptune and Æolus, with a long train of mythological imagery, such as a college easily supplies. Nothing can less display knowledge, or less exercise invention, than to tell how a shepherd has lost his companion, and must now feed his flocks alone, without any judge [80 of his skill in piping; and how one god asks another god what has become of Lycidas, and how neither god can tell. He who thus grieves will excite no sympathy; he who thus praises will confer no honor.

This poem has yet a grosser fault. With these trifling fictions are mingled the most awful and sacred truths, such as ought never to be polluted with [90 such irreverent combinations. The shepherd likewise is now a feeder of sheep, and afterwards an ecclesiastical pastor, a superintendent of a Christian flock. Such equivocations are always unskilful; but here they are indecent, and at least approach to impiety, of which, however, I believe the writer not to have been conscious.

Such is the power of reputation [100 justly acquired, that its blaze drives away the eye from nice examination. Surely no man could have fancied that he read *Lycidas* with pleasure, had he not known its author.

Of the two pieces, *L'Allegro* and *Il Penseroso*, I believe opinion is uniform; every man that reads them, reads them with pleasure. The author's design is not . . . merely to show how objects [110 derive their colors from the mind, by representing the operation of the same things upon the gay and the melancholy temper, or upon the same man as he is differently disposed; but rather how, among the successive variety of appearances, every disposition of mind takes hold on those by which it may be gratified.

\* \* \* \* \*

By the general consent of critics, the first praise of genius is due to the [120

writer of an epic poem, as it requires an assemblage of all the powers which are singly sufficient for other compositions. Poetry is the art of uniting pleasure with truth, by calling imagination to the help of reason. Epic poetry undertakes to teach the most important truths by the most pleasing precepts, and therefore relates some great event in the most affecting manner. History must sup- [130 ply the writer with the rudiments of narration, which he must improve and exalt by a nobler art, must animate by dramatic energy, and diversify by retrospection and anticipation; morality must teach him the exact bounds and different shades of vice and virtue; from policy and the practise of life he has to learn the discriminations of character, and the tendency of the passions, either single [140 or combined; and physiology must supply him with illustrations and images. To put these materials to poetical use, is required an imagination capable of painting nature and realizing fiction. Nor is he yet a poet till he has attained the whole extension of his language, distinguished all the delicacies of phrase, and all the colors of words, and learned to adjust their different sounds to all the [150 varieties of metrical modulation.

\* \* \* \* \*

The subject of an epic poem is naturally an event of great importance. That of Milton is not the destruction of a city, the conduct of a colony, or the foundation of an empire. His subject is the fate of worlds, the revolutions of heaven and of earth; rebellion against the Supreme King, raised by the highest order of created beings; the overthrow of their [160 host and the punishment of their crime; the creation of a new race of reasonable creatures; their original happiness and innocence, their forfeiture of immortality, and their restoration to hope and peace.

\* \* \* \* \*

Of his moral sentiments it is hardly praise to affirm that they excel those of all other poets; for this superiority he was indebted to his acquaintance with the sacred writings. The ancient epic [170 poets, wanting the light of Revelation,

were very unskilful teachers of virtue: their principal characters may be great, but they are not amiable. The reader may rise from their works with a greater degree of active or passive fortitude, and sometimes of prudence; but he will be able to carry away few precepts of justice, and none of mercy.

\* \* \* \* \*

In Milton every line breathes sanctity of thought and purity of manners, except when the train of the narration requires the introduction of the rebellious spirits; and even they are compelled to acknowledge their subjection to God in such a manner as excites reverence, and confirms piety.

\* \* \* \* \*

Something must be said of his versification. "The measure," he says, "is the English heroic verse without [190 rhyme]." . . .

"Rhyme," he says, and says truly, "is no necessary adjunct of true poetry." But perhaps of poetry as a mental operation metre or music is no necessary adjunct; it is however by the music of metre that poetry has been discriminated in all languages, and in languages melodiously constructed with a due proportion of long and short syllables, metre is [200 sufficient. But one language cannot communicate its rules to another; where metre is scanty and imperfect some help is necessary. The music of the English heroic line strikes the ear so faintly that it is easily lost, unless all the syllables of every line co-operate together; this co-operation can only be obtained by the preservation of every verse unmingled with another, as a distinct system [210 of sounds, and this distinctness is obtained and preserved by the artifice of rhyme. The variety of pauses, so much boasted by the lovers of blank verse, changes the measures of an English poet to the periods of a declaimer; and there are only a few skilful and happy readers of Milton, who enable their audience to perceive where the lines end or begin. "Blank verse," says an ingenious [220 critic, "seems to be verse only to the eye."

Poetry may subsist without rhyme, but English poetry will not often please; nor can rhyme ever be safely spared but where the subject is able to support itself. Blank verse makes some approach to that which is called the *lapidary style*; has neither the easiness of prose, nor the melody of numbers, and therefore tires by long continuance. Of the Italian [230 writers without rhyme, whom Milton alleges as precedents, not one is popular; what reason could urge in its defence, has been confuted by the ear.

But, whatever be the advantage of rhyme, I cannot prevail on myself to wish that Milton had been a rhymers, for I cannot wish his work to be other than it is; yet, like other heroes, he is to be admired rather than imitated. He [240 that thinks himself capable of astonishing, may write blank verse; but those that hope only to please, must condescend to rhyme.

The highest praise of genius is original invention. Milton cannot be said to have contrived the structure of an epic poem, and therefore owes reverence to that vigor and amplitude of mind to which all generations must be indebted for [250 the art of poetical narration, for the texture of the fable, the variation of incidents, the interposition of dialogue, and all the stratagems that surprise and enchain attention. But of all the borrowers from Homer, Milton is perhaps the least indebted. He was naturally a thinker for himself, confident of his own abilities, and disdainful of help and hindrance; he did not refuse admission to the [260 thoughts or images of his predecessors, but he did not seek them. From his contemporaries he neither courted nor received support; there is in his writings nothing by which the pride of other authors might be gratified, or favor gained; no exchange of praise, nor solicitation of support. His great works were performed under discountenance, and in blindness, but difficulties vanished at [270 his touch; he was born for whatever is arduous; and his work is not the greatest of heroic poems, only because it is not the first.

*From DRYDEN*

Criticism, either didactic or defensive, occupies almost all his prose, except those pages which he has devoted to his patrons; but none of his prefaces were ever thought tedious. They have not the formality of a settled style, in which the first half of a sentence betrays the other. The clauses are never balanced, nor the periods modelled; every word seems to drop by chance, though it [10 falls into its proper place. Nothing is cold or languid; the whole is airy, animated, and vigorous: what is little, is gay; what is great, is splendid. He may be thought to mention himself too frequently; but while he forces himself upon our esteem, we cannot refuse him to stand high in his own. Everything is excused by the play of images and the sprightliness of expression. Though all is [20 easy, nothing is feeble; though all seems careless, there is nothing harsh; and though since his earlier works more than a century has passed, they have nothing yet uncouth or obsolete.

He who writes much will not easily escape a manner, such a recurrence of particular modes as may be easily noted. Dryden is always "another and the same;" he does not exhibit a second [30 time the same elegances in the same form, nor appears to have any art other than that of expressing with clearness what he thinks with vigor. His style could not easily be imitated, either seriously or ludicrously; for, being always equable and always varied, it has no prominent or discriminative characters. The beauty who is totally free from disproportion of parts and features, cannot be ridiculed [40 by an overcharged resemblance.

From his prose, however, Dryden derives only his accidental and secondary praise; the veneration with which his name is pronounced by every cultivator of English literature is paid to him as he refined the language, improved the sentiments, and tuned the numbers of English Poetry.

After about half a century of forced [50 thoughts and rugged metre, some advances towards nature and harmony had

been already made by Waller and Denham; they had shown that long discourses in rhyme grew more pleasing when they were broken unto couplets, and that verse consisted not only in the number but the arrangement of syllables.

But though they did much, who can deny that they left much to do? [60 Their works were not many, nor were their minds of very ample comprehension. More examples of more modes of composition were necessary for the establishment of regularity, and the introduction of propriety in word and thought.

Every language of a learned nation necessarily divides itself into diction scholastic and popular, grave and familiar, elegant and gross; and from a nice [70 distinction of these different parts arises a great part of the beauty of style. But if we except a few minds, the favorites of nature, to whom their original rectitude was in the place of rules, this delicacy of selection was little known to our authors: our speech lay before them in a heap of confusion, and every man took for every purpose what chance might offer him.

There was therefore before the time [80 of Dryden no poetical diction: no system of words at once refined from the grossness of domestic use, and free from the harshness of terms appropriated to particular arts. Words too familiar, or too remote, defeat the purpose of a poet. From those sounds which we hear on small or on coarse occasions, we do not easily receive strong impressions, or delightful images; and words to which [90 we are nearly strangers, whenever they occur, draw that attention on themselves which they should transmit to things.

Those happy combinations of words which distinguish poetry from prose had been rarely attempted; we had few elegances or flowers of speech: the roses had not yet been plucked from the bramble, or different colors had not yet been joined to enliven one another. [100

It may be doubted whether Waller and Denham could have overborne the prejudices which had long prevailed, and which even then were sheltered by the protection of Cowley. The new versification, as it was called, may be considered

as owing its establishment to Dryden; from whose time it is apparent that English poetry has had no tendency to relapse to its former savageness. [110]

### From ADDISON

At the school of the Chartreux . . . he . . . contracted that intimacy with Sir Richard Steele, which their joint labors have so effectually recorded.

Of this memorable friendship the greater praise must be given to Steele. It is not hard to love those from whom nothing can be feared, and Addison never considered Steele as a rival; but Steele lived, as he confesses, under an habitual [10] subjection to the predominating genius of Addison, whom he always mentioned with reverence, and treated with obsequiousness.

Addison, who knew his own dignity, could not always forbear to show it, by playing a little upon his admirer; but he was in no danger of retort: his jests were endured without resistance or resentment.

\* \* \* \* \*

Before the *Tatler* and *Spectator*, if [20] the writers for the theatre are excepted, England had no masters of common life. No writers had yet undertaken to reform either the savageness of neglect or the impertinence of civility; to show when to speak, or to be silent; how to refuse, or how to comply. We had many books to teach us our more important duties, and to settle opinions in philosophy or politics; but an *Arbiter elegantiarum*, a judge of [30] propriety, was yet wanting, who should survey the track of daily conversation and free it from thorns and prickles, which tease the passer, though they do not wound him.

For this purpose nothing is so proper as the frequent publication of short papers, which we read not as study but amusement. If the subject be slight, the treatise likewise is short. The busy may [40] find time, and the idle may find patience.

\* \* \* \* \*

That he always wrote as he would think it necessary to write now, cannot

be affirmed; his instructions were such as the characters of his readers made proper. That general knowledge which now circulates in common talk, was in his time rarely to be found. Men not professing learning were not ashamed of ignorance; and in the female world, any acquaint- [50] ance with books was distinguished only to be censured. His purpose was to infuse literary curiosity, by gentle and unsuspected conveyance, into the gay, the idle, and the wealthy; he therefore presented knowledge in the most alluring form, not lofty and austere, but accessible and familiar. When he showed them their defects, he showed them likewise that they might be easily supplied. [60] His attempt succeeded; enquiry was awakened, and comprehension expanded. An emulation of intellectual elegance was excited, and from his time to our own, life has been gradually exalted, and conversation purified and enlarged.

\* \* \* \* \*

As a describer of life and manners, he must be allowed to stand perhaps the first of the first rank. His humor, which, as Steele observes, is peculiar to himself, [70] is so happily diffused as to give the grace of novelty to domestic scenes and daily occurrences. He never "outsteps the modesty of nature," nor raises merriment or wonder by the violation of truth. His figures neither divert by distortion, nor amaze by aggravation. He copies life with so much fidelity, that he can be hardly said to invent; yet his exhibitions have an air so much original that it [80] is difficult to suppose them not merely the product of imagination.

As a teacher of wisdom, he may be confidently followed. His religion has nothing in it enthusiastic or superstitious: he appears neither weakly credulous nor wantonly sceptical; his morality is neither dangerously lax, nor impracticably rigid. All the enchantment of fancy and all the cogency of argument are employed [90] to recommend to the reader his real interest, the care of pleasing the Author of his being. Truth is shown sometimes as the phantom of a vision, sometimes appears half-veiled in an allegory; some-



times attracts regard in the robes of fancy, and sometimes steps forth in the confidence of reason. She wears a thousand dresses, and all is pleasing.

*Mille habet ornatus, mille decenter habet.* [100

His prose is the model of the middle style; on grave subjects not formal, on light occasions not groveling; pure without scrupulosity, and exact without apparent elaboration; always equable, and always easy, without glowing words or pointed sentences. Addison never deviates from his track to snatch a grace; he seeks no ambitious ornaments, and tries no hazardous inventions. His [110 page is always luminous, but never blazes in unexpected splendor.

It was apparently his principal endeavor to avoid all harshness and severity of diction; he is therefore sometimes verbose in his transitions and connections, and sometimes descends too much to the language of conversation; yet if his language had been less idiomatical it might have lost somewhat of its genuine [120 Anglicism. What he attempted, he performed; he is never feeble, and he did not wish to be energetic; he is never rapid, and he never stagnates. His sentences have neither studied amplitude, nor affected brevity; his periods, though not diligently rounded, are voluble and easy. Whoever wishes to attain an English style, familiar but not coarse, and elegant but not ostentatious, must give his [130 days and nights to the volumes of Addison.

#### From POPE

[Pope] professed to have learned his poetry from Dryden, whom, whenever an opportunity was presented, he praised through his whole life with unvaried liberality; and perhaps his character may receive some illustration if he be compared with his master.

\* \* \* \* \*

Pope was not content to satisfy; he desired to excel, and therefore always endeavored to do his best: he did not [10 court the candor, but dared the judgment

of his reader, and, expecting no indulgence from others, he showed none to himself. He examined lines and words with minute and punctilious observation, and retouched every part with indefatigable diligence, till he had left nothing to be forgiven.

\* \* \* \* \*

In acquired knowledge, the superiority must be allowed to Dryden, whose [20 education was more scholastic, and who before he became an author had been allowed more time for study, with better means of information. His mind has a larger range, and he collects his images and illustrations from a more extensive circumference of science. Dryden knew more of man in his general nature, and Pope in his local manners. The notions of Dryden were formed by compre- [30 hensive speculation, and those of Pope by minute attention. There is more dignity in the knowledge of Dryden, and more certainty in that of Pope.

Poetry was not the sole praise of either, for both excelled likewise in prose; but Pope did not borrow his prose from his predecessor. The style of Dryden is capricious and varied, that of Pope is cautious and uniform; Dryden obeys [40 the motions of his own mind, Pope constrains his mind to his own rules of composition. Dryden is sometimes vehement and rapid; Pope is always smooth, uniform, and gentle. Dryden's page is a natural field, rising into inequalities, and diversified by the varied exuberance of abundant vegetation; Pope's is a velvet lawn, shaven by the scythe, and levelled by the roller. [50

Of genius, that power which constitutes a poet; that quality without which judgment is cold and knowledge is inert; that energy which collects, combines, amplifies, and animates—the superiority must, with some hesitation, be allowed to Dryden. It is not to be inferred that of this poetical vigor Pope had only a little, because Dryden had more; for every other writer since Milton must [60 give place to Pope; and even of Dryden it must be said, that if he has brighter paragraphs, he has not better poems.

Dryden's performances were always hasty, either excited by some external occasion, or extorted by domestic necessity; he composed without consideration, and published without correction. What his mind could supply at call, or gather in one excursion, was all that he sought, [70 and all that he gave. The dilatory caution of Pope enabled him to condense his sentiments, to multiply his images, and to accumulate all that study might produce, or chance might supply. If the flights of Dryden therefore are higher, Pope continues longer on the wing. If of Dryden's fire the blaze is brighter, of Pope's the heat is more regular and constant. Dryden often surpasses expectation, and Pope never falls below it. Dryden is read with frequent astonishment, and Pope with perpetual delight.

#### From GRAY

Gray's poetry is now to be considered, and I hope not to be looked on as an enemy to his name if I confess that I contemplate it with less pleasure than his life.

\* \* \* \* \*

The *Prospect of Eton College* suggests nothing to Gray which every beholder does not equally think and feel. His supplication to Father Thames, to tell him who drives the hoop or tosses the ball, is [10 useless and puerile. Father Thames has no better means of knowing than himself. His epithet "buxom health" is not elegant; he seems not to understand the word. Gray thought his language more poetical as it was more remote from common use: finding in Dryden "honey redolent of Spring," an expression that reaches the utmost limits of our language, Gray drove it a little more beyond common apprehension, by making "gales" to be "redolent of joy and youth."

Of the *Ode on Adversity*, the hint was at first taken from *O Diva, gratum quae regis Antium*; but Gray has excelled his original by the variety of his sentiments, and by their moral application. Of this piece, at once poetical and rational, I

will not by slight objections violate the dignity. [30

My process has now brought me to the "Wonderful Wonder of Wonders," the two Sister Odes; by which, though either vulgar ignorance or common sense at first universally rejected them, many have been since persuaded to think themselves delighted. I am one of those that are willing to be pleased, and therefore would gladly find the meaning of the first stanza of *The Progress of Poesy*. [40

Gray seems in his rapture to confound the images of "spreading sound" and "running water." A "stream of music" may be allowed; but where does music, however "smooth and strong," after having visited the "verdant vales," "roll down the steep amain," so as that "rocks and nodding groves rebellow to the roar"? If this be said of music, it is nonsense; if it be said of water, it is [50 nothing to the purpose.

The second stanza, exhibiting Mars's car and Jove's eagle, is unworthy of further notice. Criticism disdains to chase a schoolboy to his commonplaces.

\* \* \* \* \*

The third stanza sounds big with Delphi, and Egean, and Ilissus, and Meander, and "hallowed fountain", and "solemn sound"; but in all Gray's odes there is a kind of cumbrous splendor which we [60 wish away. His position is at last false: in the time of Dante and Petrarch, from whom he derives our first school of poetry, Italy was overrun by "tyrant power" and "coward vice"; nor was our state much better when we first borrowed the Italian arts.

\* \* \* \* \*

*The Bard* appears, at first view, to be . . . an imitation of the prophecy of Nereus. . . . [70

To select a singular event, and swell it to a giant's bulk by fabulous appendages of spectres and predictions, has little difficulty, for he that forsakes the probable may always find the marvellous. And it has little use: we are affected only as we believe; we are improved only as we find something to be imitated or de-

clined. I do not see that *The Bard* promotes any truth, moral or political. [80]

\* \* \* \* \*

These odes are marked by glittering accumulations of ungraceful ornaments: they strike, rather than please; the images are magnified by affectation; the language is labored into harshness. The mind of the writer seems to work with unnatural violence. "Double, double, toil and trouble." He has a kind of strutting dignity, and is tall by walking on tiptoe. His art and his struggle are too [90] visible, and there is too little appearance of ease and nature.

To say that he has no beauties, would be unjust: a man like him, of great learning, and great industry, could not but produce something valuable. When he pleases least, it can only be said that a good design was ill directed.

His translations of Northern and Welsh poetry deserve praise: the imagery is preserved, perhaps often improved; but the language is unlike the language of other poets.

In the character of his *Elegy* I rejoice to concur with the common reader; for by the common sense of readers uncorrupted with literary prejudices, after all the refinements of subtlety and the dogmatism of learning, must be finally decided all claim to poetical honors. The [110] *Church-yard* abounds with images which find a mirror in every mind, and with sentiments to which every bosom returns an echo. The four stanzas beginning "Yet even these bones," are to me original: I have never seen the notions in any other place; yet he that reads them here, persuades himself that he has always felt them. Had Gray written often thus it had been vain to blame, and useless [120] to praise him.

**JAMES BOSWELL (1740-1796)**

**THE LIFE OF SAMUEL JOHNSON**

*From THE YEAR 1763*

This is to me a memorable year; for in it I had the happiness to obtain the acquaintance of that extraordinary man

whose memoirs I am now writing; an acquaintance which I shall ever esteem as one of the most fortunate circumstances in my life. Though then but two-and-twenty, I had for several years read his works with delight and instruction, and had the highest reverence for their author, which had grown up in my fancy into a kind of mysterious veneration, by figuring to myself a state of solemn elevated abstraction, in which I supposed him to live in the immense metropolis of London. Mr. Gentleman, a native of Ireland, who passed some years in Scotland as a player, and as an instructor in the English language, a man whose talents and worth were depressed by misfortunes, had given me a representation of the figure and manner of **DICTIONARY JOHNSON!** as he was then generally called; and during my first visit to London, which was for three months in 1760, Mr. Derrick, the poet, who was Gentleman's friend and countryman, flattered me with hopes that he would introduce me to Johnson, an honor of which I was very ambitious. But he never found an [30] opportunity; which made me doubt that he had promised to do what was not in his power; till Johnson some years afterwards told me, "Derrick, Sir, might very well have introduced you. I had a kindness for Derrick, and am sorry he is dead."

In the summer of 1761 Mr. Thomas Sheridan was at Edinburgh, and delivered lectures upon the English Language and Public Speaking to large and respectable [40] audiences. I was often in his company, and heard him frequently expatiate upon Johnson's extraordinary knowledge, talents, and virtues, repeat his pointed sayings, describe his particularities, and boast of his being his guest sometimes till two or three in the morning. At his house I hoped to have many opportunities of seeing the sage, as Mr. Sheridan obligingly assured me I should not be dis- [50] appointed.

When I returned to London in the end of 1762, to my surprise and regret I found an irreconcilable difference had taken place between Johnson and Sheridan. A pension of two hundred pounds a year had been given to Sheridan. Johnson,

who, as has been already mentioned, thought slightly of Sheridan's art, upon hearing that he was also pensioned, exclaimed, "What! have they given *him* a pension? Then it is time for me to give up mine." Whether this proceeded from a momentary indignation, as if it were an affront to his exalted merit that a player should be awarded in the same manner with him, or was the sudden effect of a fit of peevishness, it was unluckily said, and, indeed, cannot be justified. Mr. Sheridan's pension was [70 granted to him not as a player, but as a sufferer in the cause of government, when he was manager of the Theatre Royal in Ireland, when parties ran high in 1753. And it must also be allowed that he was a man of literature, and had considerably improved the arts of reading and speaking with distinctness and propriety.

\* \* \* \* \*

Johnson complained that a man who disliked him repeated his sarcasm to [80 Mr. Sheridan, without telling him what followed, which was, that after a pause he added, "However, I am glad that Mr. Sheridan has a pension, for he is a very good man." Sheridan could never forgive this hasty contemptuous expression. It rankled in his mind; and though I informed him of all that Johnson said, and that he would be very glad to meet him amicably, he positively declined [90 repeated offers which I made, and once went off abruptly from a house where he and I were engaged to dine, because he was told that Dr. Johnson was to be there. I have no sympathetic feeling with such persevering resentment. It is painful when there is a breach between those who have lived together socially and cordially; and I wonder that there is not, in all such cases, a mutual [100 wish that it should be healed. I could perceive that Mr. Sheridan was by no means satisfied with Johnson's acknowledging him to be a good man. That could not soothe his injured vanity. I could not but smile, at the same time that I was offended, to observe Sheridan in the *Life of Swift*, which he afterwards published, attempting, in the writhings of

his resentment, to depreciate Johnson, [110 by characterising him as "A writer of gigantic fame, in these days of little men;" that very Johnson whom he once so highly admired and venerated.

This rupture with Sheridan deprived Johnson of one of his most agreeable resources for amusement in his lonely evenings; for Sheridan's well-informed, animated, and bustling mind never suffered conversation to stagnate; and [120 Mrs. Sheridan was a most agreeable companion to an intellectual man. She was sensible, ingenious, unassuming, yet communicative. I recollect, with satisfaction, many pleasing hours which I passed with her under the hospitable roof of her husband, who was to me a very kind friend. Her novel, entitled *Memoirs of Miss Sydney Biddulph*, contains an excellent moral, while it inculcates a [130 future state of retribution; and what it teaches is impressed upon the mind by a series of as deep distress as can affect humanity, in the amiable and pious heroine who goes to her grave unrelieved, but resigned, and full of hope of "heaven's mercy." Johnson paid her this high compliment upon it: "I know not, Madam, that you have a right, upon moral principles, to make your readers suffer so [140 much."

Mr. Thomas Davies the actor, who then kept a bookseller's shop in Russell-street, Covent-garden, told me that Johnson was very much his friend, and came frequently to his house, where he more than once invited me to meet him; but by some unlucky accident or other he was prevented from coming to us. [150

Mr. Thomas Davies was a man of good understanding and talents, with the advantage of a liberal education. Though somewhat pompous, he was an entertaining companion; and his literary performances have no inconsiderable share of merit. He was a friendly and very hospitable man. Both he and his wife (who has been celebrated for her beauty), though upon the stage for many years, [160 maintained a uniform decency of character; and Johnson esteemed them, and lived in as easy an intimacy with them

as with any family which he used to visit. Mr. Davies recollected several of Johnson's remarkable sayings, and was one of the best of the many imitators of his voice and manner, while relating them. He increased my impatience more and more to see the extraordinary man [170 whose works I highly valued, and whose conversation was reported to be so peculiarly excellent.

At last, on Monday the 16th of May, when I was sitting in Mr. Davies's back-parlor, after having drunk tea with him and Mrs. Davies, Johnson unexpectedly came into the shop; and Mr. Davies having perceived him through the glass-door in the room in which we were sitting, [180 advancing towards us,—he announced his awful approach to me, somewhat in the manner of an actor in the part of Horatio, when he addresses Hamlet on the appearance of his father's ghost: "Look, my Lord, it comes." I found that I had a very perfect idea of Johnson's figure, from the portrait of him painted by Sir Joshua Reynolds soon after he had published his Dictionary, in the [190 attitude of sitting in his easy chair in deep meditation; which was the first picture his friend did for him, which Sir Joshua very kindly presented to me, and from which an engraving has been made for this work. Mr. Davies mentioned my name, and respectfully introduced me to him. I was much agitated; and recollecting his prejudice against the Scotch, of which I had heard much, I [200 said to Davies, "Don't tell where I come from."—"From Scotland," cried Davies, roguishly. "Mr. Johnson (said I), I do indeed come from Scotland, but I cannot help it." I am willing to flatter myself that I meant this as light pleasantry to soothe and conciliate him, and not as an humiliating abasement at the expense of my country. But however that might be, this speech was somewhat un- [210 lucky; for with that quickness of wit for which he was so remarkable, he seized the expression "come from Scotland," which I used in the sense of being of that country; and, as if I had said that I had come away from it, or left it, retorted, "That, Sir, I find, is what a very great

many of your countrymen cannot help." This stroke stunned me a good deal; and when we had sat down, I felt myself [220 not a little embarrassed, and apprehensive of what might come next. He then addressed himself to Davies: "What do you think of Garrick? He has refused me an order for the play for Miss Williams, because he knows the house will be full, and that an order would be worth three shillings." Eager to take any opening to get into conversation with him, I ventured to say, "Oh, Sir, I cannot think [230 Mr. Garrick would grudge such a trifle to you." "Sir, (said he, with a stern look,) I have known David Garrick longer than you have done: and I know no right you have to talk to me on the subject." Perhaps I deserved this check; for it was rather presumptuous in me, an entire stranger, to express any doubt of the justice of his animadversion upon his old acquaintance and pupil. I now [240 felt myself much mortified, and began to think that the hope which I had long indulged of obtaining his acquaintance was blasted. And, in truth, had not my ardor been uncommonly strong, and my resolution uncommonly persevering, so rough a reception might have deterred me for ever from making any further attempts. Fortunately, however, I remained upon the field not wholly dis- [250 comfited; and was soon rewarded by hearing some of his conversation.

\* \* \* \* \*

I was highly pleased with the extraordinary vigor of his conversation, and regretted that I was drawn away from it by an engagement at another place. I had, for a part of the evening, been left alone with him, and had ventured to make an observation now and then, which he received very civilly; so [260 that I was satisfied that though there was a roughness in his manner, there was no ill-nature in his disposition. Davies followed me to the door, and when I complained to him a little of the hard blows which the great man had given me, he kindly took upon him to console me by saying, "Don't be uneasy. I can see he likes you very well."

A few days afterwards I called on [270] Davies, and asked him if he thought I might take the liberty of waiting on Mr. Johnson at his chambers in the Temple. He said I certainly might, and that Mr. Johnson would take it as a compliment. So on Tuesday the 24th of May, after having been enlivened by the witty sallies of Messieurs Thornton, Wilkes, Churchill, and Lloyd, with whom I had passed the morning, I boldly repaired to Johnson. [280] His chambers were on the first floor of No. 1, Inner-Temple-lane, and I entered them with an impression given me by the Reverend Dr. Blair, of Edinburgh, who had been introduced to him not long before, and described his having "found the Giant in his den;" an expression which, when I came to be pretty well acquainted with Johnson, I repeated to him, and he was diverted at this picturesque account of himself. Dr. Blair had been presented to him by Dr. James Fordyce. At this time the controversy concerning the pieces published by Mr. James Macpherson, as translations of Ossian, was at its height. Johnson had all along denied their authenticity; and, what was still more provoking to their admirers, maintained that they had no merit. The subject having been introduced by Dr. Fordyce, Dr. Blair, relying on the internal evidence of their antiquity, asked Dr. Johnson whether he thought any man of a modern age could have written such poems? Johnson replied, "Yes, Sir; many men, many women, and many children." Johnson at this time, did not know that Dr. Blair had just published a *Dissertation*, not only defending their authenticity, but seriously ranking them with the poems of Homer and Virgil; and when he was afterwards informed of this circumstance, he expressed some displeasure at Dr. Fordyce's having suggested the topic, and said, "I am not sorry that they got thus much for their pains. Sir, it was like leading one to talk of a book, when the author is concealed behind the door."

He received me very courteously: [320] but, it must be confessed, that his apartment, and furniture, and morning dress, were sufficiently uncouth. His brown

suit of clothes looked very rusty; he had on a little old shrivelled unpowdered wig, which was too small for his head; his shirt-neck and knees of his breeches were loose; his black worsted stockings ill drawn up; and he had a pair of unbuckled shoes by way of slippers. But all these slovenly [330] particularities were forgotten the moment that he began to talk. Some gentlemen, whom I do not recollect, were sitting with him; and when they went away, I also rose; but he said to me, "Nay, don't go."—"Sir (said I), I am afraid that I intrude upon you. It is benevolent to allow me to sit and hear you." He seemed pleased with this compliment, which I sincerely paid him, and answered, [340] "Sir, I am obliged to any man who visits me."—I have preserved the following short minute of what passed this day:—

"Madness frequently discovers itself merely by unnecessary deviation from the usual modes of the world. My poor friend Smart showed the disturbance of his mind, by falling upon his knees, and saying his prayers in the street, or in [350] any other unusual place. Now although, rationally speaking, it is greater madness not to pray at all, than to pray as Smart did, I am afraid there are so many who do not pray, that their understanding is not called in question."

Concerning this unfortunate poet, Christopher Smart, who was confined in a mad-house, he had, at another time, the following conversation with Dr. Burney:— [360] BURNLEY. "How does poor Smart do, Sir; is he likely to recover?" JOHNSON. "It seems as if his mind had ceased to struggle with the disease; for he grows fat upon it." BURNLEY. "Perhaps, Sir, that may be from want of exercise." JOHNSON. "No, Sir; he has partly as much exercise as he used to have, for he digs in the garden. Indeed, before his confinement, he used for exercise to [370] walk to the alchouse; but he was *carried* back again. I did not think he ought to be shut up. His infirmities were not noxious to society. He insisted on people praying with him; and I'd as lief pray with Kit Smart as any one else. Another charge was, that he did not love clean

linen; and I have no passion for it." Johnson continued. "Mankind have a great aversion to intellectual labor; [380 but even supposing knowledge to be easily attainable, more people would be content to be ignorant than would take even a little trouble to acquire it.

"The morality of an action depends on the motive from which we act. If I fling half a crown to a beggar with intention to break his head, and he picks it up and buys victuals with it, the physical effect is good; but, with respect to me, the [390 action is very wrong. So, religious exercises, if not performed with an intention to please God, avail us nothing. As our Savior says of those who perform them from other motives, 'Verily they have their reward.'

"The Christian religion has very strong evidences. It, indeed, appears in some degree strange to reason; but in History we have undoubted facts, against [400 which, in reasoning *a priori*, we have more arguments than we have for them; but then, testimony has great weight, and casts the balance." . . .

Talking of Garrick, he said, "He is the first man in the world for sprightly conversation."

When I rose a second time, he again pressed me to stay, which I did.

He told me, that he generally went [410 abroad at four in the afternoon, and seldom came home till two in the morning. I took the liberty to ask if he did not think it wrong to live thus, and not make more use of his great talents. He owned it was a bad habit. On reviewing, at the distance of many years, my journal of this period, I wonder how, at my first visit, I ventured to talk to him so freely, and that he bore it with so much indul- [420 gence.

Before we parted, he was so good as to promise to favor me with his company one evening at my lodgings: and, as I took my leave, shook me cordially by the hand. It is almost needless to add, that I felt no little elation at having now so happily established an acquaintance of which I had been so long ambitious.

My readers will, I trust, excuse me [430 for being thus minutely circumstantial,

when it is considered that the acquaintance of Dr. Johnson was to me a most valuable acquisition, and laid the foundation of whatever instruction and entertainment they may receive from my collections concerning the great subject of the work which they are now perusing.

I did not visit him again till Monday, June 13, at which time I recollect [440 no part of his conversation, except that when I told him I had been to see Johnson ride upon three horses, he said, "Such a man, Sir, should be encouraged; for his performances show the extent of the human power in one instance, and thus tend to raise our opinion of the faculties of man. He shows what may be attained by persevering application; so that every man may hope, that by giving as [450 much application, although perhaps he may never ride three horses at a time, or dance upon a wire, yet he may be equally expert in whatever profession he has chosen to pursue."

He again shook me by the hand at parting, and asked me why I did not come oftener to him. Trusting that I was now in his good graces, I answered, that he had not given me much [460 encouragement, and reminded him of the check I had received from him at our first interview. "Poh, poh! (said he, with a complacent smile,) never mind these things. Come to me as often as you can. I shall be glad to see you."

I had learned that his place of frequent resort was the Mitre tavern in Fleet-street, where he loved to sit up late, [470 and I begged I might be allowed to pass an evening with him there soon, which he promised I should. A few days afterwards I met him near Temple-bar, about one o'clock in the morning, and asked him if he would then go to the Mitre. "Sir (said he), it is too late; they won't let us in. But I'll go with you another night with all my heart."

A revolution of some importance [480 in my plan of life had just taken place; for instead of procuring a commission in the foot-guards, which was my own inclination, I had, in compliance with my father's wishes, agreed to study the law,

and was soon to set out for Utrecht, to hear the lectures of an excellent Civilian in that University, and then to proceed on my travels. Though very desirous of obtaining Dr. Johnson's advice and [400 instructions on the mode of pursuing my studies, I was at this time so occupied, shall I call it? or so dissipated, by the amusements of London, that our next meeting was not till Saturday, June 25, when happening to dine at Clifton's eating-house, in Butcher-row, I was surprised to perceive Johnson come in and take his seat at another table. The mode of dining, or rather being fed, [500 at such houses in London, is well known to many to be particularly unsocial, as there is no Ordinary, or united company, but each person has his own mess, and is under no obligation to hold any intercourse with any one. A liberal and full-minded man, however, who loves to talk, will break through this churlish and unsocial restraint. Johnson and an Irish gentleman got into a dispute concern- [510 ing the cause of some part of mankind being black. "Why, Sir (said Johnson), it has been accounted for in three ways: either by supposing that they are the posterity of Ham, who was cursed; or that God at first created two kinds of men, one black and another white; or that by the heat of the sun the skin is scorched, and so acquires a sooty hue. This matter has been much canvassed among [520 naturalists, but has never been brought to any certain issue." What the Irishman said is totally obliterated from my mind; but I remember that he became very warm and intemperate in his expressions: upon which Johnson rose, and quietly walked away. When he had retired, his antagonist took his revenge, as he thought, by saying, "He has a most ungainly figure, and an affectation [530 of pomposity, unworthy of a man of genius."

Johnson had not observed that I was in the room. I followed him, however, and he agreed to meet me in the evening at the Mitre. I called on him, and we went thither at nine. We had a good supper, and port wine, of which he then sometimes drank a bottle. The orthodox

high-church sound of the MITRE,— [540 the figure and manner of the celebrated SAMUEL JOHNSON,—the extraordinary power and precision of his conversation, and the pride arising from finding myself admitted as his companion, produced a variety of sensations, and a pleasing elevation of mind beyond what I had ever before experienced. I find in my Journal the following minute of our conversation, which, though it will give but a very [550 faint notion of what passed, is, in some degree a valuable record; and it will be curious in this view, as showing how habitual to his mind were some opinions which appear in his works.

"Colley Cibber, Sir, was by no means a blockhead; but by arrogating to himself too much, he was in danger of losing that degree of estimation to which he was entitled. His friends gave out that [560 he *intended* his birth-day Odes should be bad: but that was not the case, Sir; for he kept them many months by him, and a few years before he died he showed me one of them, with great solicitude to render it as perfect as might be, and I made some corrections, to which he was not very willing to submit. I remember the following couplet in allusion to the King and himself: [570

'Perched on the eagle's soaring wing,  
The lowly linnet loves to sing.'

Sir, he had heard something of the fabulous tale of the wren sitting upon the eagle's wing, and he had applied it to a linnet. Cibber's familiar style, however, was better than that which Whitehead has assumed. *Grand* nonsense is insupportable. Whitehead is but a little man to inscribe verses to players." [580

I did not presume to controvert this censure, which was tinged with his prejudice against players, but I could not help thinking that a dramatic poet might with propriety pay a compliment to an eminent performer, as Whitehead has very happily done in his verses to Mr. Garrick.

"Sir, I do not think Gray a first-rate poet. He has not a bold imagination, [590 nor much command of words. The obscurity in which he has involved himself



will not persuade us that he is sublime. His *Elegy* in a church-yard has a happy selection of images, but I don't like what are called his great things. His ode which begins

'Ruin seize thee, ruthless King,  
Confusion on thy banners wait!'

has been celebrated for its abruptness, [600 and plunging into the subject all at once. But such arts as these have no merit, unless when they are original. We admire them only once; and this abruptness has nothing new in it. We have had it often before. Nay, we have it in the old song of Johnny Armstrong:

'Is there ever a man in all Scotland,  
From the highest estate to the lowest  
degree, &c.'

And then, Sir, [610

'Yes, there is a man in Westmoreland,  
And Johnny Armstrong they do him call.'

There, now, you plunge at once into the subject. You have no previous narration to lead you to it.—The two next lines in that Ode are, I think, very good:

'Though fanned by conquest's crimson  
wing,  
They mock the air with idle state.'

Here let it be observed, that although his opinion of Gray's poetry was [620 widely different from mine, and I believe from that of most men of taste, by whom it is with justice highly admired, there is certainly much absurdity in the clamor which has been raised, as if he had been culpably injurious to the merit of that bard, and had been actuated by envy. Alas! ye little short-sighted critics, could Johnson be envious of the talents of any of his contemporaries? That his opin- [630 ion on this subject was what in private and in public he uniformly expressed, regardless of what others might think, we may wonder, and perhaps regret; but it is shallow and unjust to charge him with expressing what he did not think.

Finding him in a placid humor, and wishing to avail myself of the opportunity which I fortunately had of consulting a sage, to hear whose wisdom, I con- [640

ceived, in the ardor of youthful imagination, that men filled with a noble enthusiasm for intellectual improvement would gladly have resorted from distant lands;—I opened my mind to him ingenuously, and gave him a little sketch of my life, to which he was pleased to listen with great attention.

I acknowledged, that though educated very strictly in the principles of re- [650 ligion, I had for some time been misled into a certain degree of infidelity; but that I was come now to a better way of thinking, and was fully satisfied of the truth of the Christian revelation, though I was not clear as to every point considered to be orthodox. Being at all times a curious examiner of the human mind, and pleased with an undisguised display of what had passed in it, [660 he called to me with warmth, "Give me your hand; I have taken a liking to you." He then began to descant upon the force of testimony, and the little we could know of final causes; so that the objections of, why was it so? or why was it not so? ought not to disturb us: adding, that he himself had at one period been guilty of a temporary neglect of religion, but that it was not the result of argu- [670 ment, but mere absence of thought.

After having given credit to reports of his bigotry, I was agreeably surprised when he expressed the following very liberal sentiment, which has the additional value of obviating an objection to our holy religion, founded upon the discordant tenets of Christians themselves: "For my part, Sir, I think all Christians, whether Papists or Protestants, agree [680 in the essential articles, and that their differences are trivial, and rather political than religious."

We talked of belief in ghosts. He said, "Sir, I make a distinction between what a man may experience by the mere strength of his imagination, and what imagination cannot possibly produce. Thus, suppose I should think that I saw a form, and heard a voice cry, 'John- [690 son, you are a very wicked fellow, and unless you repent you will certainly be punished;' my own unworthiness is so deeply impressed upon my mind, that I

might *imagine* I thus saw and heard, and therefore I should not believe that an external communication had been made to me. But if a form should appear, and a voice should tell me that a particular man had died at a particular place, [700 and a particular hour, a fact which I had no apprehension of, nor any means of knowing, and this fact, with all its circumstances, should afterwards be unquestionably proved, I should, in that case, be persuaded that I had supernatural intelligence imparted to me."

Here it is proper, once for all, to give a true and fair statement of Johnson's way of thinking upon the question, [710 whether departed spirits are ever permitted to appear in this world, or in any way to operate upon human life. He has been ignorantly misrepresented as weakly credulous upon that subject; and, therefore, though I feel an inclination to disdain and treat with silent contempt so foolish a notion concerning my illustrious friend, yet as I find it has gained ground, it is necessary to refute it. The real fact [720 then is, that Johnson had a very philosophical mind, and such a rational respect for testimony, as to make him submit his understanding to what was authentically proved, though he could not comprehend why it was so. Being thus disposed, he was willing to inquire into the truth of any relation of supernatural agency, a general belief of which has prevailed in all nations and ages. But [730 so far was he from being the dupe of implicit faith, that he examined the matter with a jealous attention, and no man was more ready to refute its falsehood when he had discovered it. Churchill in his poem entitled *The Ghost*, availed himself of the absurd credulity imputed to Johnson, and drew a caricature of him under the name of "POMPOSO," representing him as one of the believers of [740 the story of a Ghost in Cock-lane, which, in the year 1762, had gained very general credit in London. Many of my readers, I am convinced, are to this hour under an impression that Johnson was thus foolishly deceived. It will therefore surprise them a good deal when they are informed upon undoubted authority, that

Johnson was one of those by whom the imposture was detected. The story [750 had become so popular, that he thought it should be investigated; and in this research he was assisted by the Reverend Dr. Douglas, now Bishop of Salisbury, the great detector of impostures; who informs me, that after the gentlemen who went and examined into the evidence were satisfied of its falsity, Johnson wrote in their presence an account of it, which was published in the news- [760 papers and Gentleman's Magazine, and undeceived the world.

\* \* \* \* \*

As Dr. Oliver Goldsmith will frequently appear in this narrative, I shall endeavor to make my readers in some degree acquainted with his singular character. He was a native of Ireland, and a contemporary with Mr. Burke, at Trinity College, Dublin, but did not then give much promise of future celebrity. He, [770 however, observed to Mr. Malone, that "though he made no great figure in mathematics, which was a study in much repute there, he could turn an Ode of Horace into English better than any of them." He afterwards studied physic at Edinburgh, and upon the Continent: and I have been informed, was enabled to pursue his travels on foot, partly by demanding at Universities to enter the [780 lists as a disputant, by which, according to the custom of many of them, he was entitled to the premium of a crown, when luckily for him his challenge was not accepted; so that, as I once observed to Dr. Johnson, he *disputed* his passage through Europe. He then came to England, and was employed successively in the capacities of an usher to an academy, a corrector of the press, a reviewer, [790 and a writer for a newspaper. He had sagacity enough to cultivate assiduously the acquaintance of Johnson, and his faculties were gradually enlarged by the contemplation of such a model. To me and many others it appeared that he studiously copied the manner of Johnson, though, indeed, upon a smaller scale.

At this time I think he had pub- [800

lished nothing with his name, though it was pretty generally known that *one Dr. Goldsmith* was the author of "An Enquiry into the Present State of Polite Learning in Europe," and of "The Citizen of the World," a series of letters supposed to be written from London by a Chinese. No man had the art of displaying with more advantage as a writer, whatever literary acquisitions he made. "*Nihil [810 quod tetigit non ornavit.*" His mind resembled a fertile, but thin soil. There was a quick, but not a strong vegetation, of whatever chanced to be thrown upon it. No deep root could be struck. The oak of the forest did not grow there; but the elegant shrubbery and the fragrant parterre appeared in gay succession. It has been generally circulated and believed that he was a mere fool in conversation; but, in truth, this has been greatly exaggerated. He had, no doubt, a more than common share of that hurry of ideas which we often find in his countrymen, and which sometimes produces a laughable confusion in expressing them. He was very much what the French call *un étourdi*, and from vanity and an eager desire of being conspicuous wherever he was, he frequently talked carelessly [830 without knowledge of the subject, or even without thought. His person was short, his countenance coarse and vulgar, his deportment that of a scholar awkwardly affecting the easy gentleman. Those who were in any way distinguished, excited envy in him to so ridiculous an excess, that the instances of it are hardly credible. When accompanying two beautiful young ladies with their mother [840 on a tour in France, he was seriously angry that more attention was paid to them than to him; and once at the exhibition of the *Fantoccini* in London, when those who sat next him observed with what dexterity a puppet was made to toss a pike, he could not bear that it should have such praise, and exclaimed with some warmth, "Pshaw! I can do it better myself." [850

He, I am afraid, had no settled system of any sort, so that his conduct must not be strictly scrutinized; but his affections were social and generous, and when he

had money he gave it away very liberally. His desire of imaginary consequence predominated over his attention to truth. When he began to rise into notice, he said he had a brother who was Dean of Durham, a fiction so easily detected, [860 that it is wonderful how he should have been so inconsiderate as to hazard it. He boasted to me at this time of the power of his pen in commanding money, which I believe was true in a certain degree, though in the instance he gave he was by no means correct. He told me that he had sold a novel for four hundred pounds. This was his *Vicar of Wakefield*. But Johnson informed me, that he had [870 made the bargain for Goldsmith, and the price was sixty pounds. "And, Sir (said he), a sufficient price too, when it was sold; for then the fame of Goldsmith had not been elevated, as it afterwards was, by his *Traveller*; and the bookseller had such faint hopes of profit by his bargain, that he kept the manuscript by him a long time, and did not publish it till after the *Traveller* had appeared. Then, to [880 be sure, it was accidentally worth more money."

Mrs. Piozzi and Sir John Hawkins have strangely misstated the history of Goldsmith's situation and Johnson's friendly interference, when this novel was sold. I shall give it authentically from Johnson's own exact narration:

"I received one morning a message from poor Goldsmith that he was in [890 great distress, and as it was not in his power to come to me, begging that I would come to him as soon as possible. I sent him a guinea, and promised to come to him directly. I accordingly went as soon as I was dressed, and found that his landlady had arrested him for his rent, at which he was in a violent passion. I perceived that he had already changed my guinea, and had got a bottle of [900 Madeira and a glass before him. I put the cork into the bottle, desired he would be calm, and began to talk to him of the means by which he might be extricated. He then told me that he had a novel ready for the press, which he produced to me. I looked into it, and saw its merit; told the landlady I should soon return, and

having gone to a bookseller, sold it for sixty pounds. I brought Goldsmith [910 the money, and he discharged his rent, not without rating his landlady in a high tone for having used him so ill."

My next meeting with Johnson was on Friday the 1st of July, when he and I and Dr. Goldsmith supped at the Mitre. I was before this time pretty well acquainted with Goldsmith, who was one of the brightest ornaments of the Johnsonian school. Goldsmith's respectful at- [920 tachment to Johnson was then at its height; for his own literary reputation had not yet distinguished him so much as to excite a vain desire of competition with his great Master. He had increased my admiration of the goodness of Johnson's heart, by incidental remarks in the course of conversation, such as, when I mentioned Mr. Levet, whom he entertained under his roof, "He is poor [930 and honest, which is recommendation enough to Johnson;" and when I wondered that he was very kind to a man of whom I had heard a very bad character, "He is now become miserable, and that insures the protection of Johnson."

Goldsmith attempting this evening to maintain, I suppose from an affectation of paradox, "that knowledge was not desirable on its own account, for it [940 often was a source of unhappiness." JOHNSON. "Why, Sir, that knowledge may in some cases produce unhappiness, I allow. But, upon the whole, knowledge, *per se*, is certainly an object which every man would wish to attain, although, perhaps, he may not take the trouble necessary for attaining it."

Dr. John Campbell, the celebrated political and biographical writer, be- [950 ing mentioned, Johnson said, "Campbell is a man of much knowledge, and has a good share of imagination. His 'Hermippus Redivivus' is very entertaining, as an account of the Hermetic philosophy, and as furnishing a curious history of the extravagances of the human mind. If it were merely imaginary, it would be nothing at all. Campbell is not always rigidly careful of truth in his conversation; [960 but I do not believe there is any thing of this carelessness in his books. Campbell

is a good man, a pious man. I am afraid he has not been in the inside of a church for many years; but he never passes a church without pulling off his hat. This shows that he has good principles. I used to go pretty often to Campbell's on a Sunday evening till I began to consider that the shoals of Scotchmen who [970 flocked about him might probably say, when any thing of mine was well done, 'Ay, ay, he has learnt this of CAWMELL!'"

He talked very contemptuously of Churchill's poetry, observing, that "it had a temporary currency, only from its audacity of abuse, and being filled with living names, that it would sink into oblivion." I ventured to hint that he was not quite a fair judge, as Churchill [980 had attacked him violently. JOHNSON. "Nay, Sir, I am a very fair judge. He did not attack me violently till he found I did not like his poetry; and his attack on me shall not prevent me from continuing to say what I think of him, from an apprehension that it may be ascribed to resentment. No, Sir, I called the fellow a blockhead at first, and I will call him a blockhead still. However, I [990 will acknowledge that I have a better opinion of him now, than I once had; for he has shown more fertility than I expected. To be sure, he is a tree that cannot produce good fruit: he only bears crabs. But, Sir, a tree that produces a great many crabs is better than a tree which produces only a few."

In this depreciation of Churchill's poetry I could not agree with him. [1000 It is very true that the greatest part of it is upon the topics of the day, on which account, as it brought him great fame and profit at the time, it must proportionably slide out of the public attention as other occasional objects succeed. But Churchill had extraordinary vigor both of thought and expression. His portraits of the players will ever be valuable to the true lovers of the drama; and his strong [1010 caricatures of several eminent men of his age, will not be forgotten by the curious. Let me add, that there are in his works many passages which are of a general nature; and his *Prophecy of Famine* is a poem of no ordinary merit. It is, indeed,

falsely injurious to Scotland; but therefore may be allowed a greater share of invention.

Bonnell Thornton had just published a burlesque "Ode on St. Cecilia's day, adapted to the ancient British music, viz. the salt-box, the jews-harp, the marrow-bones and cleaver, the hum-strum or hurdy-gurdy, &c." Johnson praised its humor, and seemed much diverted with it. He repeated the following passage:

"In strains more exalted the salt-box shall join,  
And clattering and battering and clapping combine;  
With a rap and a tap while the hollow side sounds,  
Up and down leaps the flap, and with rattling rebounds."

I mentioned the periodical paper called *The Connoisseur*. He said it wanted matter.—No doubt it had not the deep thinking of Johnson's writings. But surely it has just views of the surface of life, and a very sprightly manner. His opinion of *The World* was not much higher than of *The Connoisseur*.

Let me here apologize for the imperfect manner in which I am obliged to exhibit Johnson's conversation at this period. In the early part of my acquaintance with him, I was so wrapt in admiration of his extraordinary colloquial talents, and so little accustomed to his peculiar mode of expression, that I found it extremely difficult to recollect and record his conversation with its genuine vigor and vivacity. In progress of time, when my mind was, as it were, *strongly impregnated with the Johnsonian ather*, I could with much more facility and exactness, carry in my memory and commit to paper the exuberant variety of his wisdom and wit.

At this time Miss Williams, as she was then called, though she did not reside with him in the Temple under his roof, but had lodgings in Bolt-court, Fleet-street, had so much of his attention, that he every night drank tea with her before he went home, however late it might be, and she always sat up for him. This, it may be fairly conjectured,

was not alone a proof of his regard for *her*, but of his own unwillingness to go into solitude, before that unseasonable hour at which he had habituated himself to expect the oblivion of repose. Dr. Goldsmith, being a privileged man, went with him this night, strutting away, and calling to me with an air of superiority, like that of an esoteric over an exoteric disciple of a sage of antiquity, "I go to see Miss Williams." I confess, I then envied him this mighty privilege, of which he seemed so proud; but it was not long before I obtained the same mark of distinction.

[1080]

\* \* \* \* \*

On Wednesday, July 6, he was engaged to sup with me at my lodgings in Downing-street, Westminster. But on the preceding night my landlord having behaved very rudely to me and some company who were with me, I had resolved not to remain another night in his house. I was exceedingly uneasy at the awkward appearance I supposed I should make to Johnson and the other gentleman whom I had invited, not being able to receive them at home, and being obliged to order supper at the Mitre. I went to Johnson in the morning, and talked of it as of a serious distress. He laughed, and said, "Consider, Sir, how insignificant this will appear a twelvemonth hence."—Were this consideration to be applied to most of the little vexatious incidents of life, by which our quiet is too often disturbed, it would prevent many painful sensations. I have tried it frequently with good effect. "There is nothing (continued he) in this mighty misfortune; nay, we shall be better at the Mitre." I told him that I had been at Sir John Fielding's office, complaining of my landlord, and had been informed, that though I had taken my lodgings for a year, I might, upon proof of his bad behavior, quit them when I pleased, without being under an obligation to pay rent for any longer time than while I possessed them. The fertility of Johnson's mind could show itself even upon so small a matter as this. "Why, Sir (said he), I suppose this must be the law, since you have been told so in

Bow-street. But, if your landlord could hold you to your bargain, and the lodgings should be yours for a year, you may [1120 certainly use them as you think fit. So, Sir, you may quarter two life-guardmen upon him; or you may send the greatest scoundrel you can find into your apartments; or you may say that you want to make some experiments in natural philosophy, and may burn a large quantity of assafoetida in his house."

I had as my guests this evening at the Mitre tavern, Dr. Johnson, Dr. Gold- [1130 smith, Mr. Thomas Davies, Mr. Eccles, an Irish gentleman, for whose agreeable company I was obliged to Mr. Davies, and the Reverend Mr. John Ogilvie, who was desirous of being in company with my illustrious friend, while I in my turn was proud to have the honor of showing one of my countrymen upon what easy terms Johnson permitted me to live with him. [1140

Goldsmith, as usual, endeavored, with too much eagerness, to *shine*, and disputed very warmly with Johnson against the well known maxim of the British constitution, "the King can do no wrong;" affirming, that "what was morally false could not be politically true; and as the King might, in the exercise of his regal power, command and cause the doing of what was wrong, it certainly might [1150 be said, in sense and in reason, that he could do wrong." JOHNSON. "Sir, you are to consider, that in our constitution, according to its true principles, the King is the head, he is supreme: he is above everything, and there is no power by which he can be tried. Therefore, it is, Sir, that we hold the King can do no wrong; that whatever may happen to be wrong in government may not be [1160 above our reach, by being ascribed to Majesty. Redress is always to be had against oppression, by punishing the immediate agents. The King, though he should command, cannot force a Judge to condemn a man unjustly; therefore it is the Judge whom we prosecute and punish. Political institutions are formed upon the consideration of what will most frequently tend to the good of the whole, al- [1170 though now and then exceptions may

occur. Thus it is better in general that a nation should have a supreme legislative power, although it may at times be abused. And then, Sir, there is this consideration, that *if the abuse be enormous, Nature will rise up, and claiming her original rights, overturn a corrupt political system.*" I mark this animated sentence with peculiar pleasure, as a noble instance [1180 of that truly dignified spirit of freedom which ever glowed in his heart, though he was charged with slavish tenets by superficial observers; because he was at all times indignant against that false patriotism, that pretended love of freedom, that unruly restlessness which is inconsistent with the stable authority of any good government.

This generous sentiment, which he [1190 uttered with great fervor, struck me exceedingly, and stirred my blood to that pitch of fancied resistance, the possibility of which I am glad to keep in mind, but to which I trust I never shall be forced.

"Great abilities (said he) are not requisite for an Historian; for in historical composition, all the greatest powers of the human mind are quiescent. He has facts ready to his hand; so there is no [1200 exercise of invention. Imagination is not required in any high degree; only about as much as is used in the lower kinds of poetry. Some penetration, accuracy, and coloring, will fit a man for the task, if he can give the application which is necessary."

"Bayle's Dictionary is a very useful work for those to consult who love the biographical part of literature, which [1210 is what I love most."

Talking of the eminent writers in Queen Anne's reign, he observed, "I think Dr. Arbuthnot the first man among them. He was the most universal genius, being an excellent physician, a man of deep learning, and a man of much humor. Mr. Addison was, to be sure, a great man; his learning was not profound; but his morality, his humor, and his elegance [1220 of writing, set him very high."

Mr. Ogilvie was unlucky enough to choose for the topic of his conversation the praises of his native country. He began with saying, that there was very

rich land around Edinburgh. Goldsmith, who had studied physic there, contradicted this, very untruly, with a sneering laugh. Disconcerted a little by this, Mr. Ogilvie then took a new ground, [1230 where, I suppose, he thought himself perfectly safe; for he observed, that Scotland had a great many noble wild prospects. JOHNSON. "I believe, Sir, you have a great many. Norway, too, has noble wild prospects; and Lapland is remarkable for prodigious noble wild prospects. But, Sir, let me tell you, the noblest prospect which a Scotchman ever sees, is the high road that leads him [1240 to England!" This unexpected and pointed sally produced a roar of applause. After all, however, those who admire the rude grandeur of Nature, cannot deny it to Caledonia.

On Saturday, July 9, I found Johnson surrounded with a numerous levee, but have not preserved any part of his conversation. On the 14th we had another evening by ourselves at the Mitre. It [1250 happening to be a very rainy night, I made some common-place observations on the relaxation of nerves and depression of spirits which such weather occasioned; adding, however, that it was good for the vegetable creation. Johnson, who, as we have already seen, denied that the temperature of the air had any influence on the human frame, answered, with a smile of ridicule, "Why, yes, Sir, it is good [1260 for vegetables, and for the animals who eat those vegetables, and for the animals who eat those animals." This observation of his aptly enough introduced a good supper; and I soon forgot, in Johnson's company, the influence of a moist atmosphere.

Feeling myself now quite at ease as his companion, though I had all possible reverence for him, I expressed a regret that I could not be so easy with my father, though he was not much older than Johnson, and certainly however respectable had not more learning and greater abilities to depress me. I asked him the reason of this. JOHNSON. "Why, Sir, I am a man of the world. I live in the world, and I take, in some degree, the color of the world as it moves along. Your

father is a Judge in a remote part of [1280 the island, and all his notions are taken from the old world. Besides, Sir, there must always be a struggle between a father and son, while one aims at power and the other at independence." I said, I was afraid my father would force me to be a lawyer. JOHNSON. "Sir, you need not be afraid of his forcing you to be a laborious practising lawyer; that is not in his power. For as the proverb [1290 says, 'One man may lead a horse to the water, but twenty cannot make him drink.' He may be displeased that you are not what he wishes you to be; but that displeasure will not go far. If he insists only on your having as much law as is necessary for a man of property, and then endeavors to get you into Parliament, he is quite in the right."

He enlarged very convincingly [1300 upon the excellence of rhyme over blank verse in English poetry. I mentioned to him that Dr. Adam Smith, in his lectures upon composition, when I studied under him in the College of Glasgow, had maintained the same opinion strenuously, and I repeated some of his arguments. JOHNSON. "Sir, I was once in company with Smith, and we did not take to each other; but had I known that he loved [1310 rhyme as much as you tell me he does, I should have HUGGED him."

Talking of those who denied the truth of Christianity, he said, "It is always easy to be on the negative side. If a man were now to deny that there is salt upon the table, you could not reduce him to an absurdity. Come, let us try this a little further. I deny that Canada is taken; and I can support my denial by [1320 pretty good arguments. The French are a much more numerous people than we; and it is not likely that they would allow us to take it. 'But the ministry have assured us, in all the formality of the Gazette, that it is taken.'—Very true. But the ministry have put us to an enormous expense by the war in America, and it is their interest to persuade us that we have got something for our money.— [1330 'But the fact is confirmed by thousands of men who were at the taking of it.'—Ay, but these men have still more in-

terest in deceiving us. They don't want that you should think the French have beat them, but that they have beat the French. Now suppose you should go over and find that it really is taken, that would only satisfy yourself; for when you come home we will not believe you. [1340] We will say, you have been bribed.— Yet, Sir, notwithstanding all these plausible objections, we have no doubt that Canada is really ours. Such is the weight of common testimony. How much stronger are the evidences of the Christian religion?

"Idleness is a disease which must be combated; but I would not advise a rigid adherence to a particular plan of [1350] study. I myself have never persisted in any plan for two days together. A man ought to read just as inclination leads him; for what he reads as a task will do him little good. A young man should read five hours in a day, and so may acquire a great deal of knowledge."

To a man of vigorous intellect and ardent curiosity like his own, reading without a regular plan may be bene- [1360] ficial; though even such a man must submit to it, if he would attain a full understanding of any of the sciences.

To such a degree of unrestrained frankness had he now accustomed me, that in the course of this evening I talked of the numerous reflections which had been thrown out against him on account of his having accepted a pension from his present Majesty. "Why, Sir (said [1370] he, with a hearty laugh), it is a mighty foolish noise that they make. I have accepted of a pension as a reward which has been thought due to my literary merit; and now that I have this pension, I am the same man in every respect that I have ever been; I retain the same principles. It is true, that I cannot now curse (smiling) the House of Hanover; nor would it be decent for me to drink [1380] King James's health in the wine that King George gives me money to pay for. But, Sir, I think that the pleasure of cursing the House of Hanover, and drinking King James's health, are amply overbalanced by three hundred pounds a year."

There was here, most certainly, an

affectation of more Jacobitism than he really had; and indeed an intention of admitting, for the moment, in a [1390] much greater extent than it really existed, the charge of disaffection imputed to him by the world, merely for the purpose of showing how dexterously he could repel an attack, even though he were placed in the most disadvantageous position; for I have heard him declare, that if holding up his right hand would have secured victory at Culloden to Prince Charles's army, he was not sure he [1400] would have held it up; so little confidence had he in the right claimed by the House of Stuart, and so fearful was he of the consequences of another revolution on the throne of Great Britain; and Mr. Topham Beauclerk assured me, he had heard him say this before he had his pension. At another time he said to Mr. Langton, "Nothing has ever offered, that has made it worth my while to con- [1410] sider the question fully." He, however, also said to the same gentleman, talking of King James the Second, "It was become impossible for him to reign any longer in this country." He no doubt had an early attachment to the House of Stuart; but his zeal had cooled as his reason strengthened. Indeed, I heard him once say, "that after the death of a violent Whig, with whom he used [1420] to contend with great eagerness, he felt his Toryism much abated." I suppose he meant Mr. Walmsley.

Yet there is no doubt that at earlier periods he was wont often to exercise both his pleasantry and ingenuity in talking Jacobitism. My much respected friend, Dr. Douglas, now Bishop of Salisbury, has favored me with the following admirable instance from his Lord- [1430] ship's own recollection. One day when dining at old Mr. Langton's, where Miss Roberts, his niece, was one of the company, Johnson, with his usual complacent attention to the fair sex, took her by the hand and said, "My dear, I hope you are a Jacobite." Old Mr. Langton, who, though a high and steady Tory, was attached to the present Royal Family, seemed offended, and asked Johnson, [1440] with great warmth, what he could mean



by putting such a question to his niece! "Why, Sir (said Johnson), I meant no offence to your niece, I meant her a great compliment. A Jacobite, Sir, believes in the divine right of Kings. He that believes in the divine right of Kings believes in a Divinity. A Jacobite believes in the divine right of Bishops. He that believes in the divine right of Bishops believes in the divine authority of the Christian religion. Therefore, Sir, a Jacobite is neither an Atheist nor a Deist. That cannot be said of a Whig; for *Whiggism is a negation of all principle.*"

\* \* \* \* \*

Next morning I found him alone, and have preserved the following fragments of his conversation. Of a gentleman who was mentioned, he said, "I have not met with any man for a long time [1460] who has given me such general displeasure. He is totally unfixed in his principles, and wants to puzzle other people." I said his principles had been poisoned by a noted infidel writer, but that he was, nevertheless, a benevolent good man. JOHNSON. "We can have no dependance upon that instinctive, that constitutional goodness, which is not founded upon principle. I grant you that such a [1470] man may be a very amiable member of society. I can conceive him placed in such a situation that he is not much tempted to deviate from what is right; and as every man prefers virtue, when there is not some strong incitement to transgress its precepts, I can conceive him doing nothing wrong. But if such a man stood in need of money, I should not like to trust him; and I should [1480] certainly not trust him with young ladies, for *there* there is always temptation. Hume, and other sceptical innovators, are vain men, and will gratify themselves at any expense. Truth will not afford sufficient food to their vanity; so they have betaken themselves to error. Truth, Sir, is a cow which will yield such people no more milk, and so they are gone to milk the bull. If I could have al- [1490] lowed myself to gratify my vanity at the expense of truth, what fame might I have acquired. Everything which Hume has

advanced against Christianity had passed through my mind long before he wrote. Always remember this, that after a system is well settled upon positive evidence, a few partial objections ought not to shake it. The human mind is so limited, that it cannot take in all the parts [1500] of a subject, so that there may be objections raised against any thing." . . .

I mentioned Hume's argument against the belief of miracles, that it is more probable that the witnesses to the truth of them are mistaken, or speak falsely, than that the miracles should be true. JOHNSON. "Why, Sir, the great difficulty of proving miracles should make us very cautious in believing them. But let [1510] us consider; although God has made Nature to operate by certain fixed laws, yet it is not unreasonable to think that he may suspend those laws, in order to establish a system highly advantageous to mankind. Now the Christian Religion is a most beneficial system, as it gives us light and certainty where we were before in darkness and doubt. The miracles which prove it are attested by men [1520] who had no interest in deceiving us; but who, on the contrary, were told that they should suffer persecution, and did actually lay down their lives in confirmation of the truth of the facts which they asserted. Indeed, for some centuries the heathens did not pretend to deny the miracles; but said they were performed by the aid of evil spirits. This is a circumstance of great weight. Then, [1530] Sir, when we take the proofs derived from prophecies which have been so exactly fulfilled, we have most satisfactory evidence. Supposing a miracle possible, as to which, in my opinion, there can be no doubt, we have as strong evidence for the miracles in support of Christianity, as the nature of the thing admits."

At night, Mr. Johnson and I supped in a private room at the Turk's Head [1540] coffee-house, in the Strand. "I encourage this house (said he), for the mistress of it is a good civil woman, and has not much business.

"Sir, I love the acquaintance of young people; because, in the first place, I don't like to think myself growing old. In

the next place, young acquaintances must last longest, if they do last; and then, Sir, young men have more virtue than [1550] old men; they have more generous sentiments in every respect. I love the young dogs of this age, they have more wit and humor and knowledge of life than we had; but then the dogs are not so good scholars. Sir, in my early years I read very hard. It is a sad reflection but a true one, that I knew almost as much at eighteen as I do now. My judgment, to be sure, was not so good; but I had all the facts. [1560] I remember very well, when I was at Oxford, an old gentleman said to me, 'Young man, ply your book diligently now, and acquire a stock of knowledge; for when years come upon you, you will find that poring upon books will be but an irksome task.'

This account of his reading, given by himself in plain words, sufficiently confirms what I have already ad- [1570] vanced upon the disputed question as to his application. It reconciles any seeming inconsistency in his way of talking upon it at different times; and shows that idleness and reading hard were with him relative terms, the import of which, as used by him, must be gathered from a comparison with what scholars of different degrees of ardor and assiduity have been known to do. And let it be re- [1580] membered, that he was now talking spontaneously, and expressing his genuine sentiments; whereas at other times he might be induced, from his spirit of contradiction, or more properly from his love of argumentative contest, to speak lightly of his own application to study. It is pleasing to consider that the old gentleman's gloomy prophecy as to the irksomeness of books to men of an ad- [1590] vanced age, which is too often fulfilled, was so far from being verified in Johnson, that his ardor for literature never failed, and his last writings had more ease and vivacity than any of his earlier productions.

He mentioned to me now, for the first time, that he had been distressed by melancholy, and for that reason had been obliged to fly from study and medita- [1600] tion, to the dissipating variety of life.

Against melancholy he recommended constant occupation of mind, a great deal of exercise, moderation in eating and drinking, and especially to shun drinking at night. He said melancholy people were apt to fly to intemperance for relief, but that it sunk them much deeper in misery. He observed, that laboring men who work hard, and live sparingly, are [1610] seldom or never troubled with low spirits.

He again insisted on the duty of maintaining subordination of rank. "Sir, I would no more deprive a nobleman of his respect, than of his money. I consider myself as acting a part in the great system of society, and I do to others as I would have them to do to me. I would behave to a nobleman as I should expect he would behave to me, were I a [1620] nobleman and he Sam. Johnson. Sir, there is one Mrs. Macaulay in this town, a great republican. One day when I was at her house, I put on a very grave countenance, and said to her, 'Madam, I am now become a convert to your way of thinking. I am convinced that all mankind are upon an equal footing; and to give you an unquestionable proof, Madam, that I am in earnest, here [1630] is a very sensible, civil, well-behaved fellow citizen, your footman; I desire that he may be allowed to sit down and dine with us.' I thus, Sir, showed her the absurdity of the levelling doctrine. She has never liked me since. Sir, your levellers wish to level *down* as far as themselves; but they cannot bear levelling *up* to themselves. They would all have some people under them; why not [1640] then have some people above them?" I mentioned a certain author who disgusted me by his forwardness, and by showing no deference to noblemen into whose company he was admitted. JOHNSON. "Suppose a shoemaker should claim an equality with him, as he does with a Lord: how he would stare. 'Why, Sir, do you stare? (says the shoemaker,) I do great service to society. 'Tis [1650] true, I am paid for doing it; but so are you, Sir: and I am sorry to say it, better paid than I am, for doing something not so necessary. For mankind could do better without your books, than without

my shoes.' Thus, Sir, there would be a perpetual struggle for precedence, were there no fixed invariable rules for the distinction of rank, which creates no jealousy, as it is allowed to be accidental." [1660]

\* \* \* \* \*

I again begged his advice as to my method of study at Utrecht. "Come, (said he) let us make a day of it. Let us go down to Greenwich and dine, and talk of it there." The following Saturday was fixed for this excursion.

As we walked along the Strand to-night, arm in arm, a woman of the town accosted us, in the usual enticing manner. "No, no, my girl (said Johnson), it [1670] won't do." He, however, did not treat her with harshness; and we talked of the wretched life of such women, and agreed, that much more misery than happiness, upon the whole, is produced by illicit commerce between the sexes.

On Saturday, July 30, Dr. Johnson and I took a sculler at the Temple-stairs, and set out for Greenwich. I asked him if he really thought a knowledge of [1680] the Greek and Latin languages an essential requisite to a good education. JOHNSON. "Most certainly, Sir; for those who know them have a very great advantage over those who do not. Nay, Sir, it is wonderful what a difference learning makes upon people even in the common intercourse of life, which does not appear to be much connected with it." "And yet (said I), people go through the [1690] world very well, and carry on the business of life to good advantage, without learning." JOHNSON. "Why, Sir, that may be true in cases where learning cannot possibly be of any use; for instance, this boy rows us as well without learning, as if he could sing the song of Orpheus to the Argonauts, who were the first sailors." He then called to the boy, "What would you give, my lad, to know about [1700] the Argonauts?" "Sir (said the boy), I would give what I have." Johnson was much pleased with his answer, and we gave him a double fare. Dr. Johnson then turning to me, "Sir (said he), a desire of knowledge is the natural feeling of mankind; and every human being,

whose mind is not debauched, will be willing to give all that he has, to get knowledge." [1710]

We landed at the Old Swan, and walked to Billingsgate, where we took oars and moved smoothly along the silver Thames. It was a very fine day. We were entertained with the immense number and variety of ships that were lying at anchor, and with the beautiful country on each side of the river.

I talked of preaching, and of the great success which those called Metho- [1720] dists have. JOHNSON. "Sir, it is owing to their expressing themselves in a plain and familiar manner, which is the only way to do good to the common people, and which clergymen of genius and learning ought to do from a principle of duty, when it is suited to their congregations; a practice, for which they will be praised by men of sense. To insist against drunkenness as a crime, because it de- [1730] bases reason, the noblest faculty of man, would be of no service to the common people; but to tell them that they may die in a fit of drunkenness, and show them how dreadful that would be, cannot fail to make a deep impression. Sir, when your Scotch clergy give up their homely manner, religion will soon decay in that country." Let this observation, as Johnson meant it, be ever remembered. [1740]

I was much pleased to find myself with Johnson at Greenwich, which he celebrates in his "London" as a favorite scene. I had the poem in my pocket, and read the lines aloud with enthusiasm:

"On Thames's banks in silent thought we stood,  
Where Greenwich smiles upon the silver flood:  
Pleased with the seat which gave ELIZA birth,  
We kneel, and kiss the consecrated earth."

He remarked that the structure of [1750] Greenwich hospital was too magnificent for a place of charity, and that its parts were too much detached, to make one great whole.

Buchanan, he said, was a very fine poet; and observed, that he was the first

who complimented a lady, by ascribing to her the different perfections of the heathen goddesses; but that Johnston improved upon this, by making his [1760 lady, at the same time, free from their defects.

He dwelt upon Buchanan's elegant verses to Mary, Queen of Scots, *Nympha Caledoniæ*, &c. and spoke with enthusiasm of the beauty of Latin verse. "All the modern languages (said he) cannot furnish so melodious a line as

*Formosam resonare doces Amarillida  
silvas.* [1770

Afterwards he entered upon the business of the day, which was to give me his advice as to a course of study. And here I am to mention with much regret, that my record of what he said is miserably scanty. I recollect with admiration an animating blaze of eloquence, which roused every intellectual power in me to the highest pitch, but must have dazzled me so much, [1780 that my memory could not preserve the substance of his discourse; for the note which I find of it is no more than this:—"He ran over the grand scale of human knowledge; advised me to select some particular branch to excel in, but to acquire a little of every kind." The defect of my minutes will be fully supplied by a long letter upon the subject, which he favored me with, after I had been [1790 some time at Utrecht, and which my readers will have the pleasure to peruse in its proper place.

We walked in the evening in Greenwich Park. He asked me I suppose, by way of trying my disposition, "Is not this very fine?" Having no exquisite relish of the beauties of Nature, and being more delighted with "the busy hum of men," I answered, "Yes, Sir; but not equal [1800 to Fleet-street." JOHNSON. "You are right, Sir."

I am aware that many of my readers may censure my want of taste. Let me, however, shelter myself under the authority of a very fashionable Baronet in the brilliant world, who, on his attention being called to the fragrance of a May evening in the country, observed, "This

may be very well; but for my part, [1810 I prefer the smell of a flambeau at the play-house."

We stayed so long at Greenwich, that our sail up the river, in our return to London, was by no means so pleasant as in the morning; for the night air was so cold that it made me shiver. I was the more sensible of it from having sat up all the night before recollecting and writing in my Journal what I thought [1820 worthy of preservation; an exertion, which, during the first part of my acquaintance with Johnson, I frequently made. I remember having sat up four nights in one week, without being much incommoded in the day time.

Johnson, whose robust frame was not in the least affected by the cold, scolded me, as if my shivering had been a paltry effeminacy, saying, "Why do you [1830 shiver?" Sir William Scott, of the Commons, told me, that when he complained of a head-ache in the post-chaise, as they were travelling together to Scotland, Johnson treated him in the same manner: "At your age, Sir, I had no head-ache." It is not easy to make allowance for sensations in others, which we ourselves have not at the time. We must all have experienced how very differently we [1840 are affected by the complaints of our neighbors, when we are well and when we are ill. In full health, we can scarcely believe that they suffer much; so faint is the image of pain upon our imagination: when softened by sickness, we readily sympathize with the sufferings of others.

We concluded the day at the Turk's Head coffee-house very socially. [1850 He was pleased to listen to a particular account which I gave him of my family, and of its hereditary estate, as to the extent and population of which he asked questions, and made calculations; recommending, at the same time, a liberal kindness to the tenantry, as people over whom the proprietor was placed by Providence. He took delight in hearing my description of the romantic seat [1860 of my ancestors. "I must be there, Sir (said he), and we will live in the old castle; and if there is not a room in it

remaining, we will build one." I was highly flattered, but could scarcely indulge a hope that Auchinleck would indeed be honored by his presence, and celebrated by a description, as it afterwards was, in his *Journey to the Western Islands*.

After we had again talked of my [1870 setting out for Holland, he said, "I must see thee out of England; I will accompany you to Harwich." I could not find words to express what I felt upon this unexpected and very great mark of his affectionate regard.

Next day, Sunday, July 31, I told him I had been that morning at a meeting of the people called Quakers, where I had heard a woman preach. JOHNSON. [1880 "Sir, a woman's preaching is like a dog's walking on his hind legs. It is not done well; but you are surprised to find it done at all."

On Tuesday, August 2 (the day of my departure from London having been fixed for the 5th), Dr. Johnson did me the honor to pass a part of the morning with me at my chambers. He said, that "he always felt an inclination to do nothing." I observed, that it was strange to think that the most indolent man in Britain had written the most laborious work, *THE ENGLISH DICTIONARY*.

I mentioned an imprudent publication, by a certain friend of his, at an early period of life, and asked him if he thought it would hurt him. JOHNSON. "No, Sir; not much. It may, perhaps, be mentioned at an election." [1900

I had now made good my title to be a privileged man, and was carried by him in the evening to drink tea with Miss Williams, whom, though under the misfortune of having lost her sight, I found to be agreeable in conversation; for she had a variety of literature, and expressed herself well; but her peculiar value was the intimacy in which she had long lived with Johnson, by which [1910 she was well acquainted with his habits, and knew how to lead him on to talk.

After tea he carried me to what he called his walk, which was a long narrow paved court in the neighborhood, overshadowed by some trees. There we sauntered a considerable time; and I complained to

him that my love of London and of his company was such, that I shrunk almost from the thought of going away even [1920 to travel, which is generally so much desired by young men. He roused me by manly and spirited conversation. He advised me, when settled in any place abroad, to study with an eagerness after knowledge, and to apply to Greek an hour every day; and when I was moving about, to read diligently the great book of mankind.

On Wednesday, August 3, we had [1930 our last social evening at the Turk's Head coffee-house, before my setting out for foreign parts. I had the misfortune, before we parted, to irritate him unintentionally. I mentioned to him how common it was in the world to tell absurd stories of him, and to ascribe to him very strange sayings. JOHNSON. "What do they make me say, Sir?" BOSWELL. "Why, Sir, as an instance very strange [1940 indeed (laughing heartily as I spoke), David Hume told me, you said that you would stand before a battery of cannon to restore the Convocation to its full powers." —Little did I apprehend that he had actually said this: but I was soon convinced of my error; for, with a determined look, he thundered out, "And would I not, Sir? Shall the Presbyterian *Kirk* of Scotland have its General Assembly, [1950 and the Church of England be denied its Convocation?" He was walking up and down the room, while I told him the anecdote; but when he uttered this explosion of high-church zeal, he had come close to my chair, and his eye flashed with indignation. I bowed to the storm, and diverted the force of it, by leading him to expatiate on the influence which religion derived from maintaining [1960 the church with great external respectability. . . .

On Friday, August 5, we set out early in the morning in the Harwich stage-coach. A fat elderly gentlewoman, and a young Dutchman, seemed the most inclined among us to conversation. At the inn where we dined, the gentlewoman said that she had done her best to educate her children; and, particularly, that [1970 she had never suffered them to be a

moment idle. JOHNSON. "I wish, Madam, you would educate me too; for I have been an idle fellow all my life." "I am sure, Sir (said she), you have not been idle." JOHNSON. "Nay, Madam, it is very true; and that gentleman there (pointing to me), has been idle. He was idle at Edinburgh. His father sent him to Glasgow, where he continued [1980 to be idle. He then came to London, where he has been very idle; and now he is going to Utrecht, where he will be as idle as ever." I asked him privately how he could expose me so. JOHNSON. "Poh, poh! (said he) they knew nothing about you, and will think of it no more." In the afternoon the gentlewoman talked violently against the Roman Catholics, and of the horrors of the Inquisition. [1990 To the utter astonishment of all the passengers but myself, who knew that he could talk upon any side of a question, he defended the Inquisition, and maintained, that "false doctrine should be checked on its first appearance; that the civil power should unite with the church in punishing those who dare to attack the established religion, and that such only were punished by the Inquisition." [2000 He had in his pocket *Pomponius Mela de Situ Orbis*, in which he read occasionally, and seemed very intent upon ancient geography. Though by no means niggardly, his attention to what was generally right was so minute, that having observed at one of the stages that I ostentatiously gave a shilling to the coachman, when the custom was for each passenger to give only six-pence, he took me aside [2010 and scolded me, saying that what I had done would make the coachman dissatisfied with all the rest of the passengers who gave him no more than his due. This was a just reprimand; for in whatever way a man may indulge his generosity or his vanity in spending his money, for the sake of others he ought not to raise the price of any article for which there is a constant demand. [2020

He talked of Mr. Blacklock's poetry, so far as it was descriptive of visible objects; and observed, that "as its author had the misfortune to be blind, we may be absolutely sure that

such passages are combinations of what he has remembered of the works of other writers who could see. That foolish fellow, Spence, has labored to explain philosophically how Blacklock may [2030 have done, by means of his own faculties, what it is impossible he should do. The solution, as I have given it, is plain. Suppose, I know a man to be so lame that he is absolutely incapable to move himself, and I find him in a different room from that in which I left him; shall I puzzle myself with idle conjectures, that, perhaps, his nerves have by some unknown change all at once become [2040 effective? No, Sir, it is clear how he got into a different room: he was *carried*."

Having stopped a night at Colchester, Johnson talked of that town with veneration, for having stood a siege for Charles the First. The Dutchman alone now remained with us. He spoke English tolerably well; and thinking to recommend himself to us by expatiating on the superiority of the criminal jurisprudence of this country over that of Holland, he inveighed against the barbarity of putting an accused person to the torture, in order to force a confession. But Johnson was as ready for this, as for the Inquisition. "Why, Sir, you do not, I find, understand the law of your own country. To torture in Holland is considered as a favor to an accused person; for no man is put to the torture [2060 there, unless there is as much evidence against him as would amount to conviction in England. An accused person among you, therefore, has one chance more to escape punishment, than those who are tried among us."

At supper this night he talked of good eating with uncommon satisfaction. "Some people (said he), have a foolish way of not minding, or pretending [2070 not to mind, what they eat. For my part, I mind my belly very studiously, and very carefully; for I look upon it, that he who does not mind his belly, will hardly mind any thing else." He now appeared to me *Jean Bull philosophe*, and he was for the moment, not only serious, but vehement. Yet I have heard him, upon other occasions, talk with great contempt

of people who were anxious to gratify their palates; and the 206th number of his *Rambler* is a masterly essay against gulosity. His practice, indeed, I must acknowledge, may be considered as casting the balance of his different opinions upon this subject; for I never knew any man who relished good eating more than he did. When at table, he was totally absorbed in the business of the moment; his looks seemed rivetted to his plate; nor would he, unless when in very high company, say one word, or even pay the least attention to what was said by others, till he had satisfied his appetite: which was so fierce, and indulged with such intenseness, that while in the act of eating, the veins of his forehead swelled, and generally a strong perspiration was visible. To those whose sensations were delicate, this could not but be disgusting; and it was doubtless not very suitable to the character of a philosopher, who should be distinguished by self-command. But it must be owned, that Johnson, though he could be rigidly *abstemious*, was not a *temperate* man either in eating or drinking. He could refrain, but he could not use moderately. He told me, that he had fasted two days without inconvenience, and that he had never been hungry but once. They who beheld with wonder how much he eat upon all occasions, when his dinner was to his taste, could not easily conceive what he must have meant by hunger; and not only was he remarkable for the extraordinary quantity which he eat, but he was, or affected to be, a man of very nice discernment in the science of cookery. He used to descant critically on the dishes which had been at table where he had dined or supped, and to recollect very minutely what he had liked. I remember when he was in Scotland, his praising "*Gordon's palates*," (a dish of palates at the Honorable Alexander Gordon's) with a warmth of expression which might have done honor to more important subjects. "As for Maclaurin's imitation of a *made dish*, it was a wretched attempt." He about the same time was so much displeased with the performances of a nobleman's French cook, that he exclaimed with

vehemence, "I'd throw such a rascal into the river;" and he then proceeded to alarm a lady at whose house he was to sup, by the following manifesto of his skill: "I, Madam, who live at a variety of good tables, am a much better judge of cookery, than any person who has a very tolerable cook, but lives much at home; for his palate is gradually adapted to the taste of his cook: whereas, Madam, in trying by a wider range, I can more exquisitely judge." When invited to dine, even with an intimate friend, he was not pleased if something better than a plain dinner was not prepared for him. I have heard him say on such an occasion, "This was a good dinner enough, to be sure: but it was not a dinner to *ask* a man to." On the other hand, he was wont to express, with great glee, his satisfaction when he had been entertained quite to his mind. One day when he had dined with his neighbor and landlord, in Bolt-court, Mr. Allen, the printer, whose old housekeeper had studied his taste in every thing, he pronounced this eulogy: "Sir, we could not have had a better dinner, had there been a *Synod of Cooks*."

While we were left by ourselves, after the Dutchman had gone to bed, Dr. Johnson talked of that studied behavior which many have recommended and practised. He disapproved of it; and said, "I never considered whether I should be a grave man, or a merry man, but just let inclination, for the time, have its course."

He flattered me with some hopes that he would, in the course of the following summer, come over to Holland, and accompany me in a tour through the Netherlands.

I teased him with fanciful apprehensions of unhappiness. A moth having fluttered round the candle, and burnt itself, he laid hold of this little incident to admonish me; saying, with a sly look, and in a solemn but a quiet tone, "That creature was its own tormentor, and I believe its name was BOSWELL."

Next day we got to Harwich, to dinner; and my passage in the packet-boat to Helvoetsluys being secured, and my bag-

gage put on board, we dined at our inn by ourselves. I happened to say, it would be terrible if he should not [2190 find a speedy opportunity of returning to London, and be confined in so dull a place. JOHNSON. "Don't, Sir, accustom yourself to use big words for little matters. It would *not* be *terrible*, though I *were* to be detained some time here." The practice of using words of disproportionate magnitude, is, no doubt, too frequent everywhere; but, I think, most remarkable among the French, of [2200 which, all who have travelled in France must have been struck with innumerable instances.

We went and looked at the church, and having gone into it, and walked up to the altar, Johnson, whose piety was constant and fervent, sent me to my knees, saying, "Now that you are going to leave your native country, recommend yourself to the protection of your CREATOR [2210 and REDEEMER."

After we came out of the church, we stood talking for some time together of Bishop Berkeley's ingenious sophistry to prove the non-existence of matter, and that every thing in the universe is merely ideal. I observed, that though we are satisfied his doctrine is not true, it is impossible to refute it. I never shall forget the alacrity with which Johnson [2220 son answered, striking his foot with mighty force against a large stone, till he rebounded from it,—“I refute it *thus*.” This was a stout exemplification of the *first truths* of *Pere Bouffier*, or the *original principles* of Reid and of Beattie; without admitting which, we can no more argue in metaphysics, than we can argue in mathematics without axioms. To me it is not conceivable how Berkeley can [2230 be answered by pure reasoning; but I know that the nice and difficult task was to have been undertaken by one of the most luminous minds of the present age, had not politics “turned him from calm philosophy aside.” What an admirable display of subtilty, united with brilliance, might his contending with Berkeley have afforded us! How must we, when we reflect on the loss of such an intellectual feast, regret [2240 that he should be characterised as the man,

“Who, born for the universe, narrowed his mind,

And to party gave up what was meant for mankind”?

My revered friend walked down with me to the beach, where we embraced and parted with tenderness, and engaged to correspond by letters. I said, “I hope, Sir, you will not forget me in my absence.” JOHNSON. “Nay, Sir, it is more likely you should forget me, than that I [2250 should forget you.” As the vessel put out to sea, I kept my eyes upon him for a considerable time, while he remained rolling his majestic frame in his usual manner; and at last I perceived him walk back into the town, and he disappeared.

#### EDMUND BURKE (1729–1797)

#### TO THE ELECTORS OF BRISTOL,

ON HIS BEING DECLARED BY THE SHERIFFS,  
DULY ELECTED ONE OF THE REPRESENT-  
ATIVES IN PARLIAMENT FOR THAT CITY,

*On Thursday the Third of November, 1774*

GENTLEMEN: I cannot avoid sympathizing strongly with the feelings of the gentleman who has received the same honor that you have conferred on me. If he, who was bred and passed his whole life amongst you; if he, who through the easy gradations of acquaintance, friendship, and esteem, has obtained the honor, which seems of itself, naturally and almost insensibly, to meet with those, [10 who by the even tenor of pleasing manners and social virtues, slide into the love and confidence of their fellow-citizens;—if he cannot speak but with great emotion on this subject, surrounded as he is on all sides with his old friends; you will have the goodness to excuse me, if my real, unaffected embarrassment prevents me from expressing my gratitude to you as I ought.

I was brought hither under the disadvantage of being unknown, even by sight, to any of you. No previous canvass was made for me. I was put in nomination after the poll was opened. I did not



appear until it was far advanced. If, under all these accumulated disadvantages, your good opinion has carried me to this happy point of success, you will pardon me, if I can only say to you collectively, as I said to you individually, [30 simply, and plainly, I thank you—I am obliged to you—I am not insensible of your kindness.

This is all that I am able to say for the inestimable favor you have conferred upon me. But I cannot be satisfied, without saying a little more in defence of the right you have to confer such a favor. The person that appeared here as counsel for the candidate who so long and so [40 earnestly solicited your votes, thinks proper to deny, that a very great part of you have any votes to give. He fixes a standard period of time in his own imagination, not what the law defines, but merely what the convenience of his client suggests, by which he would cut off, at one stroke, all those freedoms which are the dearest privileges of your corporation; which the common law authorizes; [50 which your magistrates are compelled to grant; which come duly authenticated into this court; and are saved in the clearest words, and with the most religious care and tenderness, in that very act of parliament which was made to regulate the elections by freemen, and to prevent all possible abuses in making them.

I do not intend to argue the matter here. My learned counsel has sup- [60 ported your cause with his usual ability; the worthy sheriffs have acted with their usual equity, and I have no doubt that the same equity which dictates the return, will guide the final determination. I had the honor, in conjunction with many far wiser men, to contribute a very small assistance, but, however, some assistance, to the forming the judicature which is to try such questions. It [70 would be unnatural in me to doubt the justice of that court, in the trial of my own cause, to which I have been so active to give jurisdiction over every other.

I assure the worthy freemen, and this corporation, that, if the gentleman perseveres in the intentions which his present warmth dictates to him, I will attend their

cause with diligence, and I hope with effect. For, if I know anything of my- [80 self, it is not my own interest in it, but my full conviction, that induces me to tell you—I think there is not a shadow of doubt in the case.

I do not imagine that you find me rash in declaring myself, or very forward in troubling you. From the beginning to the end of the election, I have kept silence in all matters of discussion. I have never asked a question of a voter [90 on the other side, or supported a doubtful vote on my own. I respected the abilities of my managers; I relied on the candor of the court. I think the worthy sheriffs will bear me witness, that I have never once made an attempt to impose upon their reason, to surprise their justice, or to ruffle their temper. I stood on the hustings (except when I gave my thanks to those who favored me with their [100 votes) less like a candidate, than an unconcerned spectator of a public proceeding. But here the face of things is altered. Here is an attempt for a general massacre of suffrages; an attempt, by a promiscuous carnage of *friends* and *foes*, to exterminate above two thousand votes, including *seven hundred polled for the gentleman himself, who now complains*, and who would destroy the friends [110 whom he has obtained, only because he cannot obtain as many of them as he wishes.

How he will be permitted, in another place, to stultify and disable himself, and to plead against his own acts, is another question. The law will decide it. I shall only speak of it as it concerns the propriety of public conduct in this city. I do not pretend to lay down rules of [120 decorum for other gentlemen. They are best judges of the mode of proceeding that will recommend them to the favor of their fellow-citizens. But I confess I should look rather awkward, if I had been the *very first to produce the new copies of freedom*, if I had persisted in producing them to the last; if I had ransacked, with the most unremitting industry and the most penetrating research, the remotest [130 corners of the kingdom to discover them; if I were then, all at once, to turn short,

and declare that I had been sporting all this while with the right of election; and that I had been drawing out a poll, upon no sort of rational grounds, which disturbed the peace of my fellow-citizens for a month together—I really, for my part, should appear awkward under such circumstances. [140]

It would be still more awkward in me, if I were gravely to look the sheriffs in the face, and to tell them they were not to determine my cause on my own principles; not to make the return upon those votes upon which I had rested my election. Such would be my appearance to the court and magistrates.

But how should I appear to the *voters* themselves? If I had gone round to [150] the citizens entitled to freedom, and squeezed them by the hand—"Sir, I humbly beg your vote—I shall be eternally thankful—may I hope for the honor of your support?—Well!—come—we shall see you at the council-house."—If I were then to deliver them to my managers, pack them into tallies, vote them off in court, and when I heard from the bar—"Such a one only! and such a one for [160] ever!—he's my man!"—"Thank you, good Sir—Hah! my worthy friend! thank you kindly—that's an honest fellow—how is your good family?"—Whilst these words were hardly out of my mouth, if I should have wheeled round at once, and told them—"Get you gone, you pack of worthless fellows! you have no votes—you are usurpers! you are intruders on the rights of real freemen! I will have [170] nothing to do with you! you ought never to have been produced at this election, and the sheriffs ought not to have admitted you to poll."

Gentlemen, I should make a strange figure if my conduct had been of this sort. I am not so old an acquaintance of yours as the worthy gentleman. Indeed I could not have ventured on such kind of freedoms with you. But I am bound, and [180] I will endeavor, to have justice done to the rights of freemen; even though I should, at the same time, be obliged to vindicate the former part of my antagonist's conduct against his own present inclinations.

I owe myself, in all things, to *all* the freemen of this city. My particular friends have a demand on me that I should not deceive their expectations. [190] Never was cause or man supported with more constancy, more activity, more spirit. I have been supported with a zeal indeed and heartiness in my friends, which (if their object had been at all proportioned to their endeavors) could never be sufficiently commended. They supported me upon the most liberal principles. They wished that the members for Bristol should be chosen for the [200] city, and for their country at large, and not for themselves.

So far they are not disappointed. If I possess nothing else, I am sure I possess the temper that is fit for your service. I know nothing of Bristol, but by the favors I have received, and the virtues I have seen exerted in it.

I shall ever retain, what I now feel, the most perfect and grateful attach- [210] ment to my friends—and I have no enmities, no resentment. I never can consider fidelity to engagements, and constancy in friendships, but with the highest approbation; even when those noble qualities are employed against my own pretensions. The gentleman, who is not so fortunate as I have been in this contest, enjoys, in this respect, a consolation full of honor both to himself and to [220] his friends. They have certainly left nothing undone for his service.

As for the trifling petulance which the rage of party stirs up in little minds, though it should show itself even in this court, it has not made the slightest impression on me. The highest flight of such clamorous birds is winged in an inferior reign of the air. We hear them, and we look upon them, just as you, [230] gentlemen, when you enjoy the serene air on your lofty rocks, look down upon the gulls that skim the mud of your river, when it is exhausted of its tide.

I am sorry I cannot conclude without saying a word on a topic touched upon by my worthy colleague. I wish that topic had been passed by at a time when I have so little leisure to discuss it. But since he has thought proper to throw [240]

it out, I owe you a clear explanation of my poor sentiments on that subject.

He tells you that "the topic of instructions has occasioned much altercation and uneasiness in this city;" and he expresses himself (if I understand him rightly) in favor of the coercive authority of such instructions.

Certainly, gentlemen, it ought to be the happiness and glory of a representa- [250] tive to live in the strictest union, the closest correspondence, and the most unreserved communication with his constituents. Their wishes ought to have great weight with him; their opinion, high respect; their business, unremitting attention. It is his duty to sacrifice his repose, his pleasures, his satisfactions, to theirs; and above all, ever, and in all cases, to prefer their interest to his own. [260] But his unbiassed opinion, his mature judgment, his enlightened conscience, he ought not to sacrifice to you, to any man, or to any set of men living. These he does not derive from your pleasure; no, nor from the law and the constitution. They are a trust from Providence, for the abuse of which he is deeply answerable. Your representative owes you, not his industry only, but his judgment; [270] and he betrays, instead of serving you, if he sacrifices it to your opinion.

My worthy colleague says, his will ought to be subservient to yours. If that be all, the thing is innocent. If government were a matter of will upon any side, yours, without question, ought to be superior. But government and legislation are matters of reason and judgment, and not of inclination; and what sort of [280] reason is that, in which the determination precedes the discussion; in which one set of men deliberate, and another decide; and where those who form the conclusion are perhaps three hundred miles distant from those who hear the arguments?

To deliver an opinion is the right of all men; that of constituents is a weighty and respectable opinion, which a [290] representative ought always to rejoice to hear; and which he ought always most seriously to consider. But *authoritative* instructions; *mandates* issued, which the

member is bound blindly and implicitly to obey, to vote, and to argue for, though contrary to the clearest conviction of his judgment and conscience—these are things utterly unknown to the laws of this land, and which arise from a [300] fundamental mistake of the whole order and tenor of our constitution.

Parliament is not a *congress* of ambassadors from different and hostile interests; which interests each must maintain, as an agent and advocate, against other agents and advocates; but parliament is a *deliberative* assembly of *one* nation, with *one* interest, that of the whole; where, not local purposes, not [310] local prejudices, ought to guide, but the general good, resulting from the general reason of the whole. You choose a member indeed; but when you have chosen him, he is not member of Bristol, but he is a member of *parliament*. If the local constituent should have an interest, or should form an hasty opinion, evidently opposite to the real good of the rest of the community, the member for that [320] place ought to be as far as any other from any endeavor to give it effect. I beg pardon for saying so much on this subject. I have been unwillingly drawn into it; but I shall ever use a respectful frankness of communication with you. Your faithful friend, your devoted servant, I shall be to the end of my life; a flatterer you do not wish for. On this point of instructions, however, I think [330] it scarcely possible we ever can have any sort of difference. Perhaps I may give you too much, rather than too little, trouble.

From the first hour I was encouraged to court your favor, to this happy day of obtaining it, I have never promised you anything but humble and persevering endeavors to do my duty. The weight of that duty, I confess, makes me [340] tremble; and whoever well considers what it is, of all things in the world, will fly from what has the least likeness to a positive and precipitate engagement. To be a good member of parliament is, let me tell you, no easy task; especially at this time, when there is so strong a disposition to run into the perilous extremes of servile

compliance or wild popularity. To unite circumspection with vigor, is abso- [350] lutely necessary; but it is extremely difficult. We are now members for a rich commercial *city*; this city, however, is but a part of a rich commercial *nation*, the interests of which are various, multi-form, and intricate. We are members for that great nation, which, however, is itself but part of a great *empire*, extended by our virtue and our fortune to the farthest limits of the east and of the [360] west. All these wide-spread interests must be considered; must be compared; must be reconciled, if possible. We are members for a *free* country; and surely we all know, that the machine of a free constitution is no simple thing; but as intricate and as delicate as it is valuable. We are members in a great and ancient *monarchy*; and we must preserve religiously the true legal rights of the [370] sovereign, which form the key-stone that binds together the noble and well-constructed arch of our empire and our constitution. A constitution made up of balanced powers must ever be a critical thing. As such I mean to touch that part of it which comes within my reach. I know my inability, and I wish for support from every quarter. In particular I shall aim at the friendship, and shall culti- [380] vate the best correspondence, of the worthy colleague you have given me.

I trouble you no further than once more to thank you all; you, gentlemen, for your favors; the candidates, for their temperate and polite behavior; and the sheriffs, for a conduct which may give a model for all who are in public stations.

### From THE IMPEACHMENT OF WARREN HASTINGS

#### THE CHARGE

I, therefore, charge Mr. Hastings with having destroyed, for private purposes, the whole system of government by the six provincial councils, which he had no right to destroy.

I charge him with having delegated to others that power which the act of parlia-

ment had directed him to preserve unalienably in himself.

I charge him with having formed a [10] committee to be mere instruments and tools, at the enormous expenses of £62,000 per annum.

I charge him with having appointed a person their dewan, to whom these Englishmen were to be subservient tools; whose name, to his own knowledge, was by the general voice of India, by the general recorded voice of the Company, by recorded official transactions, by [20] everything that can make a man known, abhorred and detested, stamped with infamy; and with giving him the whole power which he had thus separated from the council-general and from the provincial councils.

I charge him with taking bribes of Gunga Govin Sing.

I charge him with not having done that bribe service which fidelity even in [30] iniquity requires at the hands of the worst of men.

I charge him with having robbed those people of whom he took the bribes.

I charge him with having fraudulently alienated the fortunes of widows.

I charge him with having, without right, title, or purchase, taken the lands of orphans, and given them to wicked persons under him. [40]

I charge him with having removed the natural guardians of a minor Rajah, and with having given that trust to a stranger, Debi Sing, whose wickedness was known to himself and all the world; and by whom the Rajah, his family, and dependants, were cruelly oppressed.

I charge him with having committed to the management of Debi Sing three great provinces; and thereby, with [50] having wasted the country, ruined the landed interest, cruelly harassed the peasants, burnt their houses, seized their crops, tortured and degraded their persons, and destroyed the honor of the whole female race of that country.

In the name of the Commons of England, I charge all this villany upon Warren Hastings, in this last moment of my application to you. [60]

My lords, what is it that we want here

to a great act of national justice? Do we want a cause, my lords? You have the cause of oppressed princes, of undone women of the first rank, of desolated provinces, and of wasted kingdoms.

Do you want a criminal, my lords? When was there so much iniquity ever laid to the charge of any one?—No, my lords, you must not look to punish any [70 other such delinquent from India.—Warren Hastings has not left substance enough in India to nourish such another delinquent.

My lords, is it a prosecutor you want?—You have before you the Commons of Great Britain as prosecutors; and, I believe, my lords, that the sun in his beneficent progress round the world does not behold a more glorious sight than [80 that of men, separated from a remote people by the material bounds and barriers of nature, united by the bond of a social and moral community;—all the Commons of England resenting, as their own, the indignities and cruelties that are offered to all the people of India.

Do we want a tribunal? My lords, no example of antiquity, nothing in the modern world, nothing in the range of [90 human imagination, can supply us with a tribunal like this. My lords, here we see virtually in the mind's eye that sacred majesty of the Crown, under whose authority you sit, and whose power you exercise. We see in that invisible authority, what we all feel in reality and life, the beneficent powers and protecting justice of his Majesty. We have here the heir-apparent to the Crown, such as [100 the fond wishes of the people of England wish an heir-apparent of the Crown to be. We have here all the branches of the royal family in a situation between majesty and subjection, between the sovereign and the subject,—offering a pledge in that situation for the support of the rights of the Crown and the liberties of the people, both which extremities they touch. My lords, we have a great [110 hereditary peerage here; those who have their own honor, the honor of their ancestors, and of their posterity, to guard; and who will justify, as they have always justified, that provision in the constitu-

tion by which justice is made an hereditary office. My lords, we have here a new nobility, who have risen and exalted themselves by various merits, by great military services, which have ex- [120 tended the fame of this country from the rising to the setting sun: we have those who by various civil merits and various civil talents have been exalted to a situation which they well deserve, and in which they will justify the favor of their sovereign, and the good opinion of their fellow-subjects, and make them rejoice to see those virtuous characters, that were the other day upon a [130 level with them, now exalted above them in rank, but feeling with them in sympathy what they felt in common with them before. We have persons exalted from the practice of the law, from the place in which they administered high though subordinate justice, to a seat here, to enlighten with their knowledge and to strengthen with their votes those principles which have distinguished the [140 courts in which they have presided.

My lords, you have here also the lights of our religion; you have the bishops of England. My lords, you have that true image of the primitive church in its ancient form, in its ancient ordinances, purified from the superstitions and the vices which a long succession of ages will bring upon the best institutions. You have the representatives of that re- [150 ligious which says that their God is love, that the very vital spirit of their institution is charity; a religion which so much hates oppression, that when the God whom we adore appeared in human form, He did not appear in a form of greatness and majesty, but in sympathy with the lowest of the people,—and thereby made it a firm and ruling principle, that their welfare was the object of all [160 government; since the person, who was the Master of Nature, chose to appear Himself in a subordinate situation. These are the considerations which influence them, which animate them, and will animate them, against all oppression; knowing, that He who is called first among them, and first among us all, both of the flock that is fed and of those who

feed it, made Himself "the servant [170 of all."

My lords, these are the securities which we have in all the constituent parts of the body of this House. We know them, we reckon, we rest upon them, and commit safely the interests of India and of humanity into your hands. Therefore, it is with confidence that, ordered by the Commons,

I impeach Warren Hastings, Esq., [180 of high crimes and misdemeanors.

I impeach him in the name of the Commons of Great Britain in parliament assembled, whose parliamentary trust he has betrayed.

I impeach him in the name of all the Commons of Great Britain, whose national character he has dishonored.

I impeach him in the name of the people in India, whose laws, rights, and [190 liberties he has subverted, whose properties he has destroyed, whose country he has laid waste and desolate.

I impeach him in the name and by virtue of those eternal laws of justice which he has violated.

I impeach him in the name of human nature itself, which he has cruelly outraged, injured, and oppressed in both sexes, in every age, rank, situation, [200 and condition of life.

#### THE PERORATION

My lords, I have done; the part of the Commons is concluded. With a trembling solicitude we consign this product of our long, long labors to your charge. Take it!—take it! It is a sacred trust. Never before was a cause of such magnitude submitted to any human tribunal.

My lords, at this awful close, in the name of the Commons, and surrounded by them, I attest the retiring, I attest [10 the advancing generations, between which, as a link in the great chain of eternal order, we stand.—We call this nation, we call the world to witness, that the Commons have shrunk from no labor; that we have been guilty of no prevarication; that we have made no compromise with crime; that we have not feared any odium whatsoever, in the long warfare which

we have carried on with the crimes— [20 with the vices—with the exorbitant wealth—with the enormous and overpowering influence of Eastern corruption. This war, my lords, we have waged for twenty-two years, and the conflict has been fought at your lordships' bar for the last seven years. My lords, twenty-two years is a great space in the scale of the life of man; it is no inconsiderable space in the history of a great nation. [30 A business which has so long occupied the councils and the tribunals of Great Britain, cannot possibly be huddled over in the course of vulgar, trite, and transitory events. Nothing but some of those great revolutions that break the traditional chain of human memory, and alter the very face of nature itself, can possibly obscure it. My lords, we are all elevated to a degree of importance [40 by it; the meanest of us will, by means of it, more or less become the concern of posterity, if we are yet to hope for such a thing in the present state of the world as a recording, retrospective, civilized posterity; but this is in the hands of the great Disposer of events: it is not ours to settle how it shall be. My lords, your House yet stands; it stands as a great edifice; but let me say, that it stands [50 in the midst of ruins; in the midst of the ruins that have been made by the greatest moral earthquake that ever convulsed and shattered this globe of ours. My lords, it has pleased Providence to place us in such a state, that we appear every moment to be upon the verge of some great mutations. There is one thing, and one thing only, which defies all mutation; that which existed before the [60 world, and will survive the fabric of the world itself; I mean justice; that justice, which, emanating from the Divinity, has a place in the breast of every one of us, given us for our guide with regard to ourselves and with regard to others, and which will stand after this globe is burned to ashes, our advocate or our accuser before the great Judge, when He comes to call upon us for the tenor of a well- [70 spent life.

My lords, the Commons will share in every fate with your lordships; there is

nothing sinister which can happen to you, in which we shall not be involved; and if it should so happen that we shall be subjected to some of those frightful changes which we have seen—if it should happen that your lordships, stripped of all the decorous distinctions of human [80 society, should, by hands at once base and cruel, be led to those scaffolds and machines of murder, upon which great kings and glorious queens have shed their blood, amidst the prelates, amidst the nobles, amidst the magistrates who supported their thrones, may you in those moments feel that consolation which I am persuaded they felt in the critical moments of their dreadful agony! [90

My lords, there is a consolation, and a great consolation it is, which often happens to oppressed virtue and fallen dignity; it often happens that the very oppressors and persecutors themselves are forced to bear testimony in its favor. I do not like to go for instances a great way back into antiquity. I know very well that length of time operates so as to give an air of the fabulous to remote events, [100 which lessens the interest and weakens the application of examples. I wish to come nearer to the present time. Your lordships know and have heard, for which of us has not known and heard, of the parliament of Paris? The parliament of Paris had an origin very, very similar to that of the great court before which I stand; the parliament of Paris continued to have a great resemblance [110 to it in its constitution, even to its fall; the parliament of Paris, my lords, WAS; it is gone! It has passed away; it has vanished like a dream! It fell, pierced by the sword of the Comte de Mirabeau. And yet I will say that that man, at the time of his inflicting the death wound of that parliament, produced at once the shortest and the grandest funeral oration that ever was or could be made upon [120 the departure of a great court of magistracy. Though he had himself smarted under its lash, as every one knows who knows his history (and he was elevated to dreadful notoriety in history), yet when he pronounced the death sentence upon that parliament, and inflicted the mortal

wound, he declared that his motives for doing it were merely political, and that their hands were as pure as those of [130 justice itself, which they administered—a great and glorious exit, my lords, of a great and glorious body! And never was a eulogy pronounced upon a body more deserved. They were persons in nobility of rank, in amplitude of fortune, in weight of authority, in depth of learning, inferior to few of those that hear me. My lords, it was but the other day that they submitted their necks to the axe; but [140 their honor was unwounded. Their enemies, the persons who sentenced them to death, were lawyers, full of subtlety; they were enemies, full of malice; yet lawyers full of subtlety, and enemies full of malice, as they were, they did not dare to reproach them with having supported the wealthy, the great, and powerful, and of having oppressed the weak and feeble, in any of their judgments, or of having [150 perverted justice in any one instance whatever, through favor, through interest, or cabal.

My lords, if you must fall, may you so fall! But if you stand, and stand I trust you will, together with the fortune of this ancient monarchy—together with the ancient laws and liberties of this great and illustrious kingdom, may you stand as unimpeached in honor as in power; [160 may you stand not as a substitute for virtue, but as an ornament of virtue, as a security for virtue; may you stand long, and long stand the terror of tyrants; may you stand the refuge of afflicted nations; may you stand a sacred temple, for the perpetual residence of an inviolable justice.

#### From REFLECTIONS ON THE REVOLUTION IN FRANCE

##### THE RIGHTS OF MEN

Far am I from denying in theory, full as far is my heart from withholding in practice (if I were of power to give or to withhold), the *real* rights of men. In denying their false claims of right, I do not mean to injure those which are real, and are such as their pretended rights would totally destroy. If civil society

be made for the advantage of man, all the advantages for which it is made [10 become his right. It is an institution of beneficence; and law itself is only beneficence acting by a rule. Men have a right to live by that rule; they have a right to do justice, as between their fellows, whether their fellows are in public function or in ordinary occupation. They have a right to the fruits of their industry; and to the means of making their industry fruitful. They have a right to the [20 acquisitions of their parents; to the nourishment and improvement of their offspring; to instruction in life, and to consolation in death. Whatever each man can separately do, without trespassing upon others, he has a right to do for himself; and he has a right to a fair portion of all which society, with all its combinations of skill and force, can do in his favor. In this partnership all men [30 have equal rights; but not to equal things. He that has but five shillings in the partnership, has as good a right to it, as he that has five hundred pounds has to his larger proportion. But he has not a right to an equal dividend in the product of the joint stock; and as to the share of power, authority, and direction which each individual ought to have in the management of the state, that I must [40 deny to be amongst the direct original rights of man in civil society; for I have in my contemplation the civil social man, and no other. It is a thing to be settled by convention.

If civil society be the offspring of convention, that convention must be its law. That convention must limit and modify all the descriptions of constitution which are formed under it. Every sort of [50 legislative, judicial, or executory power are its creatures. They can have no being in any other state of things; and how can any man claim under the conventions of civil society, rights which do not so much as suppose its existence? rights which are absolutely repugnant to it? One of the first motives to civil society, and which becomes one of its fundamental rules, is, *that no man should* [60 *be judge in his own cause*. By this each person has at once divested himself of

the first fundamental right of unconvenanted man, that is, to judge for himself, and to assert his own cause. He abdicates all right to be his own governor. He inclusively, in a great measure, abandons the right of self-defence, the first law of nature. Men cannot enjoy the rights of an uncivil and of a civil state together. [70 That he may obtain justice, he gives up his right of determining what it is in points the most essential to him. That he may secure some liberty, he makes a surrender in trust of the whole of it.

Government is not made in virtue of natural rights, which may and do exist in total independence of it; and exist in much greater clearness, and in a much greater degree of abstract perfection; [80 but their abstract perfection is their practical defect. By having a right to everything they want everything. Government is a contrivance of human wisdom to provide for human *wants*. Men have a right that these wants should be provided for by this wisdom. Among these wants is to be reckoned the want, out of civil society, of a sufficient restraint upon their passions. Society requires not [90 only that the passions of individuals should be subjected, but that even in the mass and body, as well as in the individuals, the inclinations of men should frequently be thwarted, their will controlled, and their passions brought into subjection. This can only be done *by a power out of themselves*; and not, in the exercise of its function, subject to that will and to those passions which it is [100 its office to bridle and subdue. In this sense the restraints on men, as well as their liberties, are to be reckoned amongst their rights. But as the liberties and the restrictions vary with times and circumstances, and admit of infinite modifications, they cannot be settled upon any abstract rule; and nothing is so foolish as to discuss them upon that principle.

The moment you abate anything [110 from the full rights of men, each to govern himself, and suffer any artificial, positive limitation upon those rights, from that moment the whole organization of government becomes a consideration of convenience. This it is which makes the



constitution of a state, and the due distribution of its powers, a matter of the most delicate and complicated skill. It requires a deep knowledge of human [120 nature and human necessities, and of the things which facilitate or obstruct the various ends, which are to be pursued by the mechanism of civil institutions. The state is to have recruits to its strength, and remedies to its distempers. What is the use of discussing a man's abstract right to food or medicine? The question is upon the method of procuring and administering them. In that delibera- [130 tion I shall always advise to call in the aid of the farmer and the physician, rather than the professor of metaphysics.

The science of constructing a commonwealth, or renovating it, or reforming it, is, like every other experimental science, not to be taught *a priori*. Nor is it a short experience that can instruct us in that practical science; because the real effects of moral causes are not always [140 immediate; but that which in the first instance is prejudicial may be excellent in its remoter operation; and its excellence may arise even from the ill effects it produces in the beginning. The reverse also happens: and very plausible schemes, with very pleasing commencements, have often shameful and lamentable conclusions. In states there are often some obscure and almost latent causes, [150 things which appear at first view of little moment, on which a very great part of its prosperity or adversity may most essentially depend. The science of government being therefore so practical in itself, and intended for such practical purposes, a matter which requires experience, and even more experience than any person can gain in his whole life, however sagacious and observing he may be, it is [160 with infinite caution that any man ought to venture upon pulling down an edifice, which has answered in any tolerable degree for ages the common purposes of society, or on building it up again, without having models and patterns of approved utility before his eyes.

These metaphysic rights entering into common life, like rays of light which pierce into a dense medium, are, by [170

the laws of nature, refracted from their straight line. Indeed in the gross and complicated mass of human passions and concerns, the primitive rights of men undergo such a variety of refractions and reflections, that it becomes absurd to talk of them as if they continued in the simplicity of their original direction. The nature of man is intricate; the objects of society are of the greatest [180 possible complexity: and therefore no simple disposition or direction of power can be suitable either to man's nature, or to the quality of his affairs. When I hear the simplicity of contrivance aimed at and boasted of in any new political constitutions, I am at no loss to decide that the artificers are grossly ignorant of their trade, or totally negligent of their duty. The simple governments are [190 fundamentally defective, to say no worse of them. If you were to contemplate society in but one point of view, all the simple modes of polity are infinitely captivating. In effect each would answer its single end much more perfectly than the more complex is able to attain all its complex purposes. But it is better that the whole should be imperfectly and anomalously answered, than that, [200 while some parts are provided for with great exactness, others might be totally neglected, or perhaps materially injured, by the over-care of a favorite member.

The pretended rights of these theorists are all extremes: and in proportion as they are metaphysically true, they are morally and politically false. The rights of men are in a sort of *middle*, incapable of [210 definition, but not impossible to be discerned. The rights of men in governments are their advantages; and these are often in balances between differences of good; in compromises sometimes between good and evil, and sometimes between evil and evil. Political reason is a computing principle; adding, subtracting, multiplying, and dividing, morally and not metaphysically, or mathematic- [220 ally, true moral denominations.

By these theorists the right of the people is almost always sophistically confounded with their power. The body of

the community, whenever it can come to act, can meet with no effectual resistance; but till power and right are the same, the whole body of them has no right inconsistent with virtue, and the first of all virtues, prudence. Men have no [230 right to what is not reasonable, and to what is not for their benefit; for though a pleasant writer said, *Liceat perire poetis*, when one of them, in cold blood, is said to have leaped into the flames of a volcanic revolution, *Ardentem frigidus Ætnam insiluit*, I consider such a frolic rather as an unjustifiable poetic license, than as one of the franchises of Parnassus; and whether he were poet, or divine, or [240 politician, that chose to exercise this kind of right, I think that more wise, because more charitable, thoughts would urge me rather to save the man, than to preserve his brazen slippers as the monuments of his folly.

## THE PRECURSORS OF ROMANTICISM

ALLAN RAMSAY (1686-1758)

### PEGGY

My Peggy is a young thing,  
Just entered in her teens,  
Fair as the day, and sweet as May,  
Fair as the day, and always gay;  
My Peggy is a young thing, 5  
And I'm not very auld,  
Yet well I like to meet her at  
The wauking<sup>1</sup> of the fauld.

My Peggy speaks sae sweetly  
Whene'er we meet alane, 10  
I wish nae mair to lay my care,  
I wish nae mair of a' that's rare;  
My Peggy speaks sae sweetly,  
To a' the lave<sup>2</sup> I'm cauld,  
But she gars<sup>3</sup> a' my spirits glow 15  
At wauking of the fauld.

My Peggy smiles sae kindly  
Whene'er I whisper love,  
That I look down on a' the town,  
That I look down upon a crown; 20

<sup>1</sup> watching.

<sup>2</sup> rest.

<sup>3</sup> makes.

My Peggy smiles sae kindly,  
It makes me blyth and bauld,  
And naething gives me sic<sup>4</sup> delight  
As wauking of the fauld.

My Peggy sings sae saftly 25  
When on my pipe I play,  
By a' the rest it is confest,  
By a' the rest, that she sings best;  
My Peggy sings sae saftly,  
And in her sangs are tauld 30  
With innocence the wale<sup>5</sup> of sense,  
At wauking of the fauld.

## THE LASS WITH A LUMP OF LAND

Gi'e me a lass with a lump of land,  
And we for life shall gang thegither;  
Though daft<sup>6</sup> or wise I'll never demand,  
Or black or fair it maks na whether.  
I'm aff with wit, and beauty will fade, 5  
And blood alane is no worth a shilling;  
But she that's rich, her market's made,  
For ilka<sup>7</sup> charm about her is killing.

Gi'e me a lass with a lump of land,  
And in my bosom I'll hug my treasure; 10  
Gin I had anes<sup>8</sup> her gear<sup>9</sup> in my hand,  
Should love turn dowf,<sup>10</sup> it will find  
pleasure.  
Laugh on wha likes, but there's my hand,  
I hate with poortith,<sup>11</sup> though bonny, to  
meddle;  
Unless they bring cash or a lump of land, 15  
They'se never get me to dance to their  
fiddle.

There's meikle good love in bands and  
bags,  
And siller and gowd's<sup>12</sup> a sweet com-  
plexion;  
But beauty, and wit, and virtue in rags,  
Have tint<sup>13</sup> the art of gaining affection.<sup>20</sup>  
Love tips his arrows with woods and parks,  
And castles, and riggs,<sup>14</sup> and moors, and  
meadows;  
And naething can catch our modern  
sparks,  
But well-tochered<sup>15</sup> lasses or jointured  
widows.

<sup>4</sup> such. <sup>5</sup> choice. <sup>6</sup> foolish. <sup>7</sup> every. <sup>8</sup> once.  
<sup>9</sup> property. <sup>10</sup> mournful. <sup>11</sup> poverty. <sup>12</sup> gold. <sup>13</sup> lost.  
<sup>14</sup> ridge, a measure of land. <sup>15</sup> well-dowered.

JAMES THOMSON (1700-1748)

## THE SEASONS

*From WINTER*

Through the hushed air the whitening  
 shower descends,  
 At first thin-wavering, till at last the  
 flakes <sup>230</sup>  
 Fall broad, and wide, and fast, dimming  
 the day  
 With a continual flow. The cherished  
 fields  
 Put on their winter robe of purest white:  
 'T is brightness all, save where the new  
 snow melts  
 Along the mazy current. Low the woods  
 Bow their hoar head; and ere the languid  
 sun <sup>236</sup>  
 Faint from the west emits his evening  
 ray,  
 Earth's universal face, deep-hid and chill,  
 Is one wide dazzling waste, that buries  
 wide  
 The works of man. Drooping, the labor-  
 er-ox <sup>240</sup>  
 Stands covered o'er with snow, and then  
 demands  
 The fruit of all his toil. The fowls of  
 heaven,  
 Tamed by the cruel season, crowd around  
 The winnowing store, and claim the little  
 boon  
 Which Providence assigns them. One  
 alone, <sup>245</sup>  
 The redbreast, sacred to the household  
 gods,  
 Wisely regardful of the embroiling sky,  
 In joyless fields and thorny thickets  
 leaves  
 His shivering mates, and pays to trusted  
 man  
 His annual visit. Half-afraid, he first <sup>250</sup>  
 Against the window beats; then, brisk,  
 alights  
 On the warm hearth; then hopping o'er  
 the floor,  
 Eyes all the smiling family askance,  
 And pecks, and starts, and wonders where  
 he is;  
 Till more familiar grown, the table-  
 crumbs <sup>255</sup>

Attract his slender feet. The foodless  
 wilds  
 Pour forth their brown inhabitants. The  
 hare,  
 Though timorous of heart, and hard beset  
 By death in various forms, dark snares and  
 dogs,  
 And more un pitying men, the garden  
 seeks, <sup>260</sup>  
 Urged on by fearless want. The bleating  
 kind  
 Eye the bleak heaven, and next, the glis-  
 tening earth,  
 With looks of dumb despair; then, sad dis-  
 persed,  
 Dig for the withered herb through heaps  
 of snow.

\* \* \* \* \*

As thus the snows arise, and foul and  
 fierce <sup>276</sup>  
 All winter drives along the darkened air,  
 In his own loose-revolving fields the swain  
 Disastered stands; sees other hills ascend,  
 Of unknown joyless brow, and other  
 scenes, <sup>280</sup>  
 Of horrid prospect, shag the trackless  
 plain;  
 Nor finds the river nor the forest, hid  
 Beneath the formless wild; but wanders on  
 From hill to dale, still more and more  
 astray,  
 Impatient flouncing through the drifted  
 heaps, <sup>285</sup>  
 Stung with the thoughts of home; the  
 thoughts of home  
 Rush on his nerves, and call their vigor  
 forth  
 In many a vain attempt. How sinks his  
 soul!  
 What black despair, what horror, fills his  
 heart!  
 When for the dusky spot which fancy  
 feigned, <sup>290</sup>  
 His tufted cottage rising through the snow,  
 He meets the roughness of the middle  
 waste,  
 Far from the track and blessed abode of  
 man;  
 While round him night resistless closes  
 fast,  
 And every tempest howling o'er his  
 head, <sup>295</sup>  
 Renders the savage wilderness more wild.

Then throng the busy shapes into his  
mind,  
Of covered pits, unfathomably deep,  
A dire descent! beyond the power of frost;  
Of faithless bogs; of precipices huge, 300  
Smoothed up with snow; and what is land  
unknown,  
What water of the still unfrozen spring,  
In the loose marsh or solitary lake,  
Where the fresh fountain from the bottom  
boils.  
These check his fearful steps, and down he  
sinks 305  
Beneath the shelter of the shapeless drift,  
Thinking o'er all the bitterness of death,  
Mixed with the tender anguish nature  
shoots  
Through the wrung bosom of the dying  
man,  
His wife, his children, and his friends, un-  
seen. 310  
In vain for him the officious wife prepares  
The fire fair blazing, and the vestment  
warm;  
In vain his little children, peeping out  
Into the mingling storm, demand their sire  
With tears of artless innocence. Alas! 315  
Nor wife nor children more shall he behold,  
Nor friends, nor sacred home. On every  
nerve  
The deadly winter seizes, shuts up sense,  
And o'er his inmost vitals creeping cold,  
Lays him along the snows a stiffened  
corse, 320  
Stretched out, and bleaching in the north-  
ern blast.

*From SUMMER*

Rushing thence, in one diffusive band, 371  
They drive the troubled flocks, by many a  
dog  
Compelled, to where the mazy-running  
brook  
Forms a deep pool; this bank abrupt and  
high,  
And that, fair-spreading in a pebbled  
shore. 375  
Urged to the giddy brink, much is the toil,  
The clamor much, of men, and boys, and  
dogs,  
Ere the soft, fearful people to the flood  
Commit their woolly sides. And oft the  
swain,

On some impatient seizing, hurls them in:  
Emboldened then, nor hesitating more, 381  
Fast, fast, they plunge amid the flashing  
wave,  
And, panting, labor to the farther shore.  
Repeated this, till deep the well-washed  
fleece  
Has drunk the flood, and from his lively  
haunt 385  
The trout is banished by the sordid stream;  
Heavy and dripping, to the breezy brow  
Slow move the harmless race; where, as  
they spread  
Their swelling treasures to the sunny ray,  
Inly disturbed, and wondering what this  
wild 390  
Outrageous tumult means, their loud  
complaints  
The country fill—and, tossed from rock  
to rock,  
Incessant bleatings run around the hills.  
At last, of snowy white, the gathered  
flocks  
Are in the wattled pen innumerable pressed,  
Head above head; and ranged in lusty  
rows 396  
The shepherds sit, and whet the sounding  
shears.  
The housewife waits to roll her fleecy  
stores,  
With all her gay-dressed maids attending  
round.  
One, chief, in gracious dignity enthroned,  
Shines o'er the rest, the pastoral queen,  
and rays 401  
Her smiles, sweet-beaming, on her shep-  
herd-king;  
While the glad circle round them yield  
their souls  
To festive mirth, and wit that knows no  
gall.  
Meantime, their joyous task goes on apace:  
Some mingling stir the melted tar, and  
some, 406  
Deep on the new-shorn vagrant's heaving  
side,  
To stamp his master's cipher ready stand;  
Others the unwilling wether drag along;  
And, glorying in his might, the sturdy boy  
Holds by the twisted horns the indignant  
ram. 411  
Behold where bound, and of its robe  
bereft,  
By needy man, that all-depending lord,

How meek, how patient, the mild creature  
lies!  
What softness in its melancholy face, 415  
What dumb complaining innocence ap-  
pears!  
Fear not, ye gentle tribes, 'tis not the  
knife  
Of horrid slaughter that is o'er you waved;  
No, 'tis the tender swain's well-guided  
shears,  
Who having now, to pay his annual  
care, 420  
Borrowed your fleece, to you a cumbrous  
load,  
Will send you bounding to your hills  
again.

# From THE CASTLE OF INDOLENCE

In lowly dale, fast by a river's side, 10  
With woody hill o'er hill encompassed  
round,  
A most enchanting wizard did abide,  
Than whom a fiend more fell is nowhere  
found.  
It was, I ween, a lovely spot of ground;  
And there a season atween June and  
May, 15  
Half prankt<sup>1</sup> with spring, with summer  
half imbrowned,  
A listless climate made, where, sooth  
to say,  
No living wight could work, ne cared  
even for play.

Was nought around but images of rest:  
Sleep-soothing groves, and quiet lawns  
between; 20  
And flowery beds, that slumbrous in-  
fluence kest,<sup>2</sup>  
From poppies breathed; and beds of  
pleasant green,  
Where never yet was creeping creature  
seen.  
Meantime unnumbered glittering stream-  
lets played,  
And hurlèd everywhere their waters  
sheen; 25  
That, as they bickered through the  
sunny glade,  
Though restless still themselves, a lulling  
murmur made.

<sup>1</sup> adorned.<sup>2</sup> cast.

Joined to the prattle of the purling rills,  
Were heard the lowing herds along the  
vale,  
And flocks loud-bleating from the dis-  
tant hills, 30  
And vacant<sup>3</sup> shepherds piping in the  
dale:  
And now and then sweet Philomel would  
wail,  
Or stock-doves plain amid the forest  
deep,  
That drowsy rustled to the sighing gale;  
And still a coil the grasshopper did keep:  
Yet all the sounds yblent<sup>4</sup> inclinèd all to  
sleep. 36

Full in the passage of the vale, above,  
A sable, silent, solemn forest stood;  
Where nought but shadowy forms were  
seen to move,  
As Idless fancied in her dreaming mood:  
And up the hills, on either side, a wood  
Of blackening pines, aye waving to and  
fro, 42  
Sent forth a sleepy horror through the  
blood;  
And where this valley winded out below,  
The murmuring main was heard, and  
scarcely heard, to flow. 45

A pleasing land of drowsy-head<sup>5</sup> it was:  
Of dreams that wave before the half-  
shut eye;  
And of gay castles in the clouds that  
pass,  
Forever flushing round a summer-sky.  
There eke<sup>6</sup> the soft delights, that  
witchingly 50  
Instil a wanton sweetness through the  
breast,  
And the calm pleasures, always hov-  
ered nigh;  
But whate'er smackt of noyance,<sup>7</sup> or  
unrest,  
Was far, far off expelled from this de-  
licious nest.

The landscape such, inspiring perfect  
ease, 55  
Where Indolence (for so the wizard  
hight)  
Close-hid his castle mid embowering  
trees,

<sup>3</sup> care-free. <sup>4</sup> mingled. <sup>5</sup> sleepiness. <sup>6</sup> also. <sup>7</sup> annoyance.

That half shut out the beams of Phœbus  
 bright,  
 And made a kind of checkered day and  
 night.  
 Meanwhile, unceasing at the massy  
 gate, 60  
 Beneath a spacious palm, the wicked  
 wight<sup>1</sup>  
 Was placed; and to his lute, of cruel  
 fate  
 And labor harsh, complained, lamenting  
 man's estate.

Thither continual pilgrims crowded still,  
 From all the roads of earth that pass  
 there by: 65  
 For, as they chanced to breathe on  
 neighboring hill,  
 The freshness of this valley smote their  
 eye,  
 And drew them ever and anon more nigh;  
 Till clustering round the enchanter  
 false they hung,  
 Ymolten with his syren melody; 70  
 While o'er the enfeebling lute his hand  
 he flung,  
 And to the trembling chords these tempt-  
 ing verses sung

"Behold! ye pilgrims of this earth,  
 behold!  
 See all but man with unearned pleasure  
 gay:  
 See her bright robes the butterfly unfold,  
 Broke from her wintry tomb in prime  
 of May! 76  
 What youthful bride can equal her  
 array?  
 Who can with her for easy pleasure vie?  
 From mead to mead with gentle wing  
 to stray,  
 From flower to flower on balmy gales to  
 fly, 80  
 Is all she has to do beneath the radiant  
 sky."

### RULE, BRITANNIA

When Britain first, at Heaven's command,  
 Arose from out the azure main,  
 This was the charter of the land,  
 And guardian angels sang this strain:  
 Rule, Britannia, rule the waves! 5  
 Britons never will be slaves!

<sup>1</sup> person.

The nations not so blest as thee,  
 Must in their turns to tyrants fall,  
 Whilst thou shalt flourish great and free,  
 The dread and envy of them all. 10  
 Rule, Britannia, etc.

Still more majestic shalt thou rise,  
 More dreadful from each foreign stroke;  
 As the loud blast that tears the skies,  
 Serves but to root thy native oak. 15  
 Rule, Britannia, etc.

Thee haughty tyrants ne'er shall tame;  
 All their attempts to bend thee down  
 Will but arouse thy generous flame,  
 But work their woe and thy renown. 20  
 Rule, Britannia, etc.

To thee belongs the rural reign;  
 Thy cities shall with commerce shine;  
 All thine shall be the subject main,  
 And every shore it circles thine. 25  
 Rule, Britannia, etc.

The Muses, still with freedom found,  
 Shall to thy happy coast repair;  
 Blest isle, with matchless beauty crowned,  
 And manly hearts to guard the fair! 30  
 Rule, Britannia, etc.

EDWARD YOUNG (1681-1765)

### NIGHT THOUGHTS

*From NIGHT THE FIRST*

Tired Nature's sweet restorer, balmy  
 Sleep!  
 He, like the world, his ready visit pays  
 Where Fortune smiles; the wretched he  
 forsakes:  
 Swift on his downy pinion flies from woe,  
 And lights on lids unsullied with a tear. 5  
 From short (as usual) and disturbed re-  
 pose  
 I wake: how happy they who wake no  
 more!  
 Yet that were vain, if dreams infest the  
 grave.  
 I wake, emerging from a sea of dreams  
 Tumultuous; where my wrecked despond-  
 ing thought 10

From wave to wave of fancied misery  
 At random drove, her helm of reason lost.  
 Though now restored, 'tis only change of  
 pain—  
 A bitter change!—severer for severe:  
 The day too short for my distress; and  
 night, 15  
 Even in the zenith of her dark domain,  
 Is sunshine to the color of my fate.  
 Night, sable goddess, from her ebon  
 throne,  
 In rayless majesty, now stretches forth  
 Her leaden scepter o'er a slumbering world.  
 Silence how dead! and darkness how pro-  
 found! 21  
 Nor eye nor listening ear an object finds;  
 Creation sleeps. 'Tis as the general pulse  
 Of life stood still, and Nature made a  
 pause;  
 An awful pause! prophetic of her end. 25  
 And let her prophecy be soon fulfilled:  
 Fate! drop the curtain; I can lose no  
 more.  
 Silence and Darkness! solemn sisters!  
 twins  
 From ancient Night, who nurse the  
 tender thought.  
 To reason, and on reason build resolve—  
 That column of true majesty in man— 31  
 Assist me: I will thank you in the grave;  
 The grave, your kingdom; there this frame  
 shall fall  
 A victim sacred to your dreary shrine.  
 But what are ye? Thou who didst put to  
 flight 35  
 Primeval Silence, when the morning stars,  
 Exulting, shouted o'er the rising ball;  
 O Thou! whose word from solid darkness  
 struck  
 That spark, the sun, strike wisdom from  
 my soul;  
 My soul which flies to thee, her trust, her  
 treasure, 40  
 As misers to their gold, while others rest.  
 Through this opaque of nature and of  
 soul,  
 This double night, transmit one pitying  
 ray  
 To lighten and to cheer. Oh, lead my  
 mind—  
 A mind that fain would wander from its  
 woe— 45  
 Lead it through various scenes of life and  
 death,

And from each scene the noblest truths  
 inspire.  
 Nor less inspire my conduct than my song;  
 Teach my best reason, reason; my best  
 will  
 Teach rectitude; and fix my firm resolve 50  
 Wisdom to wed, and pay her long arrear.  
 Nor let the phial of thy vengeance,  
 poured  
 On this devoted head, be poured in vain.

\* \* \* \* \*

How poor, how rich, how abject, how  
 august,  
 How complicate, how wonderful is man!  
 How passing wonder He who made him  
 such!  
 Who centered in our make such strange  
 extremes, 70  
 From different natures marvellously mixed,  
 Connection exquisite of distant worlds,  
 Distinguished link in being's endless chain,  
 Midway from nothing to the Deity!  
 A beam ethereal, sullied and absorbed, 75  
 Though sullied and dishonored, still divine,  
 Dim miniature of greatness absolute!  
 An heir of glory, a frail child of dust,  
 Helpless immortal, insect infinite,  
 A worm, a god!—I tremble at myself, 80  
 And in myself am lost, at home a stranger.  
 Thought wanders up and down, surprised,  
 aghast,  
 And wondering at her own; how reason  
 reels!  
 Oh, what a miracle to man is man,  
 Triumphantly distressed! What joy, what  
 dread, 85  
 Alternately transported and alarmed!  
 What can preserve my life, or what de-  
 stroy?  
 An angel's arm can't snatch me from the  
 grave;  
 Legions of angels can't confine me there.

ROBERT BLAIR (1699–1746)

*From THE GRAVE*

While some affect the sun, and some the  
 shade,  
 Some flee the city, some the hermitage,  
 Their aims as various as the roads they  
 take

In journeying through life, the task be  
mine  
To paint the gloomy horrors of the tomb; 5  
The appointed place of rendezvous, where  
all  
These travellers meet. Thy succors I  
implore,  
Eternal King! whose potent arm sustains  
The keys of hell and death.—The Grave,  
dread thing!  
Men shiver when thou'rt named: nature,  
appalled, 10  
Shakes off her wonted firmness.—Ah, how  
dark  
Thy long-extended realms, and rueful  
wastes!  
Where nought but silence reigns, and  
night, dark night,  
Dark as was chaos, ere the infant sun  
Was rolled together, or had tried his beams  
Athwart the gloom profound.—The sickly  
taper 16  
By glimmering through thy low-browed  
misty vaults,  
Furred round with mouldy damps and  
ropy slime,  
Lets fall a supernumerary horror,  
And only serves to make thy night more  
irksome. 20  
Well do I know thee by thy trusty yew,  
Cheerless, unsocial plant! that loves to  
dwell  
Midst skulls and coffins, epitaphs and  
worms:  
Where light-heeled ghosts, and visionary  
shades,  
Beneath the wan cold moon (as fame re-  
ports) 25  
Embodied, thick, perform their mystic  
rounds.  
No other merriment, dull tree! is thine.  
See yonder hallowed fane;—the pious  
work  
Of names once famed, now dubious or  
forgot,  
And buried midst the wreck of things  
which were; 30  
There lie interred the more illustrious  
dead.  
The wind is up: hark! how it howls! Me-  
thinks  
Till now I never heard a sound so dreary:  
Doors creak, and windows clap, and  
night's foul bird,

Rooked<sup>1</sup> in the spire, screams loud: the  
gloomy aisles, 35  
Black-plastered, and hung round with  
shreds of 'scutcheons  
And tattered coats of arms, send back the  
sound  
Laden with heavier airs, from the low  
vaults,  
The mansions of the dead.—Roused from  
their slumbers,  
In grim array the grisly spectres rise, 40  
Grin horrible, and, obstinately sullen,  
Pass and repass, hushed as the foot of  
night.  
Again the screech-owl shrieks: ungracious  
sound!  
I'll hear no more; it makes one's blood  
run chill.  
Quite round the pile, a row of reverend  
elms, 45  
(Coeval near with that) all ragged show,  
Long lashed by the rude winds. Some  
rift half down  
Their branchless trunks; others so thin  
a-top,  
That scarce two crows could lodge in the  
same tree.  
Strange things, the neighbors say, have  
happened here: 50  
Wild shrieks have issued from the hollow  
tombs;  
Dead men have come again, and walked  
about;  
And the great bell has tolled, unring, un-  
touched.  
(Such tales their cheer, at wake or gossip-  
ing,  
When it draws near the witching time of  
night.) 55  
Oft in the lone church-yard at night I've  
seen,  
By glimpse of moonshine chequering  
through the trees,  
The school-boy, with his satchel in his  
hand,  
Whistling aloud to bear his courage up,  
And lightly tripping o'er the long flat  
stones, 60  
(With nettles skirted, and with moss o'er-  
grown.)  
That tell in homely phrase who lie below.  
Sudden he starts, and hears, or thinks he  
hears,

<sup>1</sup> cowering.



The sound of something purring at his  
heels;  
Full fast he flies, and dares not look behind  
him, 65  
Till out of breath he overtakes his fel-  
lows;  
Who gather round, and wonder at the tale  
Of horrid apparition, tall and ghastly,  
That walks at dead of night, or takes his  
stand  
O'er some new-opened grave; and (strange  
to tell!) 70  
Evanishes at crowing of the cock.

### WILLIAM COLLINS (1721-1759)

#### A SONG FROM SHAKESPEARE'S CYMBELINE

*Sung by Guiderus and Arviragus over Fidele,  
supposed to be dead*

To fair Fidele's grassy tomb  
Soft maids and village hinds shall bring  
Each opening sweet, of earliest bloom,  
And rifle all the breathing spring.

No wailing ghost shall dare appear, 5  
To vex with shrieks this quiet grove;  
But shepherd lads assemble here,  
And melting virgins own their love.

No withered witch shall here be seen,  
No goblins lead their nightly crew; 10  
The female fays shall haunt the green,  
And dress thy grave with pearly dew.

The redbreast oft at evening hours  
Shall kindly lend his little aid,  
With hoary moss, and gathered flow'rs, 15  
To deck the ground where thou art laid.

When howling winds, and beating rain,  
In tempests shake the sylvan cell,  
Or midst the chase on every plain,  
The tender thought on thee shall  
dwell, 20

Each lonely scene shall thee restore,  
For thee the tear be duly shed:  
Beloved till life could charm no more;  
And mourned till Pity's self be dead.

### ODE

#### WRITTEN IN THE BEGINNING OF THE YEAR 1746

How sleep the brave who sink to rest  
By all their country's wishes blest!  
When Spring, with dewy fingers cold,  
Returns to deck their hallowed mould,  
She there shall dress a sweeter sod 5  
Than Fancy's feet have ever trod.

By fairy hands their knell is rung,  
By forms unseen their dirge is sung;  
There Honor comes, a pilgrim grey,  
To bless the turf that wraps their clay; 10  
And Freedom shall awhile repair,  
To dwell a weeping hermit there!

### ODE TO EVENING

If ought of oaten stop, or pastoral song,  
May hope, chaste Eve, to soothe thy modest  
ear,  
Like thy own solemn springs,  
Thy springs and dying gales,

O nymph reserved, while now the bright-  
haired sun 5  
Sits in yon western tent, whose cloudy  
skirts,  
With brede<sup>1</sup> ethereal wove,  
O'erhang his wavy bed:

Now air is hushed, save where the weak-  
eyed bat,  
With short shrill shriek, flits by on leathern  
wing, 10  
Or where the beetle winds  
His small but sullen horn,

As oft he rises 'midst the twilight path,  
Against the pilgrim borne in heedless hum:  
Now teach me, maid composed, 15  
To breathe some softened strain,

Whose numbers, stealing through thy  
darkening vale  
May not unseemly with its stillness suit,  
As, musing slow, I hail  
Thy genial loved return! 20

<sup>1</sup> embroidery.

For when thy folding-star arising shows  
 His paly circlet, at his warning lamp  
 The fragrant Hours, and elves  
 Who slept in flowers the day,

And many a nymph who wreathes her  
 brows with sedge, 25  
 And sheds the freshening dew, and, lovelier  
 still,  
 The pensive Pleasures sweet,  
 Prepare thy shadowy car.

Then lead, calm votaress, where some  
 sheety lake  
 Cheers the lone heath, or some time-  
 hallowed pile 30  
 Or upland fallows gray  
 Reflect its last cool gleam.

But when chill blustering winds, or driv-  
 ing rain,  
 Forbid my willing feet, be mine the  
 hut  
 That from the mountain's side 35  
 Views wilds, and swelling floods,

And hamlets brown, and dim-discovered  
 spires,  
 And hears their simple bell, and marks o'er  
 all  
 Thy dewy fingers draw  
 The gradual dusky veil. 40

While Spring shall pour his showers, as  
 oft he wont,  
 And bathe thy breathing tresses, meekest  
 Eve;  
 While Summer loves to sport  
 Beneath thy lingering light;

While fallow Autumn fills thy lap with  
 leaves; 45  
 Or Winter, yelling through the troublous  
 air,  
 Affrights thy shrinking train,  
 And rudely rends thy robes;

So long, sure-found beneath the sylvan  
 shed,  
 Shall Fancy, Friendship, Science, rose-  
 lipped Health, 50  
 Thy gentlest influence own,  
 And hymn thy favorite name!

## THE PASSIONS

### AN ODE FOR MUSIC

When Music, heavenly maid, was young,  
 While yet in early Greece she sung,  
 The Passions oft, to hear her shell,  
 Thronged around her magic cell,  
 Exulting, trembling, raging, fainting, 5  
 Possessed beyond the Muse's painting;  
 By turns they felt the glowing mind  
 Disturbed, delighted, raised, refined:  
 Till once, 'tis said, when all were fired,  
 Filled with fury, rapt, inspired, 10  
 From the supporting myrtles round  
 They snatched her instruments of sound;  
 And as they oft had heard apart  
 Sweet lessons of her forceful art,  
 Each, for madness ruled the hour, 15  
 Would prove his own expressive power.

First Fear his hand, its skill to try,  
 Amid the chords bewildered laid,  
 And back recoiled, he knew not why,  
 Ev'n at the sound himself had made. 20

Next Anger rushed; his eyes, on fire,  
 In lightnings owned his secret stings;  
 In one rude clash he struck the lyre,  
 And swept with hurried hand the  
 strings.

With woeful measures wan Despair 25  
 Low sullen sounds his grief beguiled;  
 A solemn, strange, and mingled air;  
 'Twas sad by fits, by starts 'twas wild.

But thou, O Hope, with eyes so fair,  
 What was thy delightful measure? 30  
 Still it whispered promised pleasure,  
 And bade the lovely scenes at distance  
 hail!

Still would her touch the strain prolong,  
 And from the rocks, the woods, the  
 vale,  
 She called on Echo still through all the  
 song; 35  
 And where her sweetest theme she  
 chose,  
 A soft responsive voice was heard at every  
 close,  
 And Hope, enchanted, smiled, and waved  
 her golden hair.

And longer had she sung,—but with a frown

Revenge impatient rose; 40

He threw his blood-stained sword in thunder down

And with a withering look

The war-denouncing trumpet took,

And blew a blast so loud and dread,  
Were ne'er prophetic sounds so full of woe. 45

And ever and anon he beat

The doubling drum with furious heat;

And though sometimes, each dreary pause between,

Dejected Pity, at his side,

Her soul-subduing voice applied, 50

Yet still he kept his wild unaltered mien,  
While each strained ball of sight seemed bursting from his head.

Thy numbers, Jealousy, to nought were fixed,

Sad proof of thy distressful state;

Of differing themes the veering song was mixed, 55

And now it courted Love, now raving called on Hate.

With eyes upraised, as one inspired,  
Pale Melancholy sate retired,  
And from her wild sequestered seat,  
In notes by distance made more sweet, 60  
Poured through the mellow horn her pen-  
sive soul:

And, dashing soft from rocks around,

Bubbling runnels joined the sound;

Through glades and glooms the mingled measure stole;

Or o'er some haunted stream with fond delay 65

Round an holy calm diffusing,

Love of peace and lonely musing,

In hollow murmurs died away.

But oh, how altered was its sprightlier tone,

When Cheerfulness, a nymph of healthiest hue, 70

Her bow across her shoulder flung,

Her buskins gemmed with morning dew,

Blew an inspiring air, that dale and thicket rung,

The hunter's call, to faun and dryad known!

The oak-crowned sisters, and their chaste-eyed queen, 75

Satyr, and sylvan boys, were seen,

Peeping from forth their alleys green;

Brown Exercise rejoiced to hear,

And Sport leaped up, and seized his beachen spear.

Last came Joy's ecstatic trial. 80

He, with viny crown advancing,

First to the lively pipe his hand addressed;

But soon he saw the brisk awakening viol,

Whose sweet entrancing voice he loved the best.

They would have thought, who heard the strain, 85

They saw in Tempe's vale her native maids

Amidst the festal sounding shades,

To some unwearied minstrel dancing,  
While, as his flying fingers kissed the strings,

Loved framed with Mirth a gay fantastic round; 90

Loose were her tresses seen, her zone unbound,

And he, amidst his frolic play,

As if he would the charming air repay,

Shook thousand odors from his dewy wings.

O Music, sphere-descended maid, 95

Friend of Pleasure, Wisdom's aid,

Why, goddess, why, to us denied,

Lay'st thou thy ancient lyre aside?

As in that loved Athenian bower

You learned an all-commanding power, 100

Thy mimic soul, O nymph endeared,

Can well recall what then it heard.

Where is thy native simple heart,

Devote to Virtue, Fancy, Art?

Arise as in that elder time, 105

Warm, energetic,<sup>1</sup> chaste, sublime!

Thy wonders, in that godlike age,

Fill thy recording sister's page.—

'Tis said, and I believe the tale,

Thy humblest reed could more prevail, 110

Had more of strength, diviner rage,

Than all which charms this laggard age,

Ev'n all at once together found,

Cecilia's mingled world of sound.

<sup>1</sup> energetic.

O bid our vain endeavors cease, 115  
 Revive the just designs of Greece,  
 Return in all thy simple state,  
 Confirm the tales her sons relate!

THOMAS GRAY (1716-1771)

ODE ON A DISTANT PROSPECT OF  
 ETON COLLEGE

Ye distant spires, ye antique towers,  
 That crown the watry glade,  
 Where grateful Science still adores  
 Her Henry's holy Shade;  
 And ye, that from the stately brow 5  
 Of Windsor's heights the expanse below  
 Of grove, of lawn, of mead survey,  
 Whose turf, whose shade, whose flowers  
 among  
 Wanders the hoary Thames along  
 His silver-winding way: 10

Ah, happy hills, ah, pleasing shade,  
 Ah, fields beloved in vain,  
 Where once my careless childhood strayed,  
 A stranger yet to pain!  
 I feel the gales, that from ye blow, 15  
 A momentary bliss bestow,  
 As waving fresh their gladsome wing,  
 My weary soul they seem to sooth,  
 And, redolent of joy and youth,  
 To breathe a second spring. 20

Say, Father Thames, for thou hast seen  
 Full many a sprightly race  
 Disporting on thy margent green  
 The paths of pleasure trace,  
 Who foremost now delight to cleave 25  
 With pliant arm thy glassy wave?  
 The captive linnet which enthrall?  
 What idle progeny succeed  
 To chase the rolling circle's speed,  
 Or urge the flying ball? 30

While some on earnest business bent  
 Their murm'ring labors ply  
 'Gainst graver hours, that bring con-  
 straint  
 To sweeten liberty;  
 Some bold adventurers disdain 35  
 The limits of their little reign,  
 And unknown regions dare descry:

Still as they run they look behind,  
 They hear a voice in every wind,  
 And snatch a fearful joy. 40

Gay hope is theirs by fancy fed,  
 Less pleasing when possessed;  
 The tear forgot as soon as shed,  
 The sunshine of the breast:  
 Theirs buxom health of rosy hue, 45  
 Wild wit, invention ever-new,  
 And lively cheer of vigor born;  
 The thoughtless day, the easy night,  
 The spirits pure, the slumbers light,  
 That fly the approach of morn. 50

Alas, regardless of their doom,  
 The little victims play!  
 No sense have they of ills to come,  
 Nor care beyond to-day:  
 Yet see how all around 'em wait 55  
 The Ministers of human fate,  
 And black Misfortune's baleful train!  
 Ah, show them where in ambush stand  
 To seize their prey the murth'rous band!  
 Ah, tell them, they are men! 60

These shall the fury Passions tear,  
 The vultures of the mind,  
 Disdainful Anger, pallid Fear,  
 And Shame that skulks behind;  
 Or pining Love shall waste their youth, 65  
 Or Jealousy with rankling tooth,  
 That inly gnaws the secret heart,  
 And Envy wan, and faded Care,  
 Grim-visaged, comfortless Despair,  
 And Sorrow's piercing dart. 70

Ambition this shall tempt to rise,  
 Then whirl the wretch from high,  
 To bitter Scorn a sacrifice,  
 And grinning Infamy.  
 The stings of Falsehood those shall try, 75  
 And hard Unkindness' altered eye,  
 That mocks the tear it forced to flow;  
 And keen Remorse with blood defiled,  
 And moody Madness laughing wild  
 Amid severest woe. 80

Lo, in the vale of years beneath  
 A griesly troop are seen,  
 The painful family of Death,  
 More hideous than their Queen:  
 This racks the joints, this fires the veins, 85

That every laboring sinew strains,  
 Those in the deeper vitals rage;  
 Lo, Poverty, to fill the band,  
 That numbs the soul with icy hand,  
 And slow-consuming Age. 90

To each his sufferings: all are men,  
 Condemned alike to groan,  
 The tender for another's pain,  
 The unfeeling for his own.  
 Yet ah! why should they know their  
 fate?  
 Since sorrow never comes too late, 96  
 And happiness too swiftly flies.  
 Thought would destroy their paradise.  
 No more; where ignorance is bliss,  
 'Tis folly to be wise. 100

ELEGY  
 WRITTEN IN A COUNTRY  
 CHURCHYARD

The curfew tolls the knell of parting day,  
 The lowing herd wind slowly o'er the  
 lea,  
 The plowman homeward plods his weary  
 way,  
 And leaves the world to darkness and to  
 me.

Now fades the glimmering landscape on  
 the sight, 5  
 And all the air a solemn stillness holds,  
 Save where the beetle wheels his droning  
 flight,  
 And drowsy tinklings lull the distant  
 folds;

Save that from yonder ivy-mantled tower  
 The moping owl does to the moon com-  
 plain 10  
 Of such, as wandering near her secret  
 bower,  
 Molest her ancient solitary reign.

Beneath those rugged elms, that yew-  
 tree's shade,  
 Where heaves the turf in many a mould-  
 ering heap,  
 Each in his narrow cell for ever laid, 15  
 The rude forefathers of the hamlet  
 sleep.

The breezy call of incense-breathing morn,  
 The swallow twittering from the straw-  
 built shed.

The cock's shrill clarion, or the echoing  
 horn,  
 No more shall rouse them from their  
 lowly bed. 20

For them no more the blazing hearth shall  
 burn,  
 Or busy housewife ply her evening care:  
 No children run to lisp their sire's return,  
 Or climb his knees the envied kiss to  
 share.

Oft did the harvest to their sickle yield, 25  
 Their furrow oft the stubborn glebe  
 has broke;  
 How jocund did they drive their team  
 afield!  
 How bowed the woods beneath their  
 sturdy stroke!

Let not Ambition mock their useful toil,  
 Their homely joys, and destiny ob-  
 scure; 30  
 Nor Grandeur hear with a disdainful  
 smile,  
 The short and simple annals of the poor.

The boast of heraldry, the pomp of power,  
 And all that beauty, all that wealth  
 e'er gave,  
 Awaits alike the inevitable hour. 35  
 The paths of glory lead but to the grave.

Nor you, ye proud, impute to these the  
 fault,  
 If Memory o'er their tomb no trophies  
 raise,  
 Where through the long-drawn aisle and  
 fretted vault  
 The pealing anthem swells the note of  
 praise. 40

Can storied<sup>1</sup> urn or animated bust  
 Back to its mansion call the fleeting  
 breath?  
 Can Honor's voice provoke the silent  
 dust,  
 Or Flattery soothe the dull cold ear of  
 Death?

<sup>1</sup> pictured.

Perhaps in this neglected spot is laid 45  
 Some heart once pregnant with celestial  
 fire;  
 Hands, that the rod of empire might have  
 swayed,  
 Or waked to ecstasy the living lyre.

But Knowledge to their eyes her ample  
 page  
 Rich with the spoils of time did ne'er  
 unroll; 50  
 Chill Penury repressed their noble rage,  
 And froze the genial current of the soul.

Full many a gem of purest ray serene,  
 The dark unfathomed caves of ocean  
 bear:  
 Full many a flower is born to blush un-  
 seen, 55  
 And waste its sweetness on the desert  
 air.

Some village Hampden, that with daunt-  
 less breast  
 The little tyrant of his fields withstood;  
 Some mute inglorious Milton here may  
 rest,  
 Some Cromwell guiltless of his country's  
 blood. 60

The applause of listening senates to com-  
 mand,  
 The threats of pain and ruin to despise,  
 To scatter plenty o'er a smiling land,  
 And read their history in a nation's  
 eyes,

Their lot forbade: nor circumscribed  
 alone 65  
 Their growing virtues, but their crimes  
 confined;  
 Forbade to wade through slaughter to a  
 throne,  
 And shut the gates of mercy on man-  
 kind,

The struggling pangs of conscious truth  
 to hide,  
 To quench the blushes of ingenuous  
 shame, 70  
 Or heap the shrine of Luxury and Pride  
 With incense kindled at the Muse's  
 flame.

Far from the madding crowd's ignoble  
 strife,  
 Their sober wishes never learned to  
 stray;  
 Along the cool sequestered vale of life 75  
 They kept the noiseless tenor of their  
 way.

Yet even these bones from insult to pro-  
 tect,  
 Some frail memorial still erected nigh,  
 With uncouth rhymes and shapeless sculp-  
 ture decked,  
 Implores the passing tribute of a sigh. 80

Their name, their years, spelt by the un-  
 lettered muse,  
 The place of fame and elegy supply;  
 And many a holy text around she strews,  
 That teach the rustic moralist to die.

For who to dumb Forgetfulness a prey, 85  
 This pleasing anxious being e'er re-  
 signed,  
 Left the warm precincts of the cheerful  
 day,  
 Nor cast one longing lingering look  
 behind?

On some fond breast the parting soul re-  
 lies,  
 Some pious drops the closing eye re-  
 quires; 90  
 Ev'n from the tomb the voice of Nature  
 cries,  
 Ev'n in our ashes live their wonted fires.

For thee, who mindful of the unhonored  
 dead  
 Dost in these lines their artless tale re-  
 late;  
 If chance, by lonely contemplation led, 95  
 Some kindred spirit shall inquire thy  
 fate,

Haply some hoary-headed swain may  
 say,  
 "Oft have we seen him at the peep of  
 dawn  
 Brushing with hasty steps the dews  
 away  
 To meet the sun upon the upland  
 lawn. 100

"There at the foot of yonder nodding  
 beech  
 That wreathes its old fantastic roots so  
 high,  
 His listless length at noontide would he  
 stretch,  
 And pore upon the brook that babbles  
 by.

"Hard by yon wood, now smiling as in  
 scorn, 105  
 Muttering his wayward fancies he  
 would rove,  
 Now drooping, woeful wan, like one for-  
 lorn,  
 Or crazed with care, or crossed in hope-  
 less love.

"One morn I missed him on the custom'd  
 hill,  
 Along the heath and near his favorite  
 tree; 110  
 Another came; nor yet beside the rill,  
 Nor up the lawn, nor at the wood was  
 he;

"The next with dirges due in sad array  
 Slow through the church-way path we  
 saw him borne.  
 Approach and read (for thou can'st read)  
 the lay, 115  
 Graved on the stone beneath yon aged  
 thorn."

### THE EPITAPH

*Here rests his head upon the lap of earth  
 A youth to fortune and to fame unknown.  
 Fair Science frowned not on his humble  
 birth,  
 And Melancholy marked him for her  
 own. 120*

*Large was his bounty, and his soul sincere,  
 Heaven did a recompense as largely send:  
 He gave to Misery all he had, a tear,  
 He gained from Heaven ('twas all he  
 wished) a friend.*

*No farther seek his merits to disclose, 125  
 Or draw his frailties from their dread  
 abode,  
 (There they alike in trembling hope repose)  
 The bosom of his Father and his God.*

## THE PROGRESS OF POESY

### A PINDARIC ODE

#### I

#### *The Strophe*

Awake, Æolian lyre, awake,  
 And give to rapture all thy trembling  
 strings.  
 From Helicon's harmonious springs  
 A thousand rills their mazy progress take:  
 The laughing flowers, that round them  
 blow, 5  
 Drink life and fragrance as they flow.  
 Now the rich stream of music winds along  
 Deep, majestic, smooth, and strong,  
 Through verdant vales, and Ceres' golden  
 reign:  
 Now rolling down the steep amain, 10  
 Headlong, impetuous, see it pour:  
 The rocks and nodding groves rebellow to  
 the roar.

#### *The Antistrophe*

Oh! Sovereign of the willing soul,  
 Parent of sweet and solemn-breathing airs,  
 Enchanting shell! the sullen Cares 15  
 And frantic Passions hear thy soft control.  
 On Thracia's hills the Lord of War,  
 Has curbed the fury of his car,  
 And dropped his thirsty lance at thy  
 command.  
 Perching on the scepter'd hand 20  
 Of Jove, thy magic lulls the feathered king  
 With ruffled plumes, and flagging wing:  
 Quenched in dark clouds of slumber lie  
 The terror of his beak, and lightnings of  
 his eye.

#### *The Epode*

Thee the voice, the dance, obey, 25  
 Tempered to thy warbled lay.  
 O'er Idalia's velvet-green  
 The rosy-crown'd Loves are seen  
 On Cytherea's day  
 With antic Sports, and blue-eyed Pleas-  
 ures, 30  
 Frisking light in frolic measures;  
 Now pursuing, now retreating,  
 Now in circling troops they meet:  
 To brisk notes in cadence beating  
 Glance their many-twinkling feet. 35

Slow melting strains their Queen's approach declare:

Where'er she turns the Graces homage pay.  
With arms sublime,<sup>1</sup> that float upon the air.

In gliding state she wins her easy way:

O'er her warm cheek, and rising bosom,  
move 40

The bloom of young desire, and purple  
light of love.

## II

### *The Strophe*

Man's feeble race what ills await,  
Labor, and Penury, the racks of Pain,  
Disease, and Sorrow's weeping train,  
And Death, sad refuge from the storms of  
Fate! 45

The fond complaint, my song, disprove,  
And justify the laws of Jove.  
Say, has he given in vain the heavenly  
Muse?

Night, and all her sickly dews,  
Her spectres wan, and birds of boding cry,  
He gives to range the dreary sky: 51  
Till down the eastern cliffs afar  
Hyperion's march they spy, and glittering  
shafts of war.

### *The Antistrophe*

In climes beyond the solar road,  
Where shaggy forms o'er ice-built moun-  
tains roam, 55  
The Muse has broke the twilight-gloom,  
To cheer the shivering native's dull abode.  
And oft, beneath the odorous shade  
Of Chili's boundless forests laid,  
She deigns to hear the savage youth re-  
peat 60

In loose numbers wildly sweet  
Their feather-cinctured chiefs, and dusky  
loves.

Her track, where'er the Goddess roves,  
Glory pursue, and generous Shame,  
The unconquerable mind, and Freedom's  
holy flame. 65

### *The Epode*

Woods, that wave o'er Delphi's steep,  
Isles, that crown the Ægean deep,  
Fields, that cool Ilissus laves,  
Or where Mæander's amber waves

<sup>1</sup> uplifted.

In lingering labyrinths creep, 70  
How do your tuneful echoes languish,  
Mute, but to the voice of Anguish?  
Where each old poetic mountain  
Inspiration breathed around:

Every shade and hallowed fountain 75  
Murmured deep a solemn sound:  
Till the sad Nine in Greece's evil hour  
Left their Parnassus for the Latian plains.  
Alike they scorn the pomp of tyrant-  
Power,

And coward Vice, that revels in her  
chains. 80

When Latium had her lofty spirit lost,  
They sought, O Albion! next thy sea-  
encircled coast.

## III

### *The Strophe*

Far from the sun and summer-gale,  
In thy green lap was Nature's darling  
laid,

What time, where lucid Avon strayed, 85  
To him the mighty mother did unveil  
Her awful face: the dauntless child  
Stretched forth his little arms, and smiled.  
This pencil take (she said) whose colors  
clear

Richly paint the vernal year: 90  
Thine too these golden keys, immortal  
boy!

This can unlock the gates of Joy;  
Of Horror that, and thrilling Fears,  
Or ope the sacred source of sympathetic  
tears.

### *The Antistrophe*

Nor second he, that rode sublime 95  
Upon the seraph-wings of Ecstasy,  
The secrets of the Abyss to spy.  
He passed the flaming bounds of place  
and time:

The living throne, the sapphire-blaze,  
Where angels tremble, while they gaze, 100  
He saw; but blasted with excess of light,  
Closed his eyes in endless night.  
Behold, where Dryden's less presumptuous  
car,

Wide o'er the fields of glory bear  
Two coursers of ethereal race, 105  
With necks in thunder clothed, and long-  
resounding pace.



*The Epode*

Hark, his hands the lyre explore!  
 Bright-eyed Fancy hovering o'er  
 Scatters from her pictured urn  
 Thoughts that breathe, and words that  
 burn. 110  
 But ah! 'tis heard no more—  
 O Lyre divine, what daring spirit  
 Wakes thee now? though he inherit  
 Nor the pride, nor ample pinion,  
 That the Theban Eagle bear 115  
 Sailing with supreme dominion  
 Through the azure deep of air:  
 Yet oft before his infant eyes would run  
 Such forms, as glitter in the Muse's ray  
 With orient hues, unborrowed of the  
 Sun: 120  
 Yet shall he mount, and keep his distant  
 way  
 Beyond the limits of a vulgar fate,  
 Beneath the good how far—but far above  
 the great.

## THE BARD

## A PINDARIC ODE

## I

*The Strophe*

"Ruin seize thee, ruthless King!  
 Confusion on thy banners wait,  
 Though fanned by Conquest's crimson  
 wing  
 They mock the air with idle state.  
 Helm, nor hauberk's twisted mail, 5  
 Nor even thy virtues, Tyrant, shall avail  
 To save thy secret soul from nightly  
 fears,  
 From Cambria's curse, from Cambria's  
 tears!"  
 Such were the sounds, that o'er the  
 crested pride  
 Of the first Edward scattered wild dis-  
 may, 10  
 As down the steep of Snowdon's shaggy  
 side  
 He wound with toilsome march his long  
 array.  
 Stout Glo'ster stood aghast in speechless  
 trance;  
 "To arms!" cried Mortimer, and couched  
 his quivering lance.

*The Antistrophe*

On a rock, whose haughty brow 15  
 Frowns o'er old Conway's foaming flood,  
 Robed in the sable garb of woe,  
 With haggard eyes the Poet stood;  
 (Loose his beard, and hoary hair  
 Streamed, like a meteor, to the troubled  
 air) 20  
 And with a master's hand, and prophet's  
 fire,  
 Struck the deep sorrows of his lyre:  
 "Hark, how each giant-oak, and desert  
 cave,  
 Sighs to the torrent's awful voice be-  
 neath!  
 O'er thee, O King! their hundred arms  
 they wave, 25  
 Revenge on thee in hoarser murmurs  
 breathe;  
 Vocal no more, since Cambria's fatal day,  
 To high-born Hoel's harp, or soft Llewel-  
 lyn's lay.

*The Epode*

"Cold is Cadwallo's tongue,  
 That hushed the stormy main; 30  
 Brave Urien sleeps upon his craggy bed:  
 Mountains, ye mourn in vain  
 Modred, whose magic song  
 Made huge Plinlimmon bow his cloud-  
 topped head.  
 On dreary Arvon's shore they lie, 35  
 Smeared with gore, and ghastly pale:  
 Far, far aloof the affrighted ravens sail;  
 The famished eagle screams, and passes by.  
 Dear lost companions of my tuneful art,  
 Dear, as the light that visits these sad  
 eyes, 40  
 Dear, as the ruddy drops that warm my  
 heart,  
 Ye died amidst your dying country's  
 cries—  
 No more I weep. They do not sleep.  
 On yonder cliffs, a griesly band,  
 I see them sit, they linger yet, 45  
 Avengers of their native land:  
 With me in dreadful harmony they join,  
 And weave with bloody hands the tissue of  
 thy line:—

## II

*The Strophe*

"Weave the warp, and weave the woof,  
 The winding sheet of Edward's race. 50

Give ample room, and verge enough  
 The characters of hell to trace.  
 Mark the year, and mark the night,  
 When Severn shall re-echo with affright  
 The shrieks of death, through Berkley's  
     roofs that ring, 55  
 Shrieks of an agonising king!  
 She-Wolf of France, with unrelenting  
     fangs,  
 That tear'st the bowels of thy mangled  
     mate,  
 From thee be born, who o'er thy country  
     hangs  
 The scourge of Heaven. What terrors  
     round him wait! 60  
 Amazement in his van, with flight com-  
     bined,  
 And sorrow's faded form, and solitude  
     behind.

*The Antistrophe*

"Mighty Victor, mighty Lord,  
 Low on his funeral couch he lies!  
 No pitying heart, no eye, afford 65  
 A tear to grace his obsequies.  
 Is the sable warrior fled?  
 Thy son is gone. He rests among the  
     dead.  
 The swarm, that in thy noon-tide beam  
     were born?  
 Gone to salute the rising morn. 70  
 Fair laughs the morn, and soft the zephyr  
     blows,  
 While proudly riding o'er the azure realm  
 In gallant trim the gilded vessel goes;  
 Youth on the prow, and Pleasure at the  
     helm;  
 Regardless of the sweeping whirlwind's  
     sway, 75  
 That, hushed in grim repose, expects his  
     evening prey.

*The Epode*

"Fill high the sparkling bowl,  
 The rich repast prepare;  
 Reft of a crown, he yet may share the  
     feast.  
 Close by the regal chair 80  
 Fell Thirst and Famine scowl  
 A baleful smile upon their baffled guest.  
 Heard ye the din of battle bray,  
 Lance to lance and horse to horse?  
 Long years of havoc urge their destined  
     course, 85

And through the kindred squadrons mow  
     their way.  
 Ye Towers of Julius, London's lasting  
     shame,  
 With many a foul and midnight murder  
     fed,  
 Revere his consort's faith, his father's  
     fame,  
 And spare the meek usurper's holy head. 90  
 Above, below, the rose of snow,  
 Twined with her blushing foe, we spread:  
 The bristled Boar in infant-gore  
 Wallows beneath the thorny shade.  
 Now, brothers, bending o'er the accursed  
     loom 95  
 Stamp we our vengeance deep, and ratify  
     his doom.

III

*The Strophe*

"Edward, lo! to sudden fate  
 (Weave we the woof. The thread is spun.)  
 Half of thy heart we consecrate.  
 (The web is wove. The work is done.)'—  
 Stay, oh stay! nor thus forlorn 101  
 Leave me unblessed, unpitied, here to  
     mourn!  
 In yon bright track, that fires the western  
     skies,  
 They melt, they vanish from my eyes.  
 But oh! what solemn scenes on Snow-  
     don's height 105  
 Descending slow their glittering skirts  
     unroll?  
 Visions of glory, spare my aching sight,  
 Ye unborn ages, crowd not on my soul!  
 No more our long-lost Arthur we bewail.  
 All-hail, ye genuine kings, Britannia's  
     issue, hail! 110

*The Antistrophe*

"Girt with many a baron bold  
 Sublime their starry fronts they rear;  
 And gorgeous dames, and statesmen old  
 In bearded majesty, appear.  
 In the midst a form divine! 115  
 Her eye proclaims her of the Briton-line;  
 Her lion-port, her awe-commanding face,  
 Attempered sweet to virgin-grace.  
 What strings symphonious tremble in the  
     air,  
 What strains of vocal transport round her  
     play! 120

Hear from the grave, great Taliessin,  
 hear;  
 They breathe a soul to animate thy  
 clay.  
 Bright Rapture calls, and soaring, as she  
 sings,  
 Waves in the eye of Heaven her many-  
 colored wings.

*The Epode*

"The verse adorn again 125  
 Fierce War, and faithful Love,  
 And Truth severe, by fairy Fiction drest.  
 In buskined measures move  
 Pale Grief, and pleasing Pain,  
 With Horror, Tyrant of the throbbing  
 breast. 130

A voice, as of the cherub-choir,  
 Gales from blooming Eden bear;  
 And distant warblings lessen on my ear,  
 That lost in long futurity expire.

Fond<sup>1</sup> impious man, think'st thou, yon  
 sanguine cloud, 135  
 Raised by thy breath, has quenched the  
 orb of day?

To-morrow he repairs the golden flood,  
 And warms the nations with redoubled  
 ray.

Enough for me: with joy I see  
 The different doom our fates assign. 140  
 Be thine Despair, and sceptered Care,  
 To triumph, and to die, are mine."—

He spoke, and headlong from the  
 mountain's height  
 Deep in the roaring tide he plunged to  
 endless night.

THE FATAL SISTERS

AN ODE  
 FROM THE NORSE TONGUE

Now the storm begins to lower,  
 (Haste, the loom of hell prepare,)  
 Iron-sleet of arrowy shower  
 Hurtles in the darkened air.

Glittering lances are the loom, 5  
 Where the dusky warp we strain,  
 Weaving many a soldier's doom,  
 Orkney's woe, and Randver's bane.

<sup>1</sup> foolish.

See the griesly texture grow!  
 ('Tis of human entrails made,) 10  
 And the weights, that play below,  
 Each a gasping warrior's head.

Shafts for shuttles, dipt in gore,  
 Shoot the trembling cords along.  
 Sword, that once a monarch bore, 15  
 Keep the tissue close and strong.

Mista black, terrific maid,  
 Sangrida, and Hilda, see,  
 Join the wayward work to aid:  
 'Tis the woof of victory. 20

Ere the ruddy sun be set,  
 Pikes must shiver, javelins sing,  
 Blade with clattering buckler meet,  
 Hauberk crash, and helmet ring.

(Weave the crimson web of war.) 25  
 Let us go, and let us fly,  
 Where our friends the conflict share,  
 Where they triumph, where they die.

As the paths of fate we tread,  
 Wading through the ensanguined field: 30  
 Gondula, and Geira, spread  
 O'er the youthful king your shield.

We the reins to slaughter give,  
 Ours to kill, and ours to spare:  
 Spite of danger he shall live. 35  
 (Weave the crimson web of war.)

They, whom once the desert-beach  
 Pent within its bleak domain,  
 Soon their ample sway shall stretch  
 O'er the plenty of the plain. 40

Low the dauntless earl is laid,  
 Gored with many a gaping wound:  
 Fate demands a nobler head;  
 Soon a king shall bite the ground.

Long his loss shall Eirin weep, 45  
 Ne'er again his likeness see;  
 Long her strains in sorrow steep,  
 Strains of immortality!

Horror covers all the heath,  
 Clouds of carnage blot the sun. 50  
 Sisters, weave the web of death;  
 Sisters, cease, the work is done.

Hail the task, and hail the hands!  
 Songs of joy and triumph sing!  
 Joy to the victorious bands; 55  
 Triumph to the younger king.

Mortal, thou that hear'st the tale,  
 Learn the tenor of our song.  
 Scotland, through each winding vale  
 Far and wide the notes prolong. 60

Sisters, hence with spurs of speed:  
 Each her thundering falchion wield;  
 Each bestride her sable steed.  
 Hurry, hurry to the field.

#### SKETCH OF HIS OWN CHARACTER

Too poor for a bribe, and too proud to  
 importune;  
 He had not the method of making a  
 fortune;  
 Could love, and could hate, so was thought  
 somewhat odd;  
 No very great wit, he believed in a God.  
 A place or a pension he did not desire, 5  
 But left church and state to Charles  
 Townshend and Squire.

#### LETTERS

TO MRS. DOROTHY GRAY

LYONS, *October 13, 1739.*

. . . It is a fortnight since we set  
 out from hence upon a little excursion to  
 Geneva. We took the longest road,  
 which lies through Savoy, on purpose to  
 see a famous monastery, called the Grand  
 Chartreuse, and had no reason to think  
 our time lost. After having travelled  
 seven days very slow (for we did not  
 change horses, it being impossible for a  
 chaise to go post in these roads) we [10  
 arrived at a little village, among the  
 mountains of Savoy, called Échelles;  
 from thence we proceeded on horses, who  
 are used to the way, to the mountain of  
 the Chartreuse. It is six miles to the top;  
 the road runs winding up it, commonly not  
 six feet broad; on one hand is the rock,  
 with woods of pine-trees hanging over-  
 head; on the other, a monstrous precipice,  
 almost perpendicular, at the bottom [20

of which rolls a torrent, that sometimes  
 tumbling among the fragments of stone  
 that have fallen from on high, and some-  
 times precipitating itself down vast de-  
 scents with a noise like thunder, which is  
 still made greater by the echo from the  
 mountains on each side, concurs to form  
 one of the most solemn, the most roman-  
 tic, and the most astonishing scenes I  
 ever beheld. . . . [30

TO MRS. DOROTHY GRAY

TURIN, *November 7, 1739.*

I am this night arrived here, and have  
 just set down to rest me after eight days'  
 tiresome journey. For the first three we  
 had the same road we before passed  
 through to go to Geneva; the fourth we  
 turned out of it, and for that day and the  
 next travelled rather among than upon  
 the Alps; the way commonly running  
 through a deep valley by the side of the  
 river Arve, which works itself a pas- [10  
 sage, with great difficulty and a mighty  
 noise, among vast quantities of rocks,  
 that have rolled down from the mountain-  
 tops. The winter was so far advanced  
 as in great measure to spoil the beauty  
 of the prospect; however, there was still  
 somewhat fine remaining amidst the  
 savageness and horror of the place: the  
 sixth we began to go up several of these  
 mountains; and as we were passing [20  
 one, met with an odd accident enough:  
 Mr. Walpole had a little fat black spaniel,  
 that he was very fond of, which he some-  
 times used to set down, and let it run by  
 the chaise side. We were at that time in  
 a very rough road, not two yards broad at  
 most; on one side was a great wood of  
 pines, and on the other a vast precipice;  
 it was noonday, and the sun shone bright,  
 when all of a sudden, from the wood- [30  
 side (which was as steep upwards as the  
 other part was downwards), out rushed a  
 great wolf, came close to the head of the  
 horses, seized the dog by the throat, and  
 rushed up the hill again with him in his  
 mouth. This was done in less than a  
 quarter of a minute; we all saw it, and  
 yet the servants had not time to draw  
 their pistols, or do anything to save the  
 dog. If he had not been there, and [40  
 the creature had thought fit to lay hold

of one of the horses, chaise, and we, and all must inevitably have tumbled about fifty fathoms perpendicular down the precipice. The seventh we came to Lanebourg, the last town in Savoy; it lies at the foot of the famous Mount Cenis, which is so situated as to allow no room for any way but over the very top of it. Here the chaise was forced to be pulled to [50] pieces, and the baggage and that to be carried by mules. We ourselves were wrapped up in our furs, and seated upon a sort of matted chair without legs, which is carried upon poles in the manner of a bier, and so begun to ascend by the help of eight men. It was six miles to the top, where a plain opens itself about as many more in breadth, covered perpetually with very deep snow, and in the midst [60] of that a great lake of unfathomable depth, from whence a river takes its rise, and tumbles over monstrous rocks quite down the other side of the mountain. The descent is six miles more, but infinitely more steep than the going up; and, here the men perfectly fly down with you, stepping from stone to stone with incredible swiftness in places where none but they could go three paces without [70] falling. The immensity of the precipices, the roaring of the river and torrents that run into it, the huge crags covered with ice and snow, and the clouds below you and about you, are objects it is impossible to conceive without seeing them; and though we had heard many strange descriptions of the scene, none of them at all came up to it. . . .

#### TO RICHARD WEST

TURIN, *November 16, 1739.*

. . . I have not, as yet, anywhere met with those grand and simple works of Art, that are to amaze one, and whose sight one is to be the better for: but those of Nature have astonished me beyond expression. In our little journey up to the Grande Chartreuse, I do not remember to have gone ten paces without an exclamation that there was no restraining. Not a precipice, not a torrent, not a cliff, [10] but is pregnant with religion and poetry. There are certain scenes that would awe an atheist into belief, without the help of

other argument. One need not have a very fantastic imagination to see spirits there at noonday; you have Death perpetually before your eyes, only so far removed, as to compose the mind without frightening it. I am well persuaded St. Bruno was a man of no common genius, [20] to choose such a situation for his retirement; and perhaps should have been a disciple of his, had I been born in his time. . . .

#### TO HORACE WALPOLE

CAMBRIDGE, *February 11, 1751.*

As you have brought me into a little sort of distress, you must assist me, I believe, to get out of it as well as I can. Yesterday I had the misfortune of receiving a letter from certain gentlemen (as their bookseller expresses it), who have taken the Magazine of Magazines into their hands. They tell me that an *ingenious* poem, called reflections in a Country Church-yard, has been com- [10] municated to them, which they are printing forthwith; that they are informed that the *excellent* author of it is I by name, and that they beg not only his *indulgence*, but the *honor* of his correspondence, etc. As I am not at all disposed to be either so indulgent, or so correspondent, as they desire, I have but one bad way left to escape the honor they would inflict upon me; and therefore am obliged to desire [20] you would make Dodsley print it immediately (which may be done in less than a week's time) from your copy, but without my name, in what form is most convenient to him, but on his best paper and character; he must correct the press himself, and print it without any interval between the stanzas, because the sense is in some places continued beyond them; and the title must be,—Elegy, writ- [30] ten in a Country Church-yard. If he would add a line or two to say it came into his hands by accident, I should like it better. If you behold the Magazine of Magazines in the light that I do, you will not refuse to give yourself this trouble on my account, which you have taken of your own accord before now. If Dodsley do not do this immediately, he may as well let it alone. [40]

TO THE REV. WILLIAM MASON

*December 19, 1757.*

Dear Mason—Though I very well know the bland emollient saponaceous qualities both of sack and silver, yet if any great man would say to me, “I make you rat-catcher to his Majesty, with a salary of £300 a year and two butts of the best Malaga; and though it has been usual to catch a mouse or two, for form’s sake, in public once a year, yet to you, sir, we will not stand upon these things,” I can- [10 not say I should jump at it; nay, if they would drop the very name of the office, and call me *Sinecure* to the King’s Majesty, I should still feel a little awkward, and think everybody I saw smelt a rat about me; but I do not pretend to blame any one else that has not the same sensations; for my part I would rather be serjeant trumpeter or pinmaker to the palace. Nevertheless I interest my- [20 self a little in the history of it, and rather wish somebody may accept it that will retrieve the credit of the thing, if it be retrievable, or ever had any credit. Rowe was, I think, the last man of character that had it. As to *Settle*, whom you mention, he belonged to my lord mayor, not to the king. *Eusden* was a person of great hopes in his youth, though he at last turned out a drunken parson. [30 *Dryden* was as disgraceful to the office, from his character, as the poorest scribbler could have been from his verses. The office itself has always humbled the professor hitherto (even in an age when kings were somebody), if he were a poor writer by making him more conspicuous, and if he were a good one by setting him at war with the little fry of his own profession, for there are poets little enough to [40 envy even a poet-laureate. . . .

**JAMES MACPHERSON (1736–1796)**

*From CATH-LODA*

A Tale of the times of old!

Why, thou wanderer unseen! Thou bender of the thistle of Lora; why, thou breeze of the valley, hast thou left mine ear? I hear no distant roar of streams!

No sound of the harp, from the rock! Come, thou huntress of Lutha, Malvina, call back his soul to the bard. I look forward to Lochlin of lakes, to the dark, billowy bay of U-thorno, where Fingal [10 descends from ocean, from the roar of winds. Few are the heroes of Morven, in a land unknown!

Starno sent a dweller of Loda, to bid Fingal to the feast; but the king remembered the past, and all his rage arose. “Nor Gormal’s mossy towers, nor Starno, shall Fingal behold. Deaths wander, like shadows, over his fiery soul! Do I forget that beam of light, the white-handed [20 daughter of kings? Go, son of Loda; his words are wind to Fingal: wind, that to and fro drives the thistle, in autumn’s dusky vale. Duth-maruno, arm of death! Cromma-glas, of iron shields! Struthmor, dweller of battle’s wing! Cormar, whose ships bound on seas, careless as the course of a meteor, on dark-rolling clouds! Arise around me, children of heroes, in a land unknown! Let each look on his [30 shield, like Trenmor, the ruler of wars.”

\* \* \* \* \*

Around the king they rise in wrath. No words come forth: they seize their spears. Each soul is rolled into itself. At length the sudden clang is waked, on all their echoing shields. Each takes his hill, by night; at intervals, they darkly stand. Unequal bursts the hum of songs, between the roaring wind!

Broad over them rose the moon! [40

In his arms came tall Duth-maruno; he from Croma of rocks, stern hunter of the boar! In his dark boat he rose on waves.

\* \* \* \* \*

Fingal rushed, in all his arms, wide-bounding over Turthor’s stream, that sent its sullen roar by night through Gormal’s misty vale. A moon-beam glittered on a rock; in the midst, stood a stately form; a form with floating [50 locks, like Lochlin’s white-bosomed maids. Unequal are her steps, and short. She throws a broken song on wind. At times she tosses her white arms: for grief is dwelling in her soul.

\* \* \* \* \*

Whence is the stream of years? Whither do they roll along? Where have they hid, in mist, their many-colored sides?

I look into the times of old, but they seem dim to Ossian's eyes, like reflected [60 moonbeams on a distant lake. Here rise the red beams of war! There, silent, dwells a feeble race! They mark no years with their deeds, as slow they pass along. Dweller between the shields! thou that awakest the failing soul! descend from thy wall, harp of Cona, with thy voices three! Come with that which kindles the past: rear the forms of old, on their own dark-brown years! [70

### From THE SONGS OF SELMA

It is night; I am alone, forlorn on the hill of storms. The wind is heard in the mountain. The torrent pours down the rock. No hut receives me from the rain; forlorn on the hill of winds!

Rise, moon! from behind thy clouds. Stars of the night arise! Lead me, some light, to the place where my love rests from the chase alone! his bow near him, unstrung; his dogs panting around [10 him. But here I must sit alone, by the rock of the mossy stream. The stream and the wind roar aloud. I hear not the voice of my love! Why delays my Salgar, why the chief of the hill his promise? Here is the rock, and here the tree! here is the roaring stream! Thou didst promise with night to be here. Ah! whither is my Salgar gone? With thee I would fly, from my father; with thee from my [20 brother of pride. Our races have long been foes; we are not foes, O Salgar!

Cease a little while, O wind! stream, be thou silent a while! let my voice be heard around. Let my wanderer hear me! Salgar! it is Colma who calls. Here is the tree, and the rock. Salgar, my love! I am here. Why delayest thou thy coming? Lo! the calm moon comes forth. The flood is bright in the vale. The [30 rocks are grey on the steep. I see him not on the brow. His dogs come not before him, with tidings of his near approach. Here I must sit alone.

### From CARTHON

#### OSSIAN'S ADDRESS TO THE SUN

O thou that rollest above, round as the shield of my fathers! Whence are thy beams, O sun! thy everlasting light? Thou comest forth, in thy awful beauty; the stars hide themselves in the sky; the moon, cold and pale, sinks in the western wave. But thou thyself movest alone: who can be a companion of thy course? The oaks of the mountains fall: the mountains themselves decay with years; [10 the ocean shrinks and grows again: the moon herself is lost in heaven; but thou art for ever the same; rejoicing in the brightness of thy course. When the world is dark with tempests; when thunder rolls, and lightning flies; thou lookest in thy beauty from the clouds, and laugh-est at the storm. But to Ossian, thou lookest in vain; for he beholds thy beams no more; whether thy yellow hair [20 flows on the eastern clouds, or thou tremblest at the gates of the west. But thou art, perhaps, like me, for a season; thy years will have an end. Thou shalt sleep in thy clouds, careless of the voice of the morning. Exult then, O sun! in the strength of thy youth: Age is dark and unlovely; it is like the glimmering light of the moon, when it shines through broken clouds, and the mist is on the [30 hills; the blast of the north is on the plain; the traveller shrinks in the midst of his journey.

#### ROBERT FERGUSON (1750-1774)

#### THE DAFT DAYS

Now mirk December's dowie<sup>1</sup> face  
Glowrs ovr the rigs<sup>2</sup> wi' sour grimace,  
While, thro' his minimum of space,  
The bleer-eyed sun,  
Wi' blinkin light and stealing pace, 5  
His race doth run.

From naked groves nae birdie sings;  
To shepherd's pipe nae hillock rings;  
The breeze nae odorous flavor brings  
From Borean cave; 10  
And dwynin<sup>3</sup> Nature droops her wings,  
Wi' visage grave.

<sup>1</sup> dreary.

<sup>2</sup> fields.

<sup>3</sup> pining.

Mankind but scanty pleasure glean  
 Frae snawy hill or barren plain,  
 Whan Winter, 'midst his nipping train, 15  
     Wi' frozen spear,  
 Sends drift ower a' his bleak domain,  
     And guides<sup>1</sup> the weir.<sup>2</sup>

Auld Reikie!<sup>3</sup> thou'rt the canty<sup>4</sup> hole,  
 A bield<sup>5</sup> for mony a caldrife<sup>6</sup> soul, 20  
 Wha snugly at thine ingle<sup>7</sup> loll,  
     Baith warm and couth;<sup>8</sup>  
 While round they gar<sup>9</sup> the bicker<sup>10</sup> roll  
     To weet their mouth.

When merry Yule-day comes, I trow, 25  
 You'll scantlins<sup>11</sup> find a hungry mou,<sup>12</sup>  
 Sma' are our cares, our stamacks fou  
     O' gusty gear,<sup>13</sup>  
 And kickshaws,<sup>14</sup> strangers to our view,  
     Sin' fairn-year.<sup>15</sup> 30

Ye browster<sup>16</sup> wives! now busk<sup>17</sup> ye bra,<sup>18</sup>  
 And fling your sorrows far awa';  
 Then, come and gie's the tither blaw<sup>19</sup>  
     Of reaming<sup>20</sup> ale,  
 Mair precious than the Well of Spa, 35  
     Our hearts to heal.

Then, tho' at odds wi' a' the warl',  
 Amang oursell we'll never quarrel;  
 Tho' Discord gie a cankered snarl  
     To spoil our glee, 40  
 As lang's there's pith<sup>21</sup> into the barrel  
     We'll drink and 'gree.

Fiddlers! your pins in temper fix,  
 And roset<sup>22</sup> weel your fiddlesticks,  
 But banish vile Italian tricks 45  
     From out your quorum,  
 Nor *fortes* wi' *pianos* mix—  
     Gie's *Tullochorum*.

For nought can cheer the heart sae weel  
 As can a canty<sup>23</sup> Highland reel; 50  
 It even vivifies the heel  
     To skip and dance:  
 Lifeless is he wha canna feel  
     Its influence.

<sup>1</sup> governs.   <sup>2</sup> mill-dam.   <sup>3</sup> Edinburgh ("Old Sooty").

<sup>4</sup> snug.   <sup>5</sup> shelter.   <sup>6</sup> freezing.   <sup>7</sup> fireside.

<sup>8</sup> comfortable.   <sup>9</sup> make.   <sup>10</sup> bowl.

<sup>11</sup> scarcely.   <sup>12</sup> mouth.   <sup>13</sup> savory food.   <sup>14</sup> delicacies.

<sup>15</sup> long ago.   <sup>16</sup> brewer.   <sup>17</sup> dress yourselves.

<sup>18</sup> finely.   <sup>19</sup> draught.   <sup>20</sup> foaming.

<sup>21</sup> anything left.   <sup>22</sup> rosin.   <sup>23</sup> jolly.

Let mirth abound; let social cheer 55  
 Invest the dawning of the year;  
 Let blithesome innocence appear  
     To crown our joy:  
 Nor envy, wi' sarcastic sneer,  
     Our bliss destroy. 60

And thou, great god of *aqua vitæ*!  
 Wha sways the empire of this city—  
 When fou<sup>24</sup> we're sometimes capernoity<sup>25</sup>—  
     Be thou prepared  
 To hedge us frae that black banditti, 65  
     The City Guard.

### THOMAS CHATTERTON (1752–1770)

#### BRISTOWE TRAGEDIE;

#### OR, THE DETHE OF SYR CHARLES BAWDIN

The feathered songster chaunticleer  
 Han<sup>26</sup> wounde hys bugle horne,  
 And tolde the earlie villager  
 The commynge of the morne:

Kynge Edward sawe the ruddie streakes 5  
 Of lyghte eclypse the greie;  
 And herde the raven's crokyng throte  
 Proclayme the fated daie.

"Thou'rt righte," quod hee, "for, by the  
 Godde  
 That syttes enthroned on hyghe! 10  
 Charles Bawdin, and hys fellowes twaine,  
 To-daie shall surelie die."

Thenne wythe a jugge of nappy ale  
 Hys knyghtes dydd onne hymm waite;  
 "Goe tell the traytour, thatt to-daie 15  
 Hee leaves thys mortall state."

Sir Canterlone thenne bendedd lowe,  
 With harte brymm-fulle of woe;  
 Hee journeyed to the castle-gate,  
 And to Syr Charles dydd goe. 20

Butt whenne hee came, hys children  
 twaine,  
 And eke hys lovyng wyfe,  
 Wythe brinie tears dydd wett the floore,  
 For goode Syr Charleses lyfe.

<sup>24</sup> drunk.

<sup>25</sup> ill-natured.

<sup>26</sup> has.



"O goode Syr Charles!" sayd Canterlone,  
 "Badde tydyngs I doe brynge." 26  
 "Speke boldlie, manne," sayd brave Syr  
 Charles,  
 "Whatte says the traytor kynge?"

"I greeve to telle; before yonne sonne  
 Does fromme the welkin flye, 30  
 Hee hathe uppon hys honnour sworne,  
 Thatt thou shalt surelie die."

"Wee all must die," quod brave Syr  
 Charles;  
 "Of thatte I'm not affearde;  
 Whatte bootes to lyve a little space? 35  
 Thanke Jesu, I'm prepared;

"Butt telle thye kynge, for myne hee's not,  
 I'de sooner die to-daie  
 Thanne lyve hys slave, as manie are,  
 Though I shoulde lyve for aie." 40

Thenne Canterlone hee dydd goe out,  
 To telle the maior straite  
 To gett all thynges ynne reddyness  
 For goode Syr Charles's fate.

Thenne Maisterr Canynge saughte the  
 kynge, 45  
 And felle down onne hys knee;  
 "I'm come," quod hee, "unto your grace  
 To move your clemencye."

Thenne quod the kynge, "Your tale  
 speke out,  
 You have been much oure friende; 50  
 Whatever youre request may bee,  
 Wee wylle to ytte attende."

"My nobile leige! alle my request,  
 Ys for a nobile knyghte,  
 Who, though may hap hee has donne  
 wronge, 55  
 Hee thoughte ytte<sup>1</sup> styлле was ryghte:

"He has a spouse and children twaine,  
 Alle rewyned<sup>2</sup> are for aie;  
 Yff that you are resolved to lett  
 Charles Bawdin die to-dai." 60

"Speke not of such a traytour vile,"  
 The kynge ynne furie sayde;  
 "Before the evening starre doth sheene,<sup>3</sup>  
 Bawdin shall loose hys hedde:

"Justice does loudlie for hym calle, 65  
 And hee shalle have hys meede:  
 Speke, Maister Canynge! Whatte thyng  
 else  
 Att present doe you neede?"

"My nobile leige!" goode Canynge sayde,  
 "Leave justice to our Godde, 70  
 And laye the yronne rule asyde;  
 Be thyn the olyve rodde.

"Was Godde to serche our hertes and  
 reines,  
 The best were synners grete;  
 Christ's vycarr only knowes ne synne, 75  
 Ynne alle thys mortall state.

"Lett mercie rule thyn infante reigne,  
 'Twyllle faste<sup>4</sup> thye crowne fulle sure;  
 From race to race thye familie  
 Alle sov'reigns shall endure: 80

"But yff wythe bloode and slaughter thou  
 Beginne thy infante reigne,  
 Thy crowne upponne thy childrennes  
 brows  
 Wylle never long remayne."

"Canynge, awaie! thys traytour vile 85  
 Has scorned my power and mee;  
 Howe canst thou then for such a manne  
 Entreate my clemencye?"

"Mie nobile leige! the trulie brave  
 Wylle val'rous actions prize; 90  
 Respect a brave and nobile mynde,  
 Although ynne enemies."

"Canynge, awaie! By Godde ynne Heav'n  
 Thatt dydd mee beinge gyve,  
 I wylle nott taste a bitt of breade 95  
 Whilst thys Syr Charles dothe lyve.

"Bie Marie, and alle Seinctes ynne  
 Heav'n,  
 Thys sunne shall be hys laste,"  
 Thenne Canynge dropt a brinie teare,  
 And from the presence paste.<sup>5</sup> 100

With herte brymm-fulle of gnawynge  
 grief,  
 Hee to Syr Charles dydd goe,  
 And sat hymm downe upponne a stoole.  
 And teares beganne to flowe.

<sup>1</sup> it.<sup>2</sup> ruined.<sup>3</sup> shine.<sup>4</sup> secure.<sup>5</sup> passed.

"Wee all must die," quod brave Syr  
Charles; 105  
"Whatte bootes ytte howe or whenne;  
Dethe ys the sure, the certaine fate  
Of all wee mortall menne.

"Saye why, my friende, thie honest soul  
Runns overr att thyne eye; 110  
Is ytte for my most welcome doome  
Thatt thou dost child-lyke crye?"

Quod godlie Canynge, "I doe weepe,  
Thatt thou soe soone must dye,  
And leave thy sonnes and helpless  
wyfe; 115  
'Tys thys thatt wettes myne eye."

"Thenne drie the tears thatt out thyne eye  
From godlie fountaines sprynge;  
Dethe I despise, and alle the power  
Of Edward, traytour kynge. 120

"Whan through the tyrant's welcom  
means  
I shall resigne my lyfe,  
The Godde I serve wylle soone provyde  
For bothe mye sonnes and wyfe.

"Before I sawe the lyghtsome sunne, 125  
Thys was appointed mee;  
Shall mortall manne repyne or grudge  
What Godde ordeynes to bee?

"Howe oft ynne battaile have I stode,  
Whan thousands dyed arounde; 130  
Whan smokyng streemes of crimson  
bloode  
Imbrewed the fattened ground:

"Howe dydd I knowe thatt ev'ry darte,  
That cutte the airie waie,  
Myghte nott fynde passage toe my harte,  
And close myne eyes for aie? 136

"And shall I nowe, forr feere of dethe,  
Looke wanne and bee dysmayde?  
Ne! fromm my herte flie childyshe feere,  
Bee alle the manne displayed. 140

"Ah! goddelyke Henrie! Godde forefende,  
And garde thee and thye sonne,  
Yff 'tis hys wylle; but yff 'tis nott,  
Why thenne hys wylle bee donne.

"My honest friende, my faulte has beene  
To serve Godde and mye prynce; 146  
And thatt I no tyme-server am,  
My dethe wylle soone convynce.

"Ynne Londonne cite was I borne,  
Of parents of grete note; 150  
My fadre dydd a nobile armes  
Emblazon onne hys cote:

"I make ne doubtte butt hee ys gone  
Where soone I hope to goe;  
Where wee for ever shall bee blest, 155  
From oute the reech of woe.

"Hee taughte mee justice and the laws  
Wyth pitie to unite;  
And eke hee taughte mee howe to knowe  
The wrong cause fromm the ryghte: 160

"Hee taughte mee wyth a prudent hande  
To feede the hungrie poore,  
Ne lett mye sarvants dryve awaie  
The hungrie fromme my doore:

"And none can saye butt alle mye lyfe 165  
I have hys wordyes kept;  
And summed the actyonns of the daie  
Eche nyghte before I slept.

"I have a spouse, goe aske of her  
Yff I defyled her bedde? 170  
I have a kynge, and none can laie  
Black treason onne my hedde.

"Ynne Lent, and onne the holie eve,  
Fromm fleshe I dydd refrayne:  
Whie should I thenne appeare dismayed  
To leave thys worlde of payne? 176

"Ne, hapless Henrie! I rejoyce,  
I shall ne see thye dethe;  
Moste willinglie ynne thye just cause  
Doe I resign my brethe. 180

"Oh, fickle people! rewyned londe!  
Thou wylt kenne<sup>1</sup> peace ne moe;<sup>2</sup>  
Whyle Richard's sonnes exalt themselves,  
Thye brookes wythe bloude wylle flowe.

"Saie, were ye tyred of godlie peace, 185  
And godlie Henrie's reigne,  
Thatt you dyd choppe<sup>3</sup> youre easie daies  
For those of bloude and payne?

<sup>1</sup> know.<sup>2</sup> more.<sup>3</sup> exchange.

"Whatte though I onne a sledde be  
drawne,  
And mangled by a hynde,<sup>1</sup> 190  
I doe defye the traytor's pow'r,  
Hee can ne harm my mynd;

"Whatte though, uphoisted onne a pole,  
Mye lymbes shall rotte ynne ayre,  
And ne ryche monument of brasse 195  
Charles Bawdin's name shall bear;

"Yett ynne the holie booke above,  
Whyche tyme can't eate awaie,  
There wythe the servants of the Lord  
Mye name shall lyve for aie. 200

"Thenne welcome dethe! for lyfe eterne  
I leave thys mortall lyfe:  
Farewell, vayne world, and alle that's  
deare,  
Mye sonnes and lovyngne wyfe!

"Nowe dethe as welcome to mee comes, 205  
As e'er the moneth of Maie;  
Nor woulde I even wyshe to lyve,  
Wyth my dere wyfe to staie."

Quod Canynge, "'Tys a goodlie thyng  
To bee prepared to die; 210  
And from thys world of payne and grefe  
To Godde ynne Heav'n to flie."

And nowe the belle began to tolle,  
And claryonnes to sound;  
Syr Charles hee herde the horses feete 215  
A-prancing onne the grounde:

And just before the officers  
His lovyngne wyfe came ynne,  
Weepyng unfeigned teeres of woe,  
Wythe loude and dysmalle dynne. 220

"Sweet Florence! nowe I praie forbere,  
Ynne quiet lett mee die;  
Praie Godd thatt ev'ry Christian soule  
Maye looke onne dethe as I.

"Sweet Florence! why these brinie teers?  
Theye washe my soule awaie, 226  
And almost make mee wyshe for lyfe,  
Wyth thee, sweete dame, to staie.

"'Tys butt a journie I shalle goe  
Untoe the lande of blysse; 230  
Nowe, as a prooffe of husbande's love,  
Receive thys holie kysse."

<sup>1</sup> slave.

Thenne Florence, fault'ring ynne her saie,  
Tremblyng these wordyes spoke,  
"Ah, cruele Edward! bloudie kynge! 235  
Mye herte ys welle nyghe broke:

"Ah, sweete Syr Charles! why wylt thou  
goe,  
Wythoute thye lovyngne wyfe?  
The cruelle axe thatt cuttes thy necke,  
Ytte eke shall ende mye lyfe." 240

And nowe the officers came ynne  
To bryngne Syr Charles awaie,  
Whoe turnedd toe hys loyvngne wyfe,  
And thus to her dydd saie:

"I goe to lyfe, and nott to dethe; 245  
Truste thou ynne Godde above,  
And teache thy sonnes to feare the Lorde,  
And ynne theyre hertes hym love:

"Teache them to runne the nobile race  
Thatt I theyre fader runne; 250  
Florence! shou'd dethe thee take—adieu!  
Yee officers, leade onne."

Thenne Florence raved as anie madde,  
And dydd her tresses tere;  
"Oh, staie, mye husbande, lorde, and  
lyfe!" 255  
Syr Charles thenne dropt a teare.

"Tyll tyredd oute wythe ravyngs loude,  
Shee fellen<sup>2</sup> onne the flore;  
Syr Charles exerted alle hys myghte,  
And marched fromm oute the dore. 260

Uponne a sledde hee mounted thenne,  
Wythe lookes full brave and swete;  
Lookes thatt enshone<sup>3</sup> ne more concern  
Thanne anie ynne the strete.

Before hym went the council-menne, 265  
Ynne scarlett robes and golde,  
And tassils spanglyngne ynne the sunne,  
Muche glorious to beholde:

The Freers of Seincte Augustyne next  
Appeared to the syghte, 270  
Alle cladd ynne homelie russett weedes,  
Of godlie monkysh plyghte:

<sup>2</sup> fell.<sup>3</sup> displayed.

Ynne diffraunt partes a godlie psaume  
 Moste sweetlie theye dydd chaunt;  
 Behynde theyre backes syx mynstrelles  
 came, 275  
 Who tuned the strunge<sup>1</sup> bataunt.

Thenne fyve-and-twenty archers came;  
 Echone the bowe dydd bende,  
 From rescue of Kyng Henrie's friends  
 Syr Charles forr to defend. 280

Bolde as a lyon came Syr Charles,  
 Drawne onne a cloth-layde sledde,  
 Bye two blacke stedes ynne trappynge  
 white,  
 Wyth plumes uponne theyre hedde:

Behynde hym five-and-twenty moe 285  
 Of archers stronge and stoute,  
 Wyth bended bowe echone ynne hande,  
 Marched ynne goodlie route;

Seincte Jameses Freers marched next,  
 Echone hys parte dydd chaunt; 290  
 Behynde theyre backes syx mynstrelles  
 came,  
 Who tuned the strunge bataunt:

Thenne came the maior and eldermenne,  
 Ynne clothe of scarlett deck't;  
 And theyre attendynge menne echone, 295  
 Lyke Easterne princes trickt:

And after them, a multitude  
 Of citizenns dydd thronge;  
 The wyndowes were alle full of heddes,  
 As hee dydd passe alonge. 300

And whenne hee came to the hyghe  
 crosse,  
 Syr Charles dydd turne and saie,  
 "O Thou, thatt savest manne fromme  
 synne,  
 Washe mye soule clean thys daie!"

Att the grete mynster<sup>2</sup> wyndowe sat 305  
 The kyng ynne myckle<sup>3</sup> state,  
 To see Charles Bawdin goe alonge  
 To hys most welcom fate.

Soone as the sledde drewe nyghe enowe,  
 Thatt Edwarde hee myghte heare, 310

<sup>1</sup> stringed.<sup>2</sup> cathedral.<sup>3</sup> great.

The brave Syr Charles hee dydd stande  
 uppe,  
 And thus hys words declare:

"Thou seest me, Edwarde! traytour vile!  
 Exposed to infamie;  
 Butt bee assured, disloyall manne! 315  
 I'm greater nowe thanne thee.

"Bye foule proceedyngs, murdre, bloude,  
 Thou wearest nowe a crowne;  
 And hast appoynted mee to die,  
 By power nott thyne owne. 320

"Thou thynkest I shall die to-daie;  
 I have beene dede 'till nowe,  
 And soone shall lyve to weare a crowne  
 For aie uponne my browe:

"Whylst thou, perhapps, for som few  
 yeares, 325  
 Shalt rule thys fickle lande,  
 To lett them knowe howe wyde the rule  
 'Twixt kyng and tyrant hande:

"Thye pow'r unjust, thou traytour slave!  
 Shall falle onne thye owne hedde"— 330  
 Fromm out of hearyng of the kyng  
 Departed thenne the sledde.

Kyng Edwarde's soule rushed to hys face,  
 Hee turned hys hedde awaie,  
 And to hys broder Gloucester 335  
 Hee thus dydd speke and saie:

"To hym that soe much dreaded dethe  
 Ne ghastlie terrors brynge,  
 Beholde the manne! hee spake the truthe,  
 Hee's greater thanne a kyng!" 340

"Soe let hym die!" Duke Richard sayde;  
 "And maye echone oure foes  
 Bende downe theyre neckes to bloudie axe  
 And feede the carryon crows."

And nowe the horses gentlie drewe 345  
 Syr Charles uppe the hyghe hylle;  
 The axe dydd glysterr ynne the sunne,  
 His pretious bloude to spylle.

Syrr Charles dydd uppe the scaffold goe,  
 As uppe a gilded carre 350  
 Of victorye, bye val'rous chiefs  
 Gayned ynne the bloudie warre:

And to the people hee dyd saie,  
 "Beholde you see mee dye,  
 For servynge loyally mye kynge, 355  
 Mye kynge most rightfullie.

"As longe as Edward rules thys land,  
 Ne quiet you wylle knowe:  
 Your sonnes and husbandes shalle bee  
 slayne,  
 And brookes wythe bloude shall flowe.

"You leave youre goode and lawfull  
 kynge, 361  
 Whenne ynne adversitey;  
 Lyke mee, untoe the true cause stycke,  
 And for the true cause dye."

Thenne hee, wyth preestes, uponne hys  
 knees, 365  
 A pray'r to Godde dyd make,  
 Beseechynge hym unto hymselfe  
 Hys partynge soule to take.

Thenne, kneelynge downe, hee layd hys  
 hedde  
 Most seemlie onne the blocke; 370  
 Whyche fromme hys bodie fayre at once  
 The able heddes-manne stroke:

And oute the bloude beganne to flowe,  
 And rounde the scaffold twyne;  
 And teares, enow to washe 't awaie, 375  
 Dydd flowe fromme each mann's eyne.

The bloudie axe hys bodie fayre  
 Ynnto foure parties cutte;  
 And ev'rye parte, and eke hys hedde,  
 Uponne a pole was putte. 380

One parte dydd rotte onne Kynwulph-  
 hylle,  
 One onne the mynster-tower,  
 And one from off the castle-gate  
 The crowen dydd devoure;

The other onne Seyncte Powle's goode  
 gate, 385  
 A dreery spectacle;  
 Hys hedde was placed onne the hyghe  
 crosse,  
 Ynne hyghe-streete most nobile.

Thus was the ende of Bawdin's fate:  
 Godde prosper longe oure kynge, 390  
 And grante hee maye, wyth Bawdin's  
 soule,  
 Ynne heav'n Godd's mercie synge!

## MYNSTRELLES SONGE

*From ÆLLA: A TRAGICAL ENTERLUDE*

O, synge untoe mie roundelaie!  
 O, droppe the brynie teare wythe mee!  
 Daunce ne moe atte hallie daie,  
 Lycke a reynynge<sup>1</sup> ryver bee;  
 Mie love ys dedde, 5  
 Gon to hys death-bedde,  
 Al under the wyllowe tree.

Blacke hys cryne<sup>2</sup> as the wyntere nyghte,  
 Whyte hys rode<sup>3</sup> as the sommer snowe,  
 Rodde<sup>4</sup> hys face as the morynyng lyghte,  
 Cale<sup>5</sup> he lyes ynne the grave belowe; 11  
 Mie love ys dedde,  
 Gon to hys death-bedde,  
 Al under the wyllowe tree.

Swote<sup>6</sup> hys tyngue as the throstles note, 15  
 Quycke ynn daunce as thoughte canne  
 bee,  
 Defte hys taboure, codgelle stote,  
 O! hee lyes bie the wyllowe tree:  
 Mie love ys dedde,  
 Gonne to hys death-bedde, 20  
 Alle underre the wyllowe tree.

Harke! the ravenne flappes hys wynges,  
 In the briered delle belowe;  
 Harke! the dethe-owle loude dothe synge,  
 To the nyghte-mares as heie<sup>7</sup> goe; 25  
 Mie love ys dedde,  
 Gonne to hys death-bedde,  
 Al under the wyllowe tree.

See! the whyte moone sheenes onne hie;  
 Whyterre ys mie true loves shroude; 30  
 Whyterre yanne<sup>8</sup> the morynge skie,  
 Whyterre yanne the evenynge cloude;  
 Mie love ys dedde,  
 Gon to hys death-bedde,  
 Al under the wyllowe tree. 35

Heere, uponne mie true loves grave,  
 Schalle the baren fleurs be layde,  
 Nee one hallie Seyncte to save  
 Al the celness<sup>9</sup> of a mayde.  
 Mie love ys dedde, 40  
 Gonne to hys death-bedde,  
 Alle under the wyllowe tree.

<sup>1</sup> running.  
<sup>6</sup> sweet.

<sup>2</sup> hair.  
<sup>7</sup> they.

<sup>3</sup> skin.  
<sup>8</sup> than.

<sup>4</sup> ruddy.  
<sup>9</sup> coldness.

<sup>5</sup> cold.

Wythe mie hondes I'lle dente<sup>1</sup> the brieres  
 Rounde his hallie corse to gre,<sup>2</sup>  
 Ouphante<sup>3</sup> fairie, lyghte youre fyres, 45  
 Heere mie boddie styлле schalle bee.

Mie love ys dedde,  
 Gon to hys death-bedde,  
 Al under the wyllowe tree.

Comme, wythe acorne-coppe and thorne,  
 Drayne mie hartys blodde awaie: 51  
 Lyfe and all yttes goode I scorne,  
 Daunce bie nete, or feaste by daie.

Mie love ys dedde,  
 Gon to hys death-bedde, 55  
 Al under the wyllowe tree.

Waterre wythes, crownede wythe reytes,<sup>4</sup>  
 Bere mee to yer leathalle<sup>5</sup> tyde.  
 I die; I comme; mie true love waytes.—  
 Thos the damselle spake, and dyed. 60

#### WILLIAM COWPER (1731–1800)

##### WALKING WITH GOD. Gen. v. 24

##### From OLNEY HYMNS

Oh! for a closer walk with God,  
 A calm and heavenly frame;  
 A light to shine upon the road  
 That leads me to the Lamb!

Where is the blessedness I knew 5  
 When first I saw the Lord?  
 Where is the soul-refreshing view  
 Of Jesus and his word?

What peaceful hours I once enjoyed!  
 How sweet their memory still! 10  
 But they have left an aching void  
 The world can never fill.

Return, O holy Dove, return,  
 Sweet messenger of rest!  
 I hate the sins that made thee mourn 15  
 And drove thee from my breast.

The dearest idol I have known,  
 Whate'er that idol be,  
 Help me to tear it from thy throne,  
 And worship only thee. 20

<sup>1</sup> fasten.  
<sup>4</sup> reeds.

<sup>2</sup> grow.

<sup>3</sup> elfin.  
<sup>5</sup> deadly.

So shall my walk be close with God,  
 Calm and serene my frame;  
 So purer light shall mark the road  
 That leads me to the Lamb.

#### ON THE LOSS OF THE ROYAL GEORGE

Toll for the brave!  
 The brave that are no more!  
 All sunk beneath the wave,  
 Fast by their native shore!

Eight hundred of the brave, 5  
 Whose courage well was tried,  
 Had made the vessel heel,  
 And laid her on her side.

A land-breeze shook the shrouds,  
 And she was overset; 10  
 Down went the *Royal George*,  
 With all her crew complete.

Toll for the brave!  
 Brave Kempenfelt is gone;  
 His last sea-fight is fought; 15  
 His work of glory done.

It was not in the battle;  
 No tempest gave the shock;  
 She sprang no fatal leak;  
 She ran upon no rock. 20

His sword was in its sheath;  
 His fingers held the pen,  
 When Kempenfelt went down  
 With twice four hundred men.

Weigh the vessel up, 25  
 Once dreaded by our foes!  
 And mingle with our cup  
 The tears that England owes.

Her timbers yet are sound,  
 And she may float again 30  
 Full charged with England's thunder,  
 And plough the distant main.

But Kempenfelt is gone,  
 His victories are o'er;  
 And he and his eight hundred 35  
 Shall plough the wave no more.

## THE TASK

*From* BOOK I

There often wanders one, whom better days  
 Saw better clad, in cloak of satin trimmed  
 With lace, and hat with splendid riband  
 bound. 536  
 A serving-maid was she, and fell in love  
 With one who left her, went to sea, and  
 died.  
 Her fancy followed him through foaming  
 waves  
 To distant shores, and she would sit and  
 weep 540  
 At what a sailor suffers; fancy too,  
 Delusive most where warmest wishes are,  
 Would oft anticipate his glad return,  
 And dream of transports she was not to  
 know.  
 She heard the doleful tidings of his death,  
 And never smiled again. And now she  
 roams 546  
 The dreary waste; there spends the live-  
 long day,  
 And there, unless when charity forbids,  
 The livelong night. A tattered apron  
 hides,  
 Worn as a cloak, and hardly hides, a  
 gown 550  
 More tattered still; and both but ill con-  
 ceal  
 A bosom heaved with never-ceasing sighs.  
 She begs an idle pin of all she meets,  
 And hoards them in her sleeve; but need-  
 ful food,  
 Though pressed with hunger oft, or come-  
 lier clothes, 555  
 Though pinched with cold, asks never.—  
 Kate is crazed.  
 I see a column of slow-rising smoke  
 O'ertop the lofty wood that skirts the wild.  
 A vagabond and useless tribe there eat  
 Their miserable meal. A kettle, slung 560  
 Between two poles upon a stick transverse,  
 Receives the morsel; flesh obscene of dog,  
 Or vermin, or, at best, of cock purloined  
 From his accustomed perch. Hard-faring  
 race!  
 They pick their fuel out of every hedge, 565  
 Which, kindled with dry leaves, just saves  
 unquenched  
 The spark of life. The sportive wind  
 blows wide

Their fluttering rags, and shows a tawny  
 skin,  
 The vellum of the pedigree they claim.  
 Great skill have they in palmistry, and  
 more 570  
 To conjure clean away the gold they touch,  
 Conveying worthless dross into its place;  
 Loud when they beg, dumb only when they  
 steal.  
 Strange! that a creature rational, and cast  
 In human mould, should brutalize by  
 choice 575  
 His nature, and, though capable of arts  
 By which the world might profit and him-  
 self,  
 Self-banished from society, prefer  
 Such squalid sloth to honorable toil!  
 Yet even these, though, feigning sickness  
 oft, 580  
 They swathe the forehead, drag the limp-  
 ing limb,  
 And vex their flesh with artificial sores,  
 Can change their whine into a mirthful  
 note  
 When safe occasion offers; and with dance,  
 And music of the bladder and the bag, 585  
 Beguile their woes, and make the woods  
 resound.  
 Such health and gaiety of heart enjoy  
 The houseless rovers of the sylvan world;  
 And breathing wholesome air, and wander-  
 ing much,  
 Need other physic none to heal the effects  
 Of loathsome diet, penury, and cold. 591

\* \* \* \* \*

*From* BOOK II

Oh for a lodge in some vast wilderness,  
 Some boundless contiguity of shade,  
 Where rumor of oppression and deceit,  
 Of unsuccessful or successful war,  
 Might never reach me more! My ear is  
 pained, 5  
 My soul is sick with every day's report  
 Of wrong and outrage with which earth is  
 filled.  
 There is no flesh in man's obdurate heart,  
 It does not feel for man; the natural bond  
 Of brotherhood is severed as the flax 10  
 That falls asunder at the touch of fire.  
 He finds his fellow guilty of a skin  
 Not colored like his own, and, having  
 power

To enforce the wrong, for such a worthy  
cause  
Dooms and devotes him as his lawful  
prey. 15  
Lands intersected by a narrow frith  
Abhor each other. Mountains interposed  
Make enemies of nations who had else  
Like kindred drops been mingled into one.  
Thus man devotes<sup>1</sup> his brother, and de-  
stroys; 20  
And worse than all, and most to be de-  
plored,  
As human nature's broadest, foulest blot,  
Chains him, and tasks him, and exacts his  
sweat  
With stripes that Mercy, with a bleeding  
heart,  
Weeps when she sees inflicted on a beast. 25  
Then what is man? And what man  
seeing this,  
And having human feelings, does not  
blush  
And hang his head, to think himself a  
man?  
I would not have a slave to till my ground,  
To carry me, to fan me while I sleep, 30  
And tremble when I wake, for all the  
wealth  
That sinews bought and sold have ever  
earned.  
No: dear as freedom is, and in my heart's  
Just estimation prized above all price,  
I had much rather be myself the slave 35  
And wear the bonds, than fasten them on  
him.  
We have no slaves at home: then why  
abroad?  
And they themselves once ferried o'er the  
wave  
That parts us, are emancipate and loosed.  
Slaves cannot breathe in England; if their  
lungs 40  
Receive our air, that moment they are  
free;  
They touch our country, and their shackles  
fall.  
That's noble, and bespeaks a nation proud  
And jealous of the blessing. Spread it  
then,  
And let it circulate through every vein 45  
Of all your empire; that where Britain's  
power  
Is felt, mankind may feel her mercy too.

<sup>1</sup> vows to destruction.

## From BOOK V

There shame to manhood, and opprobri-  
ous more  
To France than all her losses and defeats  
Old or of later date, by sea or land, 381  
Her house of bondage worse than that of  
old  
Which God avenged on Pharaoh—the  
Bastile!  
Ye horrid towers, the abode of broken  
hearts,  
Ye dungeons and ye cages of despair, 385  
That monarchs have supplied from age to  
age  
With music such as suits their sovereign  
ears—  
The sighs and groans of miserable men,  
There's not an English heart that would  
not leap  
To hear that ye were fallen at last, to  
know 390  
That even our enemies, so oft employed  
In forging chains for us, themselves were  
free:  
For he that values liberty, confines  
His zeal for her predominance within  
No narrow bounds; her cause engages  
him 395  
Wherever pleaded; 'tis the cause of man.

ON THE RECEIPT OF MY  
MOTHER'S PICTURE

Oh that those lips had language! Life  
has passed  
With me but roughly since I heard thee  
last.  
Those lips are thine—thy own sweet  
smile I see,  
The same that oft in childhood solaced me;  
Voice only fails, else how distinct they say,  
"Grieve not, my child, chase all thy fears  
away!" 6  
The meek intelligence of those dear eyes  
(Blest be the art that can immortalise,  
The art that baffles Time's tyrannic  
claim  
To quench it) here shines on me still the  
same. 10  
Faithful remembrancer of one so dear,  
O welcome guest, though unexpected here!  
Who bidst me honor with an artless song,  
Affectionate, a mother lost so long,



I will obey, not willingly alone, 15  
 But gladly, as the precept were her own:  
 And, while that face renews my filial grief,  
 Fancy shall weave a charm for my relief,  
 Shall steep me in Elysian reverie,  
 A momentary dream that thou art she. 20  
 My mother! when I learned that thou  
 wast dead,  
 Say, wast thou conscious of the tears I  
 shed?  
 Hovered thy spirit o'er thy sorrowing son,  
 Wretch even then, life's journey just  
 begun?  
 Perhaps thou gavest me, though unfelt,  
 a kiss: 25  
 Perhaps a tear, if souls can weep in bliss—  
 Ah, that maternal smile! It answers—  
 Yes.  
 I heard the bell tolled on thy burial day,  
 I saw the hearse that bore thee slow away,  
 And turning from my nursery window,  
 drew 30  
 A long, long sigh, and wept a last adieu!  
 But was it such?—It was.—Where thou  
 art gone  
 Adieus and farewells are a sound unknown.  
 May I but meet thee on that peaceful  
 shore,  
 The parting word shall pass my lips no  
 more! 35  
 Thy maidens, grieved themselves at my  
 concern,  
 Oft gave me promise of thy quick return.  
 What ardently I wished I long believed,  
 And, disappointed still, was still de-  
 ceived.  
 By expectation every day beguiled, 40  
 Dupe of *to-morrow* even from a child.  
 Thus many a sad to-morrow came and  
 went,  
 Till, all my stock of infant sorrow spent,  
 I learned at last submission to my lot;  
 But, though I less deplored thee, ne'er for-  
 got. 45  
 Where once we dwelt our name is  
 heard no more,  
 Children not thine have trod my nursery  
 floor;  
 And where the gardener Robin, day by day,  
 Drew me to school along the public way,  
 Delighted with my bauble coach, and  
 wrapped 50  
 In scarlet mantle warm, and velvet  
 capped,

'Tis now become a history little known,  
 That once we called the pastoral house  
 our own.  
 Short-lived possession! but the record fair  
 That memory keeps, of all thy kindness  
 there, 55  
 Still outlives many a storm that has ef-  
 faced  
 A thousand other themes less deeply  
 traced.  
 Thy nightly visits to my chamber made,  
 That thou mightst know me safe and  
 warmly laid;  
 Thy morning bounties ere I left my home,  
 The biscuit, or confectionary plum; 61  
 The fragrant waters on my cheeks be-  
 stowed  
 By thy own hand, till fresh they shone and  
 glowed;  
 All this, and more endearing still than  
 all,  
 Thy constant flow of love, that knew no  
 fall, 65  
 Ne'er roughened by those cataracts and  
 brakes  
 That humor interposed too often makes;  
 All this still legible in memory's page,  
 And still to be so to my latest age,  
 Adds joy to duty, makes me glad to pay 70  
 Such honors to thee as my numbers may;  
 Perhaps a frail memorial, but sincere,  
 Not scorned in heaven, though little  
 noticed here.  
 Could Time, his flight reversed, restore  
 the hours,  
 When, playing with thy vesture's tissue'd  
 flowers, 75  
 The violet, the pink, and jessamine,  
 I pricked them into paper with a pin  
 (And thou wast happier than myself the  
 while,  
 Would softly speak, and stroke my head  
 and smile),  
 Could those few pleasant days again  
 appear, 80  
 Might one wish bring them, would I wish  
 them here?  
 I would not trust my heart—the dear de-  
 light  
 Seems so to be desired, perhaps I might.—  
 But no—what here we call our life is such,  
 So little to be loved, and thou so much,  
 That I should ill requite thee to constrain  
 Thy unbound spirit into bonds again.

Thou, as a gallant bark from Albion's  
 coast 88  
 (The storms all weathered and the ocean  
 crossed)  
 Shoots into port at some well-havened  
 isle, 90  
 Where spices breathe, and brighter seasons  
 smile,  
 There sits quiescent on the floods that  
 show  
 Her beauteous form reflected clear below,  
 While airs impregnated with incense play  
 Around her, fanning light her streamers  
 gay; 95  
 So thou, with sails how swift! hast reached  
 the shore,  
 "Where tempests never beat nor billows  
 roar."  
 And thy loved consort on the dangerous  
 tide  
 Of life long since has anchored by thy  
 side.  
 But me, scarce hoping to attain that rest,  
 Always from port withheld, always dis-  
 tressed— 101  
 Me howling blasts drive devious, tempest  
 tossed,  
 Sails ripped, seams opening wide, and  
 compass lost,  
 And day by day some current's thwarting  
 force  
 Sets me more distant from a prosperous  
 course. 105  
 Yet, oh, the thought that thou art safe,  
 and he!  
 That thought is joy, arrive what may  
 to me.  
 My boast is not, that I deduce my birth  
 From loins enthroned and rulers of the  
 earth;  
 But higher far my proud pretensions  
 rise— 110  
 The son of parents passed into the skies!  
 And now, farewell—Time unrevoked has  
 run  
 His wonted course, yet what I wished is  
 done.  
 By contemplation's help, not sought in  
 vain,  
 I seem to have lived my childhood o'er  
 again; 115  
 To have renewed the joys that once were  
 mine,  
 Without the sin of violating thine:

And, while the wings of Fancy still are  
 free,  
 And I can view this mimic show of thee,  
 Time has but half succeeded in his theft—  
 Thyself removed, thy power to soothe  
 me left. 121

### SONNET TO MRS. UNWIN

Mary! I want a lyre with other strings,  
 Such aid from heaven as some have  
 feigned they drew,  
 An eloquence scarce given to mortals,  
 new,  
 And undebased by praise of meaner things!  
 That, ere through age or woe I shed my  
 wings, 5  
 I may record thy worth, with honor  
 due,  
 In verse as musical as thou art true,  
 Verse that immortalizes whom it sings.  
 But thou hast little need. There is a book,  
 By seraphs writ with beams of heavenly  
 light, 10  
 On which the eyes of God not rarely look;  
 A chronicle of actions just and bright;  
 There all thy deeds, my faithful Mary,  
 shine,  
 And since thou ownest that praise, I spare  
 thee mine.

### TO MARY

The twentieth year is well-nigh past,  
 Since first our sky was overcast;  
 Ah, would that this might be the last!  
 My Mary!  
 Thy spirits have a fainter flow, 5  
 I see thee daily weaker grow;  
 'Twas my distress that brought thee low,  
 My Mary!  
 Thy needles, once a shining store,  
 For my sake restless heretofore, 10  
 Now rust disused, and shine no more,  
 My Mary!  
 For though thou gladly wouldst fulfil  
 The same kind office for me still,  
 Thy sight now seconds not thy will, 15  
 My Mary!

But well thou playedst the housewife's  
part,  
And all thy threads with magic art  
Have wound themselves about this heart,  
My Mary! 20

Thy indistinct expressions seem  
Like language uttered in a dream;  
Yet me they charm, whate'er the theme,  
My Mary!

Thy silver locks, once auburn bright, 25  
Are still more lovely in my sight  
Than golden beams of orient light,  
My Mary!

For, could I view nor them nor thee,  
What sight worth seeing could I see? 30  
The sun would rise in vain for me,  
My Mary!

Partakers of thy sad decline,  
Thy hands their little force resign,  
Yet, gently pressed, press gently mine, 35  
My Mary!

Such feebleness of limbs thou provest,  
That now at every step thou movest  
Upheld by two, yet still thou lovest,  
My Mary! 40

And still to love, though pressed with ill,  
In wintry age to feel no chill,  
With me is to be lovely still,  
My Mary!

But ah! by constant heed I know, 45  
How oft the sadness that I show  
Transforms thy smiles to looks of woe,  
My Mary!

And should my future lot be cast  
With much resemblance of the past, 50  
Thy worn-out heart will break at last,  
My Mary!

### THE CASTAWAY

Obscurest night involved the sky,  
The Atlantic billows roared,  
When such a destined wretch as I,  
Washed headlong from on board,  
Of friends, of hope, of all bereft, 5  
His floating home forever left.

No braver chief could Albion boast  
Than he with whom he went,  
Nor ever ship left Albion's coast  
With warmer wishes sent. 10  
He loved them both, but both in vain,  
Nor him beheld, nor her again.

Not long beneath the whelming brine,  
Expert to swim, he lay;  
Nor soon he felt his strength decline, 15  
Or courage die away;  
But waged with death a lasting strife,  
Supported by despair of life.

He shouted: nor his friends had failed  
To check the vessel's course, 20  
But so the furious blast prevailed,  
That, pitiless perforce,  
They left their outcast mate behind,  
And scudded still before the wind.

Some succor yet they could afford; 25  
And such as storms allow,  
The cask, the coop, the floated cord,  
Delayed not to bestow.  
But he (they knew) nor ship nor shore,  
Whate'er they gave, should visit more. 30

Nor, cruel as it seemed, could he  
Their haste himself condemn,  
Aware that flight, in such a sea,  
Alone could rescue them;  
Yet bitter felt it still to die 35  
Deserted, and his friends so nigh.

He long survives, who lives an hour  
In ocean, self-upheld;  
And so long he, with unspent power,  
His destiny repelled; 40  
And ever, as the minutes flew,  
Entreated help, or cried "Adieu!"

At length, his transient respite past,  
His comrades, who before  
Had heard his voice in every blast, 45  
Could catch the sound no more:  
For then, by toil subdued, he drank  
The stifling wave, and then he sank.

No poet wept him; but the page  
Of narrative sincere, 50  
That tells his name, his worth, his age,  
Is wet with Anson's tear:  
And tears by bards or heroes shed  
Alike immortalize the dead.

I therefore purpose not, or dream, 55  
 Descanting on his fate,  
 To give the melancholy theme  
 A more enduring date:  
 But misery still delights to trace  
 Its semblance in another's case. 60

No voice divine the storm allayed,  
 No light propitious shone,  
 When, snatched from all effectual aid,  
 We perished, each alone:  
 But I beneath a rougher sea, 65  
 And whelmed in deeper gulfs than he.

### ROBERT BURNS (1759-1796)

#### From LINES TO JOHN LAPRAIK

I am nae poet, in a sense,  
 But just a rhymur like by chance, 50  
 An' hae to learning nae pretence;  
 Yet what the matter?  
 Whene'er my Muse does on me glance,  
 I jingle at her.

Your critic-folk may cock their nose, 55  
 And say, "How can you e'er propose,  
 You wha ken hardly verse frae prose,  
 To mak a sang?"  
 But, by your leaves, my learnèd foes, 60  
 Ye're maybe wrang.

What's a' your jargon o' your schools,  
 Your Latin names for horns an' stools?  
 If honest Nature made you fools,  
 What sairs<sup>1</sup> your grammars?  
 Ye'd better taen up spades and shoals, 65  
 Or knappin-hammers.<sup>2</sup>

A set o' dull, conceited hashes<sup>3</sup>  
 Confuse their brains in college classes!  
 They gang in stirks<sup>4</sup> and come out asses,  
 Plain truth to speak; 70  
 An' syne<sup>5</sup> they think to climb Parnassus  
 By dint o' Greek!

Gie me ae<sup>6</sup> spark o' Nature's fire,  
 That's a' the learning I desire;  
 Then, tho' I drudge thro' dub<sup>7</sup> an' mire 75  
 At pleugh or cart,  
 My Muse, tho' hamely in attire,  
 May touch the heart.

<sup>1</sup> serve. <sup>2</sup> sledge-hammers. <sup>3</sup> idiots. <sup>4</sup> oxen.  
<sup>5</sup> afterwards. <sup>6</sup> one. <sup>7</sup> puddle.

### THE HOLY FAIR

Upon a simmer<sup>8</sup> Sunday morn,  
 When Nature's face is fair,  
 I walkèd forth to view the corn  
 An' snuff the caller<sup>9</sup> air. 5  
 The rising sun owre Galston muirs  
 Wi' glorious light was glintin,  
 The hares were hirplin<sup>10</sup> down the furs,<sup>11</sup>  
 The lav'rocks<sup>12</sup> they were chantin  
 Fu' sweet that day.

As lightsomely I glowered<sup>13</sup> abroad 10  
 To see a scene sae gay,  
 Three hizzies,<sup>14</sup> early at the road,  
 Cam skelpin<sup>15</sup> up the way.  
 Twa had manteles o' dolefu' black,  
 But ane wi' lyart<sup>16</sup> lining; 15  
 The third, that gaed a wee a-back,  
 Was in the fashion shining  
 Fu' gay that day.

The twa appeared like sisters twin  
 In feature, form, an' claes;<sup>17</sup> 20  
 Their visage withered, lang an' thin,  
 An' sour as onic slaes.<sup>18</sup>  
 The third cam up, hap-step-an'-lowp,<sup>19</sup>  
 As light as onie lambie,  
 An' wi' a curchie<sup>20</sup> low did stoop, 25  
 As soon as e'er she saw me,  
 Fu' kind that day.

Wi' bonnet aff, quoth I, "Sweet lass,  
 I think ye seem to ken me;  
 I'm sure I've seen that bonie face, 30  
 But yet I canna name ye."  
 Quo' she, an' laughin as she spak,  
 An' taks me by the han's,  
 "Ye, for my sake, hae gien the feck<sup>21</sup>  
 Of a' the Ten Comman's 35  
 A screed<sup>22</sup> some day.

"My name is Fun—your cronic dear,  
 The nearest friend ye hae;  
 An' this is Superstition here,  
 An' that's Hypocrisy. 40  
 I'm gaun to Mauchline Holy Fair,  
 To spend an hour in daffin;<sup>23</sup>  
 Gin<sup>24</sup> ye'll go there, yon runkled<sup>25</sup> pair,  
 We will get famous laughin  
 At them this day." 45

<sup>8</sup> summer. <sup>9</sup> fresh. <sup>10</sup> hopping. <sup>11</sup> furrows.  
<sup>12</sup> larks. <sup>13</sup> stared. <sup>14</sup> young women. <sup>15</sup> hurrying  
<sup>16</sup> grey. <sup>17</sup> clothes. <sup>18</sup> sloes.  
<sup>19</sup> hop-step-and-jump. <sup>20</sup> courtesies. <sup>21</sup> majority.  
<sup>22</sup> rip. <sup>23</sup> larking. <sup>24</sup> if. <sup>25</sup> wrinkled.

Quoth I, "Wi' a' my heart, I'll do't:  
 I'll get my Sunday's sark<sup>1</sup> on,  
 An' meet you on the holy spot;  
 Faith, we'se hae fine remarkin'!"  
 Then I gaed hame at crowdie-time,<sup>2</sup> 50  
 An' soon I made me ready;  
 For roads were clad frae side to side  
 Wi' monie a wearie body,  
 In droves that day.

Here farmers gash<sup>3</sup> in ridin graith<sup>4</sup> 55  
 Gaed hoddin<sup>5</sup> by their cotters,  
 There swankies<sup>6</sup> young in braw<sup>7</sup> braid-  
 claith  
 Are springin owre the gutters.  
 The lasses, skelpin<sup>8</sup> barefit, thrang,<sup>9</sup>  
 In silks an' scarlets glitter, 60  
 Wi' sweet-milk cheese in monie a whang,<sup>10</sup>  
 An' farls<sup>11</sup> baked wi' butter,  
 Fu' crump<sup>12</sup> that day.

When by the plate we set our nose,  
 Weel heaped up wi' ha'pence, 65  
 A greedy glowr Black Bonnet throws,  
 An' we maun draw our tippence.  
 Then in we go to see the show:  
 On every side they're gath'rin,  
 Some carryin dails,<sup>13</sup> some chairs an'  
 stools, 70  
 An' some are busy bleth'rin<sup>14</sup>  
 Right loud that day.

\* \* \* \* \*

Here some are thinkin on their sins,  
 An' some upo' their claes;  
 Ane curses feet that fyled<sup>15</sup> his shins,  
 Anither sighs an' prays: 85  
 On this hand sits a chosen swatch,<sup>16</sup>  
 Wi' screwed-up, grace-proud faces;  
 On that a set o' chaps at watch,  
 Thrang winkin on the lasses  
 To chairs that day. 90

O happy is that man an' blest!  
 (Nae wonder that it pride him!)  
 Whase ain dear lass that he likes best,  
 Comes clinkin down beside him!  
 Wi' arm reposd on the chair back, 95  
 He sweetly does compose him;

Which by degrees slips round her neck,  
 An's loof<sup>17</sup> upon her bosom,  
 Unkend that day.

Now a' the congregation o'er 100  
 Is silent expectation;  
 For Moodie speels<sup>18</sup> the holy door,  
 Wi' tidings o' damnation.  
 Should Hornie,<sup>19</sup> as in ancient days,  
 'Mang sons o' God present him, 105  
 The vera sight o' Moodie's face  
 To's ain het<sup>20</sup> hame had sent him  
 Wi' fright that day.

Hear how he clears the points o' faith  
 Wi' rattlin an' wi' thumpin! 110  
 Now meekly calm, now wild in wrath  
 He's stampin an' he's jumpin!  
 His lengthened chin, his turned-up snout,  
 His eldritch<sup>21</sup> squeel and gestures,  
 Oh, how they fire the heart devout, 115  
 Like cantharidian plaisters,  
 On sic a day!

But hark! the tent has changed its voice:  
 There's peace and rest nae langer;  
 For a' the real judges rise, 120  
 They canna sit for anger.  
 Smith opens out his cauld harangues,  
 On practice and on morals;  
 An' aff the godly pour in thrangs,  
 To gie the jars an' barrels 125  
 A lift that day.

What signifies his barren shine  
 Of moral powers and reason?  
 His English style an' gesture fine  
 Are a' clean out o' season. 130  
 Like Socrates or Antonine  
 Or some auld pagan heathen,  
 The *moral man* he does define,  
 But ne'er a word o' *faith* in  
 That's right that day. 135

In guid time comes an antidote  
 Against sic poisoned nostrum;  
 For Peebles, frae the water-fit,<sup>22</sup>  
 Ascends the holy rostrum:  
 See, up he's got the word o' God 140  
 An' meek an' mim<sup>23</sup> has viewed it,

<sup>1</sup> shirt. <sup>2</sup> porridge-time. <sup>3</sup> shrewd. <sup>4</sup> attire.  
<sup>5</sup> jogging. <sup>6</sup> lusty chaps. <sup>7</sup> fine. <sup>8</sup> running.  
<sup>9</sup> busy. <sup>10</sup> large slice. <sup>11</sup> cakes. <sup>12</sup> crisp.  
<sup>13</sup> planks. <sup>14</sup> gabbling. <sup>15</sup> soiled. <sup>16</sup> sample.

<sup>17</sup> hand. <sup>18</sup> ascends. <sup>19</sup> the devil <sup>20</sup> hot.  
<sup>21</sup> unearthly. <sup>22</sup> river's mouth. <sup>23</sup> primly.

While Common Sense has ta'en the road,  
An's aff, an' up the Cowgate  
Fast, fast that day.

Wee Miller niest<sup>1</sup> the guard relieves, 145  
An' orthodoxy raibles,<sup>2</sup>  
Tho' in his heart he weel believes  
An' thinks it auld wives' fables:  
But faith! the birkie<sup>3</sup> wants a manse,  
So cannillie<sup>4</sup> he hums them; 150  
Altho' his carnal wit an' sense  
Like hafilins-wise<sup>5</sup> o'ercomes him  
At times that day.

Now butt an' ben<sup>6</sup> the change-house<sup>7</sup> fills  
Wi' yill-caup<sup>8</sup> commentators: 155  
Here's cryin out for bakes<sup>9</sup> an gills,  
An' there the pint-stowp<sup>10</sup> clatters;  
While thick an' thrang, an' loud an' lang,  
Wi' logic an' wi' Scripture,  
They raise a din, that in the end 160  
Is like to breed a rupture  
O' wrath that day.

Leeze me<sup>11</sup> on drink! it gies us mair  
Than either school or college:  
It kindles wit, it waukens lear,<sup>12</sup> 165  
It pangs<sup>13</sup> us fou o' knowledge.  
Be't whisky-gill or penny-weep<sup>14</sup>,  
Or onie stronger potion,  
It never fails, on drinkin deep,  
To kittle<sup>15</sup> up our notion 170  
By night or day.

The lads an' lasses, blythely bent  
To mind baith saul an' body,  
Sit round the table weel content,  
An' steer about the toddy. 175  
On this ane's dress an' that ane's leuk  
They're makin observations;  
While some are cozie i' the neuk,<sup>16</sup>  
An' formin assignments  
To meet some day. 180

But now the Lord's ain trumpet touts,  
Till a' the hills are rainin,<sup>17</sup>  
An' echoes back return the shouts—  
Black Russell is na spairin.  
His piercin words, like Highlan' swords, 185  
Divide the joints an' marrow;

His talk o' hell, whare devils dwell,  
Our vera "sauls does harrow"  
Wi' fright that day.

A vast, unbottomed, boundless pit, 190  
Filled fou o' lowin<sup>18</sup> brunstane,<sup>19</sup>  
Whase ragin flame an' scorchin heat  
Wad melt the hardest whun-stane!<sup>20</sup>  
The half-asleep start up wi' fear  
An' think they hear it roarin, 195  
When presently it does appear  
'Twas but some neebor snorin,  
Asleep that day.

'Twad be owre lang a tale to tell  
How monie stories past, 200  
An' how they crouded to the yill,<sup>21</sup>  
When they were a' dismissit;  
How drink gaed round in cogs<sup>22</sup> and caups<sup>23</sup>  
Amang the furms<sup>24</sup> an' benches:  
An' cheese and bread frae women's laps 205  
Was dealt about in lunches  
An' dawds<sup>25</sup> that day.

In comes a gawsie,<sup>26</sup> gash<sup>27</sup> guidwife  
An' sits down by the fire,  
Synne<sup>28</sup> draws her kebbuck<sup>29</sup> an' her knife;  
The lasses they are shyder: 211  
The auld guidmen about the grace  
Frae side to side they bother,  
Till some ane by his bonnet lays,  
And gi'es them't,<sup>30</sup> like a tether, 215  
Fu' lang that day.

Waesucks!<sup>31</sup> for him that gets nae lass,  
Or lasses that hae naething!  
Sma' need has he to say a grace,  
Or melvie<sup>32</sup> his braw claiting! 220  
O wives, be mindfu' ance yoursel  
How bonie lads ye wanted,  
An' dinna for a kebbuck-heel<sup>33</sup>  
Let lasses be affronted  
On sic a day! 225

Now Clinkumbell, wi' rattlin tow,<sup>34</sup>  
Begins to jow<sup>35</sup> an' croon;  
Some swagger hame the best they dow,<sup>36</sup>  
Some wait the afternoon.  
At slaps<sup>37</sup> the billies<sup>38</sup> halt a blink, 230  
Till lasses strip their shoon:

<sup>1</sup> next. <sup>2</sup> babbles. <sup>3</sup> fellow. <sup>4</sup> cunningly. <sup>5</sup> partly.  
<sup>6</sup> all through the house. <sup>7</sup> tavern.  
<sup>8</sup> ale-cup. <sup>9</sup> cakes. <sup>10</sup> pint-mug. <sup>11</sup> good luck to!  
<sup>12</sup> learning. <sup>13</sup> packs. <sup>14</sup> small-beer. <sup>15</sup> tickle.  
<sup>16</sup> corner. <sup>17</sup> roaring.

<sup>18</sup> flaming. <sup>19</sup> brimstone. <sup>20</sup> whinstone. <sup>21</sup> ale.  
<sup>22</sup> wooden bowls. <sup>23</sup> cups.  
<sup>24</sup> wooden seats. <sup>25</sup> pieces. <sup>26</sup> jolly.  
<sup>27</sup> clever. <sup>28</sup> then. <sup>29</sup> cheese.  
<sup>30</sup> gives it to them. <sup>31</sup> alas. <sup>32</sup> soil.  
<sup>33</sup> cheese-rind. <sup>34</sup> rope. <sup>35</sup> swing.  
<sup>36</sup> can. <sup>37</sup> gaps in the hedge. <sup>38</sup> young fellows.

Wi' faith an' hope, an' love an' drink,  
 They're a' in famous tune  
 For crack<sup>1</sup> that day.

How monie hearts this day converts <sup>235</sup>  
 O' sinners and o' lasses!  
 Their hearts o' stane,<sup>2</sup> gin<sup>3</sup> night, are gane  
 As saft as onie flesh is.  
 There's some are fou o' love divine,  
 There's some are fou o' brandy; <sup>240</sup>  
 An' monie jobs that day begin,  
 May end in houghmagandie<sup>4</sup>  
 Some ither day.

### TO A MOUSE

#### ON TURNING UP HER NEST WITH THE PLOUGH, NOVEMBER, 1785

Wee, sleekit,<sup>5</sup> cawrin, tim'rous beastie,  
 Oh, what a panic's in thy breastie!  
 Thou need na start awa sae hasty  
 Wi' bickerin<sup>6</sup> brattle!<sup>7</sup>  
 I wad be laith<sup>8</sup> to rin an' chase thee <sup>5</sup>  
 Wi' murdering pattle!<sup>9</sup>

I'm truly sorry man's dominion  
 Has broken Nature's social union,  
 An' justifies that ill opinion  
 Which makes thee startle <sup>10</sup>  
 At me, thy poor earth-born companion,  
 An' fellow-mortal!

I doubt na, whyles,<sup>10</sup> but thou mayst thieve:  
 What then? poor beastie, thou maun<sup>11</sup>  
 live!  
 A daimen<sup>12</sup> icker<sup>13</sup> in a thrave<sup>14</sup> <sup>15</sup>  
 'S a sma' request;  
 I'll get a blessin wi' the lave,<sup>15</sup>  
 An' never miss 't!

Thy wee bit housie, too, in ruin!  
 Its silly wa's the win's are strewin! <sup>20</sup>  
 An' naething, now, to big<sup>16</sup> a new ane,  
 O' foggage<sup>17</sup> green!  
 An' bleak December's winds ensuin  
 Baith snell<sup>18</sup> an' keen!

Thou saw the fields laid bare and waste, <sup>25</sup>  
 An' weary winter comin fast,

An' cozie here, beneath the blast  
 Thou thought to dwell,  
 Till crash! the cruel coulter past  
 Out thro' thy cell. <sup>30</sup>

That wee bit heap o' leaves an' stibble  
 Has cost thee monie a weary nibble!  
 Now thou's turned out for a' thy trouble,  
 But<sup>19</sup> house or hald,  
 To thole<sup>20</sup> the winter's sleety dribble <sup>35</sup>  
 An' cranreuch<sup>21</sup> cauld!

But, Mousie, thou art no thy lane<sup>22</sup>  
 In proving foresight may be vain:  
 The best laid schemes o' mice an' men  
 Gang aft a-gley,<sup>23</sup> <sup>40</sup>  
 An' lea'e us nought but grief an' pain  
 For promised joy.

Still thou art blest, compared wi' me!  
 The present only toucheth thee:  
 But, och! I backward cast my ee <sup>45</sup>  
 On prospects drear!  
 An' forward, tho' I canna see,  
 I guess an' fear!

### TO A MOUNTAIN DAISY,

#### ON TURNING ONE DOWN WITH THE PLOUGH, IN APRIL, 1786

Wee, modest, crimson-tippèd flow'r,  
 Thou's met me in an evil hour;  
 For I maun<sup>24</sup> crush amang the stoure<sup>25</sup>  
 Thy slender stem:  
 To spare thee now is past my pow'r, <sup>5</sup>  
 Thou bonie gem.

Alas! it's no thy neebor sweet,  
 The bonie lark, companion meet,  
 Bending thee 'mang the dewy weet  
 Wi' speckled breast, <sup>10</sup>  
 When upward-springing, blythe, to greet  
 The purpling east.

Could blew the bitter-biting north  
 Upon thy early, humble birth;  
 Yet cheerfully thou glinted forth <sup>15</sup>  
 Amid the storm,  
 Scarce reared above the parent-earth  
 Thy tender form.

<sup>1</sup> talk. <sup>2</sup> stone. <sup>3</sup> by. <sup>4</sup> disgrace. <sup>5</sup> soft, sleek.

<sup>6</sup> hurrying. <sup>7</sup> clatter. <sup>8</sup> loth.

<sup>9</sup> plough-staff. <sup>10</sup> sometimes. <sup>11</sup> must.

<sup>12</sup> occasional. <sup>13</sup> ear. <sup>14</sup> twenty-four sheaves.

<sup>15</sup> rest. <sup>16</sup> build. <sup>17</sup> coarse grass. <sup>18</sup> bitter.

<sup>19</sup> without.  
<sup>23</sup> amiss.

<sup>20</sup> endure.

<sup>21</sup> hoar-frost.

<sup>24</sup> must.

<sup>22</sup> alone.

<sup>25</sup> dust.

The flaunting flowers our gardens yield  
High sheltering woods an' wa's<sup>1</sup> maun  
shield: 20

But thou, beneath the random bield<sup>2</sup>  
O' clod or stane,  
Adorns the histie<sup>3</sup> stibble-field  
Unseen, alane.

There, in thy scanty mantle clad, 25  
Thy snawie bosom sun-ward spread,  
Thou lifts thy unassuming head  
In humble guise;  
But now the share uptears thy bed,  
And low thou lies! 30

Such is the fate of artless maid,  
Sweet flow'ret of the rural shade!  
By love's simplicity betrayed  
And guileless trust;  
Till she, like thee, all soiled, is laid 35  
Low i' the dust.

Such is the fate of simple bard,  
On life's rough ocean luckless starred!  
Unskilful he to note the card  
Of prudent lore, 40  
Till billows rage and gales blow hard,  
And whelm him o'er!

Such fate to suffering worth is giv'n,  
Who long with wants and woes has  
striv'n,  
By human pride or cunning driv'n 45  
To misery's brink;  
Till, wrenched of ev'ry stay but Heav'n,  
He ruined sink!

Ev'n thou who mourn'st the daisy's fate,  
That fate is thine—no distant date; 50  
Stern Ruin's ploughshare drives elate,  
Full on thy bloom,  
Till crushed beneath the furrow's weight  
Shall be thy doom.

### THE COTTER'S SATURDAY NIGHT

INSCRIBED TO ROBERT AIKEN,  
ESQ.

Let not Ambition mock their useful toil,  
Their homely joys and destiny obscure;  
Nor Grandeur hear with a disdainful smile,  
The short and simple annals of the poor.

—GRAY.

My loved, my honored, much respected  
friend!

No mercenary bard his homage pays;  
With honest pride, I scorn each selfish  
end:

My dearest meed a friend's esteem  
and praise.

To you I sing, in simple Scottish  
lays, 5

The lowly train in life's sequestered  
scene;

The native feelings strong, the guile-  
less ways;

What Aiken in a cottage would have  
been;

Ah! tho' his worth unknown, far happier  
there, I ween!

November chill blows loud wi' angry  
sugh,<sup>4</sup> 10

The short'ning winter day is near a  
close;

The miry beasts retreating frae the  
pleugh,

The black'ning trains o' craws to their  
repose;

The toil-worn cotter frae his labor  
goes,—

This night his weekly moil is at an  
end,— 15

Collects his spades, his mattocks, and  
his hoes,

Hoping the morn in ease and rest to  
spend,

And weary, o'er the moor, his course does  
hameward bend.

At length his lonely cot appears in view,  
Beneath the shelter of an aged  
tree; 20

Th' expectant wee-things, toddlin,  
stacher<sup>5</sup> through

To meet their dad, wi' flichterin<sup>6</sup>  
noise an' glee.

His wee bit ingle,<sup>7</sup> blinkin bonilie,  
His clean hearth-stane, his thrifty

wifie's smile,  
The lisping infant prattling on his

knee, 25

Does a' his weary kiaugh<sup>8</sup> and care  
beguile,

An' makes him quite forget his labor an'  
his toil.

<sup>1</sup> walls.

<sup>2</sup> protection.

<sup>3</sup> dry.

<sup>4</sup> moan. <sup>5</sup> stagger. <sup>6</sup> fluttering. <sup>7</sup> fire-place. <sup>8</sup> anxiety.



Belyve,<sup>1</sup> the elder bairns come drapping  
 in,  
 At service out amang the farmers  
 roun';  
 Some ca<sup>2</sup> the pleugh, some herd, some  
 tentie<sup>3</sup> rin 30  
 A cannie errand to a neebor toun:  
 Their eldest hope, their Jenny,  
 woman-grown,  
 In youthfu' bloom, love sparkling in her  
 ee,  
 Comes hame, perhaps to shew a braw<sup>4</sup>  
 new gown,  
 Or deposite her sair-won<sup>5</sup> penny-fee, 35  
 To help her parents dear, if they in hard-  
 ship be.

With joy unfeigned, brothers and sisters  
 meet,  
 An' each for other's weelfare kindly  
 spiers;<sup>6</sup>  
 The social hours, swift-winged, un-  
 noticed fleet;  
 Each tells the uncoss<sup>7</sup> that he sees or  
 hears. 40  
 The parents, partial, eye their hopeful  
 years;  
 Anticipation forward points the view;  
 The mother, wi' her needle an' her  
 sheers,  
 Gars<sup>8</sup> auld claes look amaist as weel's  
 the new;  
 The father mixes a' wi' admonition due. 45

Their master's an' their mistress's com-  
 mand  
 The youngers a' are warnèd to obey;  
 An' mind their labors wi' an eydent<sup>9</sup>  
 hand,  
 An' ne'er, tho' out o' sight, to jauk<sup>10</sup>  
 or play:  
 "An' O! be sure to fear the Lord  
 alway, 50  
 An' mind your duty, duly, morn and  
 night!  
 Lest in temptation's path ye gang  
 astray,  
 Implore His counsel and assisting might:  
 They never sought in vain that sought  
 the Lord aright!"

<sup>1</sup> soon.      <sup>2</sup> drive.      <sup>3</sup> careful.      <sup>4</sup> fine.  
<sup>5</sup> hard-earned.      <sup>6</sup> inquires.      <sup>7</sup> unusual things.  
<sup>8</sup> makes.      <sup>9</sup> diligent.      <sup>10</sup> dally.

But hark! a rap comes gently to the  
 door. 55  
 Jenny, wha kens the meaning o' the  
 same,  
 Tells how a neebor lad cam o'er the  
 moor,  
 To do some errands, and convoy her  
 hame.  
 The wily mother sees the conscious  
 flame  
 Sparkle in Jenny's ee, and flush her  
 cheek; 60  
 Wi' heart-struck, anxious care, in-  
 quires his name,  
 While Jenny haflins<sup>11</sup> is afraid to speak;  
 Weel pleased the mother hears it's nae  
 wild worthless rake.

With kindly welcome Jenny brings him  
 ben;<sup>12</sup>  
 A strappin' youth, he takes the  
 mother's eye; 65  
 Blythe Jenny sees the visit's no ill taen;  
 The father cracks<sup>13</sup> of horses, pleughs,  
 and kye.<sup>14</sup>  
 The youngster's artless heart o'erflows  
 wi' joy,  
 But, blate<sup>15</sup> and laithfu',<sup>16</sup> scarce can weel  
 behave;  
 The mother wi' a woman's wiles can  
 spy 70  
 What makes the youth sae bashfu' an'  
 sae grave,  
 Weel-pleased to think her bairn's re-  
 spected like the lave.<sup>17</sup>

O happy love! where love like this is  
 found!  
 O heart-felt raptures! bliss beyond  
 compare!  
 I've paced much this weary, mortal  
 round, 75  
 And sage experience bids me this de-  
 clare—  
 "If Heaven a draught of heavenly  
 pleasure spare,  
 One cordial in this melancholy vale,  
 'Tis when a youthful, loving, modest  
 pair,  
 In other's arms breathe out the tender  
 tale, 80  
 Beneath the milk-white thorn that scents  
 the evening gale."

<sup>11</sup> partly.      <sup>12</sup> within.      <sup>13</sup> talks.      <sup>14</sup> cows.  
<sup>15</sup> shy.      <sup>16</sup> bashful.      <sup>17</sup> rest.

Is there, in human form, that bears a  
heart,  
A wretch! a villain! lost to love and  
truth!  
That can with studied, sly, ensnaring  
art  
Betray sweet Jenny's unsuspecting  
youth? 85  
Curse on his perjured arts! dissem-  
bling, smooth!  
Are honor, virtue, conscience, all exiled?  
Is there no pity, no relenting ruth,  
Points to the parents fondling o'er their  
child,  
Then paints the ruined maid, and their  
distraction wild? 90

But now the supper crowns their simple  
board,  
The halesome parritch,<sup>1</sup> chief of  
Scotia's food;  
The soupe<sup>2</sup> their only hawkie<sup>3</sup> does  
afford,  
That yont<sup>4</sup> the hallan<sup>5</sup> snugly chows  
her cood.  
The dame brings forth, in compli-  
mental mood, 95  
To grace the lad, her weel-hained<sup>6</sup>  
kebbuck<sup>7</sup> fell,<sup>8</sup>  
An' aft<sup>9</sup> he's prest, an' aft he ca's it  
guid;  
The frugal wif, garrulous, will tell,  
How 'twas a towmond<sup>10</sup> auld, sin' lint<sup>11</sup> was  
i' the bell.

The cheerfu' supper done, wi' serious  
face, 100  
They round the ingle form a circle  
wide;  
The sire turns o'er with patriarchal grace  
The big ha'-Bible,<sup>12</sup> ance his father's  
pride;  
His bonnet rev'rently is laid aside,  
His lyart<sup>13</sup> haffets<sup>14</sup> wearing thin and  
bare; 105  
Those strains that once did sweet in  
Zion glide,  
He wales<sup>15</sup> a portion with judicious care;  
And, "Let us worship God," he says with  
solemn air.

<sup>1</sup> porridge.<sup>2</sup> milk.<sup>3</sup> cow.<sup>4</sup> beyond.<sup>5</sup> partition.<sup>6</sup> well-saved.<sup>7</sup> cheese.<sup>8</sup> strong.<sup>9</sup> often.<sup>10</sup> twelve-month.<sup>11</sup> since flax.<sup>12</sup> hall-Bible.<sup>13</sup> grey.<sup>14</sup> locks.<sup>15</sup> selects.

They chant their artless notes in simple  
guise;  
They tune their hearts, by far the no-  
blest aim: 110  
Perhaps *Dundee's* wild-warbling mea-  
sures rise,  
Or plaintive *Martyrs*, worthy of the  
name,  
Or noble *Elgin* beets<sup>16</sup> the heaven-  
ward flame,  
The sweetest far of Scotia's holy lays.  
Compared with these, Italian trills  
are tame; 115  
The tickled ear no heart-felt raptures  
raise;  
Nae unison hae they with our Creator's  
praise.

The priest-like father reads the sacred  
page,—  
How Abram was the friend of God  
on high;  
Or Moses bade eternal warfare wage 120  
With Amalek's ungracious progeny;  
Or how the royal bard did groaning  
lie  
Beneath the stroke of Heaven's aveng-  
ing ire;  
Or Job's pathetic plaint, and wailing  
cry;  
Or rapt Isaiah's wild, seraphic fire; 125  
Or other holy seers that tune the sacred lyre.

Perhaps the Christian volume is the  
theme,—  
How guiltless blood for guilty man  
was shed;  
How He, who bore in Heaven the  
second name,  
Had not on earth whereon to lay His  
head: 130  
How His first followers and servants  
sped;  
The precepts sage they wrote to many  
a land  
How he, who lone in Patmos banishèd,  
Saw in the sun a mighty angel stand,  
And heard great Bab'lon's doom pro-  
nounced by Heaven's command. 135

Then kneeling down to Heaven's Eter-  
nal King,  
The saint, the father, and the hus-  
band prays:

<sup>16</sup> kindles.

Hope "springs exulting on triumphant wing,"  
 That thus they all shall meet in future days:  
 There ever bask in uncreated rays, <sup>140</sup>  
 No more to sigh or shed the bitter tear,  
 Together hymning their Creator's praise,  
 In such society, yet still more dear,  
 While circling Time moves round in an eternal sphere.

Compared with this, how poor Religion's pride <sup>145</sup>  
 In all the pomp of method and of art,  
 When men display to congregations wide  
 Devotion's ev'ry grace except the heart!  
 The Power, incensed, the pageant will desert,  
 The pompous strain, the sacerdotal stole; <sup>150</sup>  
 But haply in some cottage far apart  
 May hear, well pleased, the language of the soul,  
 And in His book of life the inmates poor enrol.

Then homeward all take off their sev'ral way;  
 The youngling cottagers retire to rest; <sup>155</sup>  
 The parent-pair their secret homage pay,  
 And proffer up to Heaven the warm request,  
 That He who stills the raven's clam'rous nest  
 And decks the lily fair in flow'ry pride,  
 Would, in the way His wisdom sees the best, <sup>160</sup>  
 For them and for their little ones provide;  
 But chiefly, in their hearts with grace divine preside.

From scenes like these old Scotia's grandeur springs,  
 That makes her loved at home, revered abroad:  
 Princes and lords are but the breath of kings, <sup>165</sup>  
 "An honest man's the noblest work of God":  
 And certes, in fair Virtue's heavenly road,

The cottage leaves the palace far behind:  
 What is a lordling's pomp? a cum-brous load,  
 Disguising oft the wretch of human kind, <sup>170</sup>  
 Studied in arts of hell, in wickedness refined!

O Scotia! my dear, my native soil!  
 For whom my warmest wish to Heaven is sent!  
 Long may thy hardy sons of rustic toil  
 Be blest with health, and peace, and sweet content! <sup>175</sup>  
 And, oh! may Heaven their simple lives prevent  
 From luxury's contagion, weak and vile!  
 Then, howe'er crowns and coronets be rent,  
 A virtuous populace may rise the while,  
 And stand a wall of fire around their much-loved isle. <sup>180</sup>

O Thou! who poured the patriotic tide  
 That streamed thro' Wallace's undaunted heart,  
 Who dared to nobly stem tyrannic pride,  
 Or nobly die, the second glorious part,—  
 (The patriot's God peculiarly thou art, <sup>185</sup>  
 His friend, inspirer, guardian, and reward!)  
 O never, never Scotia's realm desert,  
 But still the patriot, and the patriot-bard,  
 In bright succession raise, her ornament and guard!

#### ADDRESS TO THE UNCO GUID, OR THE RIGIDLY RIGHTEOUS

My Son, these maxims make a rule,  
 An' lump them ay thegither;  
 The *Rigid Righteous* is a fool,  
 The *Rigid Wise* anither:

The cleanest corn that e'er was dight<sup>1</sup>  
 May hae some pyles o' caff<sup>2</sup> in;  
 So ne'er a fellow-creature slight  
 For random fits o' daffin.<sup>3</sup>  
 SOLOMON.—Eccles. vii, 16.

O ye wha are sae guid yoursel,  
 Sae pious and sae holy,  
 Ye've nought to do but mark and tell  
 Your neebor's fauts and folly!  
 Whase life is like a weel-gaun<sup>4</sup> mill, 5  
 Supplied wi' store o' water,  
 The heaped happer's<sup>5</sup> ebbing still,  
 An' still the clap plays clatter,—

Hear me, ye venerable core,<sup>6</sup>  
 As counsel for poor mortals 10  
 That frequent pass douce<sup>7</sup> Wisdom's door  
 For glaikit<sup>8</sup> Folly's portals;  
 I for their thoughtless, careless sakes  
 Would here propone<sup>9</sup> defences—  
 Their dowie<sup>10</sup> tricks, their black mistakes,  
 Their failings and mischances. 16

Ye see your state wi' theirs compared,  
 And shudder at the niffer;<sup>11</sup>  
 But cast a moment's fair regard,  
 What makes the mighty differ?<sup>12</sup> 20  
 Discount what scant occasion gave,  
 That purity ye pride in,  
 And (what's aft<sup>13</sup> mair than a' the lave)<sup>14</sup>  
 Your better art o' hidin.

Think, when your castigated pulse 25  
 Gies now and then a wallop,  
 What ragins must his veins convulse  
 That still eternal gallop:  
 Wi' wind and tide fair i' your tail,  
 Right on ye scud your sea-way; 30  
 But in the teeth o' baith<sup>15</sup> to sail,  
 It makes an unco<sup>16</sup> leeway.

See Social Life and Glee sit down,  
 All joyous and unthinking,  
 Till, quite transmugrified,<sup>17</sup> they're grown 36  
 Debauchery and Drinking:  
 O would they stay to calculate  
 Th' eternal consequences;  
 Or—your more dreaded hell to state—  
 Damnation of expenses! 40

<sup>1</sup> winnowed.<sup>2</sup> grains of chaff.<sup>3</sup> larking.<sup>4</sup> well-going.<sup>5</sup> hopper.<sup>6</sup> assembly.<sup>7</sup> grave.<sup>8</sup> giddy.<sup>9</sup> proffer.<sup>10</sup> reckless.<sup>11</sup> comparison.<sup>12</sup> difference.<sup>13</sup> often.<sup>14</sup> rest.<sup>15</sup> both.<sup>16</sup> tremendous.<sup>17</sup> transformed.

Ye high, exalted, virtuous dames,  
 Tied up in godly laces,  
 Before you gie poor Frailty names,  
 Suppose a change o' cases:  
 A dear loved lad, convenience snug, 45  
 A treacherous inclination—  
 But, let me whisper i' your lug,<sup>18</sup>  
 Ye're aiblins<sup>19</sup> nae temptation.

Then gently scan your brother man,  
 Still gentler sister woman; 50  
 Tho' they may gang a kennin<sup>20</sup> wrang,  
 To step aside is human:  
 One point must still be greatly dark,  
 The moving *Why* they do it;  
 And just as lamely can ye mark, 55  
 How far perhaps they rue it.

Who made the heart, 'tis He alone  
 Decidedly can try us,  
 He knows each chord, its various tone,  
 Each spring, its various bias: 60  
 Then at the balance, let's be mute,  
 We never can adjust it;  
 What's done we partly can compute,  
 But know not what's resisted.

## TAM O' SHANTER

### A TALE

Of Brownie and of Bogillie full is this buke.  
 —GAWIN DOUGLAS.

When chapman billies<sup>21</sup> leave the street,  
 And drouthy<sup>22</sup> neebors neebors meet,  
 As market-days are wearing late,  
 An' folk begin to tak the gate;<sup>23</sup>  
 While we sit bousing at the nappy,<sup>24</sup> 5  
 An' gettin fou and unco<sup>25</sup> happy,  
 We think na on the lang Scots miles,  
 The mosses, waters, slaps,<sup>26</sup> and stiles,  
 That lie between us and our hame,  
 Where sits our sulky, sullen dame, 10  
 Gathering her brows like gathering storm,  
 Nursing her wrath to keep it warm.

This truth fand honest Tam o' Shanter,  
 As he frae Ayr ae night did canter:  
 (Auld Ayr, wham ne'er a town surpasses,  
 For honest men and bonie lasses.) 16

<sup>18</sup> ear.<sup>19</sup> perhaps.<sup>20</sup> trifle.<sup>21</sup> shopmen.<sup>22</sup> thirsty.<sup>23</sup> go home.<sup>24</sup> ale.<sup>25</sup> wonderfully.<sup>26</sup> gaps in the road.

O Tam! had'st thou but been sae wise  
 As taen thy ain wife Kate's advice!  
 She tauld thee weel thou was a skellum,<sup>1</sup>  
 A bletherin, blusterin, drunken blellum;<sup>2</sup> 20  
 That frae November till October,  
 Ae<sup>3</sup> market-day thou was nae sober;  
 That ilka<sup>4</sup> melder<sup>5</sup> wi' the miller,  
 Thou sat as lang as thou had siller;  
 That ev'ry naig<sup>6</sup> was ca'd<sup>7</sup> a shoe on,<sup>7</sup> 25  
 The smith and thee gat roaring fou on;  
 That at the Lord's house, even on Sunday,  
 Thou drank wi' Kirkton Jean till Monday.  
 She prophesied, that, late or soon,  
 Thou would be found deep drowned in  
 Doon; 30  
 Or caught wi' warlocks<sup>8</sup> in the mirk,<sup>9</sup>  
 By Alloway's auld haunted kirk.

Ah, gentle dames! it gars<sup>10</sup> me greet,<sup>11</sup>  
 To think how monie counsels sweet,  
 How monie lengthened sage advices, 35  
 The husband frae the wife despises!

But to our tale:—Ae market night,  
 Tam had got planted unco right,  
 Fast by an ingle,<sup>12</sup> bleezing finely,  
 Wi' reaming swats<sup>13</sup> that drank divinely;  
 And at his elbow, Souter Johnie, 41  
 His ancient, trusty, drouthy cronie;  
 Tam lo'ed him like a very brither;<sup>14</sup>  
 They had been fou for weeks thegither.  
 The night drave on wi' sangs and clatter;  
 And ay the ale was growing better: 46  
 The landlady and Tam grew gracious  
 Wi' secret favors, sweet and precious:  
 The souter<sup>15</sup> tauld his queerest stories;  
 The landlord's laugh was ready chorus: 50  
 The storm without might rair and rustle,  
 Tam did na mind the storm a whistle.

Care, mad to see a man sae happy,  
 E'en drowned himsel amang the nappy:  
 As bees flee hame wi' lades o' treasure, 55  
 The minutes winged their way wi' pleasure;  
 Kings may be blest, but Tam was glorious,  
 O'er a' the ills o' life victorious!

But pleasures are like poppies spread,  
 You seize the flow'r, its bloom is shed; 60  
 Or like the snow falls in the river,  
 A moment white—then melts forever;

Or like the borealis race,  
 That flit ere you can point their place;  
 Or like the rainbow's lovely form 65  
 Evanishing amid the storm.  
 Nae man can tether time or tide:  
 The hour approaches Tam maun ride,—  
 That hour, o' night's black arch the key-  
 stane,  
 That dreary hour Tam mounts his beast 70  
 in;  
 And sic a night he taks the road in,  
 As ne'er poor sinner was abroad in.

The wind blew as 't wad blawn its last;  
 The rattling showers rose on the blast;  
 The speedy gleams the darkness swal- 75  
 lowed;  
 Loud, deep, and lang the thunder bel-  
 lowed:  
 That night, a child might understand,  
 The Deil had business on his hand.

Weel mounted on his grey mare, Meg,—  
 A better never lifted leg,— 80  
 Tam skelpit<sup>16</sup> on thro' dub<sup>17</sup> and mire,  
 Despising wind and rain and fire;  
 Whiles holding fast his guid blue bon-  
 net,  
 Whiles crooning o'er some auld Scots  
 sonnet,  
 Whiles glow'ring round wi' prudent cares, 86  
 Lest bogles<sup>18</sup> catch him unawares.  
 Kirk-Alloway was drawing nigh,  
 Whare ghaists and houlets<sup>19</sup> nightly cry.

By this time he was cross the ford,  
 Whare in the snaw the chapman smooored;<sup>20</sup>  
 And past the birks<sup>21</sup> and meikle<sup>22</sup> stane, 91  
 Whare drunken Charlie brak's neck-bane;<sup>23</sup>  
 And thro' the whins,<sup>24</sup> and by the cairn,<sup>25</sup>  
 Whare hunters fand the murdered bairn;<sup>26</sup>  
 And near the thorn, aboon<sup>27</sup> the well, 95  
 Whare Mungo's mither hanged hersel.  
 Before him Doon pours all his floods;  
 The doubling storm roars thro' the woods;  
 The lightnings flash from pole to pole,  
 Near and more near the thunders roll; 100  
 When, glimmering thro' the groaning  
 trees

Kirk-Alloway seemed in a bleeze;<sup>28</sup>  
 Thro' ilka bore<sup>29</sup> the beams were glancing,  
 And loud resounded mirth and dancing.

<sup>1</sup> rascal. <sup>2</sup> prattler. <sup>3</sup> one. <sup>4</sup> every. <sup>5</sup> grinding.  
<sup>6</sup> nag. <sup>7</sup> shod. <sup>8</sup> wizards. <sup>9</sup> dark. <sup>10</sup> makes.  
<sup>11</sup> weep. <sup>12</sup> fireside. <sup>13</sup> foaming ale. <sup>14</sup> brother. <sup>15</sup> cobbler.

<sup>16</sup> hurried. <sup>17</sup> mud. <sup>18</sup> bogies. <sup>19</sup> owls. <sup>20</sup> smothered.  
<sup>21</sup> birches. <sup>22</sup> big. <sup>23</sup> neck. <sup>24</sup> gorse. <sup>25</sup> rock-pile.  
<sup>26</sup> child. <sup>27</sup> above. <sup>28</sup> blaze. <sup>29</sup> opening.

Inspiring bold John Barleycorn! 105  
 What dangers thou canst make us scorn!  
 Wi' tippenny<sup>1</sup> we fear nae evil;  
 Wi' usquebae<sup>2</sup> we'll face the devil!  
 The swats<sup>3</sup> sae reamed<sup>4</sup> in Tammie's nod-  
 dle,  
 Fair play, he cared na deils a boddle.<sup>5</sup> 110  
 But Maggie stood right sair astonished,  
 Till, by the heel and hand admonished,  
 She ventured forward on the light;  
 And, wow! Tam saw an unco sight!

Warlocks and witches in a dance; 115  
 Nae cotillion brent-new<sup>6</sup> frae France,  
 But hornpipes, jigs, strathspeys, and  
 reels

Put life and mettle in their heels:  
 A winnock<sup>7</sup> bunker<sup>8</sup> in the east,  
 There sat Auld Nick in shape o' beast; 120  
 A towsie<sup>9</sup> tyke,<sup>10</sup> black, grim, and large,  
 To gie them music was his charge;  
 He screwed the pipes and gart<sup>11</sup> them  
 skirl,<sup>12</sup>

Till roof and rafters a' did dirl.<sup>13</sup>—  
 Coffins stood round like open presses, 125  
 That shawed the dead in their last  
 dresses;

And by some devilish cantraip<sup>14</sup> sleight  
 Each in its cauld hand held a light,  
 By which heroic Tam was able  
 To note upon the haly table 130  
 A murderer's banes in gibbet airns;<sup>15</sup>  
 Twa span-lang, wee, unchristened bairns;  
 A thief, new-cutt'd frae a rape<sup>16</sup>—  
 Wi' his last gasp his gab<sup>17</sup> did gape;  
 Five tomahawks, wi' bluid red-rusted; 135  
 Five scymitars, wi' murder crusted;  
 A garter, which a babe had strangled;  
 A knife, a father's throat had mangled,  
 Whom his ain son o' life bereft—  
 The grey hairs yet stack to the heft; 140  
 Wi' mair o' horrible and awfu',  
 Which even to name wad be unlawfu'.

As Tammie glowered, amazed and  
 curious,  
 The mirth and fun grew fast and furious:  
 The piper loud and louder blew, 145  
 The dancers quick and quicker flew;

They reeled, they set, they crossed, they  
 cleekit,<sup>18</sup>  
 Till ilka carlin<sup>19</sup> swat<sup>20</sup> and reekit,<sup>21</sup>  
 And coost<sup>22</sup> her duddies<sup>23</sup> to the wark<sup>24</sup>  
 And linket<sup>25</sup> at it in her sark!<sup>26</sup> 150

Now Tam, O Tam! had thae been  
 queans,<sup>27</sup>  
 A' plump and strapping in their teens!  
 Their sarks, instead o' creeshie<sup>28</sup> flannen,<sup>29</sup>  
 Been snaw-white seventeen hunder  
 linen!—

Thir<sup>30</sup> breeks o' mine, my only pair, 155  
 That ance were plush, o' guid blue hair,  
 I wad hae gien them aff my hurdies,<sup>31</sup>  
 For ae blink o' the bonie burdies!

\* \* \* \* \*

But Tam kend what was what fu'  
 brawlie;<sup>32</sup>  
 There was ae winsome wench and wawlie,<sup>33</sup>  
 That night enlisted in the core<sup>34</sup> 165  
 Lang after kend on Carrick shore  
 (For monie a beast to dead she shot,  
 An' perished monie a bonie boat,  
 And shook baith meikle corn and bear,<sup>35</sup>  
 And kept the country-side in fear). 170  
 Her cutty sark<sup>36</sup> o' Paisley harn,<sup>37</sup>  
 That while a lassie she had worn,  
 In longitude tho' sorely scanty,  
 It was her best, and she was vauntie.<sup>38</sup>  
 Ah! little kend thy reverend grannie, 175  
 That sark she coft<sup>39</sup> for her wee Nannie,  
 Wi' twa pund Scots ('twas a' her riches),  
 Wad ever graced a dance o' witches!

But here my Muse her wing maun cour,  
 Sic flights are far beyond her power; 180  
 To sing how Nannie lap and flang,  
 (A souple jad<sup>40</sup> she was and strang.)  
 And how Tam stood like ane bewitched,  
 And thought his very een<sup>41</sup> enriched; 184  
 Even Satan glowered and fidget<sup>42</sup> fu' fain,  
 And hotched<sup>43</sup> and blew wi' might and  
 main:

Till first ae caper, syne<sup>44</sup> anither,  
 Tam tint<sup>45</sup> his reason a' thegither,  
 And roars out, "Weel done, Cutty-sark!"  
 And in an instant all was dark: 190  
 And scarcely had he Maggie rallied,  
 When out the hellish legion sallied.

<sup>1</sup> twopenny ale.<sup>2</sup> whiskey.<sup>3</sup> ale.<sup>4</sup> foamed.<sup>5</sup> penny.<sup>6</sup> brand-new.<sup>7</sup> window.<sup>8</sup> bench.<sup>9</sup> shaggy.<sup>10</sup> dog.<sup>11</sup> made.<sup>12</sup> scream.<sup>13</sup> shake.<sup>14</sup> magical.<sup>15</sup> irons.<sup>16</sup> rope.<sup>17</sup> mouth.<sup>18</sup> clutched.<sup>19</sup> old hag.<sup>20</sup> sweated.<sup>21</sup> steamed.<sup>22</sup> threw.<sup>23</sup> clothes.<sup>24</sup> work.<sup>25</sup> rushed.<sup>26</sup> shirt.<sup>27</sup> young girls.<sup>28</sup> greasy.<sup>29</sup> flannel.<sup>30</sup> these.<sup>31</sup> hips.<sup>32</sup> well.<sup>33</sup> handsome.<sup>34</sup> company.<sup>35</sup> barley.<sup>36</sup> chemise.<sup>37</sup> linen.<sup>38</sup> proud.<sup>39</sup> bought.<sup>40</sup> jade.<sup>41</sup> eyes.<sup>42</sup> fidgeted.<sup>43</sup> squirmed.<sup>44</sup> then.<sup>45</sup> lost.

As bees bizz out wi' angry fyke,<sup>1</sup>  
 When plundering herds assail their byke;<sup>2</sup>  
 As open pussie's<sup>3</sup> mortal foes, 195  
 When, pop! she starts before their nose;  
 As eager runs the market-crowd,  
 When "Catch the thief!" resounds aloud;  
 So Maggie runs, the witches follow, 199  
 Wi' monie an eldritch<sup>4</sup> skriech and hollo.

Ah, Tam! ah, Tam! thou'll get thy  
 fairin!<sup>5</sup>  
 In hell they'll roast thee like a herrin!  
 In vain thy Kate awaits thy comin!  
 Kate soon will be a woefu' woman!  
 Now, do thy speedy utmost, Meg, 205  
 And win the key-stane of the brig;<sup>6</sup>  
 There at them thou thy tail may toss,  
 A running stream they dare na cross.  
 But ere the key-stane she could make,  
 The fient<sup>7</sup> a tail she had to shake! 210  
 For Nannie, far before the rest,  
 Hard upon noble Maggie prest,  
 And flew at Tam wi' furious ettle;<sup>8</sup>  
 But little wist she Maggie's mettle—  
 Ae spring brought aff her master hale, 215  
 But left behind her ain grey tail:  
 The carlin clautht her by the rump,  
 And left poor Maggie scarce a stump.

Now, wha this tale o' truth shall read,  
 Ilk<sup>9</sup> man and mother's son, take heed, 220  
 When'er to drink you are inclined,  
 Or cutty-sarks run in your mind,  
 Think, ye may buy the joys o'er dear,  
 Remember Tam o' Shanter's Mare.

### SCOTS WHA HAE

Scots, wha hae wi' Wallace bled,  
 Scots, wham Bruce has aften led;  
 Welcome to your gory bed,  
 Or to victorie!  
 Now's the day, and now's the hour; 5  
 See the front o' battle lour;  
 See approach proud Edward's power—  
 Chains and slaverie!

Wha will be a traitor knave?  
 Wha can fill a coward's grave? 10  
 Wha sae base as be a slave?  
 Let him turn and flee!

<sup>1</sup> fury.  
<sup>4</sup> unearthly.  
<sup>7</sup> devil.

<sup>2</sup> hive.  
<sup>5</sup> reward.  
<sup>8</sup> intent.

<sup>3</sup> the hare's.  
<sup>6</sup> bridge.  
<sup>9</sup> every.

Wha for Scotland's king and law  
 Freedom's sword will strongly draw,  
 Freeman stand or freeman fa', 15  
 Let him follow me!

By oppression's woes and pains!  
 By your sons in servile chains!  
 We will drain our dearest veins,  
 But they shall be free! 20  
 Lay the proud usurpers low!  
 Tyrants fall in every foe!  
 Liberty's in every blow!—  
 Let us do or die!

### SONGS

#### MARY MORISON

O Mary, at thy window be,  
 It is the wished, the trysted hour!  
 Those smiles and glances let me see,  
 That make the miser's treasure poor:  
 How blythely wad I bide the stoure,<sup>10</sup> 5  
 A weary slave frae sun to sun,  
 Could I the rich reward secure,  
 The lovely Mary Morison.

Yestreen when to the trembling string  
 The dance gaed thro' the lighted ha',<sup>10</sup>  
 To thee my fancy took its wing,  
 I sat, but neither heard nor saw:  
 Tho' this was fair, and that was braw,<sup>11</sup>  
 And yon the toast of a' the town,  
 I sighed, and said among them a', 15  
 "Ye are na Mary Morison."

O Mary, canst thou wreck his peace,  
 Wha for thy sake wad gladly die?  
 Or canst thou break that heart of his,  
 Whase only faut is loving thee? 20  
 If love for love thou wilt na gie  
 At least be pity to me shown:  
 A thought ungentele canna be  
 The thought o' Mary Morison.

#### GREEN GROW THE RASHES

CHORUS.—Green grow the rashes, O;  
 Green grow the rashes, O;  
 The sweetest hours that e'er I  
 spend  
 Are spent among the lasses, O.

<sup>10</sup> endure the struggle.

<sup>11</sup> handsome.

There's nought but care on ev'ry han', 5  
 In every hour that passes, O:  
 What signifies the life o' man,  
 An 'twere na for the lasses, O?

The war'ly<sup>1</sup> race may riches chase,  
 An' riches still may fly them, O; 10  
 An' tho' at last they catch them fast,  
 Their hearts can ne'er enjoy them, O.

But gie me a cannie<sup>2</sup> hour at e'en,  
 My arms about my dearie, O;  
 An' war'ly cares, an' war'ly men, 15  
 May a' gae tapsalteerie,<sup>3</sup> O.

For you sae douce,<sup>4</sup> ye sneer at this;  
 Ye're nought but senseless asses, O:  
 The wisest man the war' e'er saw,  
 He dearly loved the lasses, O. 20

Auld Nature swears, the lovely dears  
 Her noblest work she classes, O:  
 Her prentice han' she tried on man,  
 An' then she made the lasses, O.

### AULD LANG SYNE

Should auld acquaintance be forgot,  
 And never brought to min'?  
 Should auld acquaintance be forgot,  
 And auld lang syne?

CHO.—For auld lang syne, my dear, 5  
 For auld lang syne,  
 We'll tak a cup o' kindness yet  
 For auld lang syne.

And surely ye'll be your pint-stowp,<sup>5</sup>  
 And surely I'll be mine! 10  
 And we'll tak a cup o' kindness yet  
 For auld lang syne.

We twa hae run about the braes,<sup>6</sup>  
 And pu'd the gowans<sup>7</sup> fine;  
 But we've wandered monie a weary fit<sup>8</sup> 15  
 Sin' auld lang syne.

We twa hae paidled<sup>9</sup> i' the burn,<sup>10</sup>  
 From mornin' sun till dine;<sup>11</sup>  
 But seas between us braid<sup>12</sup> hae roared  
 Sin' auld lang syne. 20

<sup>1</sup> worldly. <sup>2</sup> quiet. <sup>3</sup> topsy-turvy. <sup>4</sup> sedate.  
<sup>5</sup> pint-cup. <sup>6</sup> hillsides. <sup>7</sup> daisies. <sup>8</sup> foot.  
<sup>9</sup> paddled. <sup>10</sup> brook. <sup>12</sup> noon. <sup>12</sup> broad.

And there's a hand, my trusty fiere,<sup>13</sup>  
 And gie's a hand o' thine;  
 And we'll tak a right guid-willie waught<sup>14</sup>  
 For auld lang syne.

### OF A' THE AIRTS THE WIND CAN BLAW

Of a' the airts<sup>15</sup> the wind can blaw  
 I dearly like the west,  
 For there the bonie lassie lives,  
 The lassie I lo'e best:  
 There wild woods grow an' rivers row,<sup>16</sup> 5  
 An' monie a hill between;  
 But day and night my fancy's flight  
 Is ever wi' my Jean.

I see her in the dewy flowers,  
 I see her sweet an' fair: 10  
 I hear her in the tunefu' birds,  
 I hear her charm the air:  
 There's not a bonie flower that springs  
 By fountain, shaw,<sup>17</sup> or green;  
 There's not a bonie bird that sings, 15  
 But minds me o' my Jean.

### TAM GLEN

My heart is a-breaking, dear tittie,<sup>18</sup>  
 Some counsel unto me come len';  
 To anger them a' is a pity,  
 But what will I do wi' Tam Glen?

I'm thinking, wi' sic<sup>19</sup> a braw<sup>20</sup> fellow, 5  
 In poortith<sup>21</sup> I might mak a fen':<sup>22</sup>  
 What care I in riches to wallow,  
 If I mauna marry Tam Glen?

There's Lowrie, the laird o' Dumeller,  
 "Guid-day to you,"—brute! he comes  
 ben:<sup>23</sup> 10  
 He brags and he blaws o' his siller,  
 But when will he dance like Tam Glen?

My minnie<sup>24</sup> does constantly deave<sup>25</sup> me,  
 And bids me beware o' young men;  
 They flatter, she says, to deceive me; 15  
 But wha can think sae o' Tam Glen?

<sup>13</sup> comrade. <sup>14</sup> draught. <sup>15</sup> ways. <sup>16</sup> roll.  
<sup>17</sup> wood. <sup>18</sup> sister. <sup>19</sup> such.  
<sup>20</sup> handsome. <sup>21</sup> poverty. <sup>22</sup> shift.  
<sup>23</sup> in. <sup>24</sup> mother. <sup>25</sup> deafen.



My daddie says, gin I'll forsake him,  
 He'll gie me guid hunder marks ten:  
 But, if it's ordained I maun take him,  
 O wha will I get but Tam Glen? 20

Yestreen at the valentines' dealing,  
 My heart to my mou<sup>1</sup> gied a sten:<sup>2</sup>  
 For thrice I drew ane without failing,  
 And thrice it was written, "Tam Glen"!

The last Halloween I was waukin<sup>3</sup> 25  
 My droukit<sup>4</sup> sark-sleeve,<sup>5</sup> as ye ken:  
 His likeness cam up the house staukin,<sup>6</sup>  
 And the very gray breeks o' Tam Glen!

Come counsel, dear tittie, don't tarry;  
 I'll gie ye my bonie black hen, 30  
 Gif ye will advise me to marry  
 The lad I lo'e dearly, Tam Glen.

### MY HEART'S IN THE HIGHLANDS

Farewell to the Highlands, farewell to the  
 North,  
 The birth-place of valor, the country of  
 worth;  
 Wherever I wander, wherever I rove,  
 The hills of the Highlands for ever I love.

My heart's in the Highlands, my heart  
 is not here; 5  
 My heart's in the Highlands, a-chasing  
 the deer;  
 A-chasing the wild deer, and following  
 the roe,  
 My heart's in the Highlands wherever I  
 go.

Farewell to the mountains, high-covered  
 with snow;  
 Farewell to the straths<sup>7</sup> and green valleys  
 below; 10  
 Farewell to the forests and wild-hanging  
 woods,  
 Farewell to the torrents and loud-pouring  
 floods.

My heart's in the Highlands, my heart  
 is not here;  
 My heart's in the Highlands, a-chasing  
 the deer;

A-chasing the wild deer, and following  
 the roe, 15  
 My heart's in the Highlands wherever  
 I go.

### GO FETCH TO ME A PINT O' WINE

Go fetch to me a pint o' wine,  
 And fill it in a silver tassie;<sup>8</sup>  
 That I may drink, before I go,  
 A service to my bonie lassie:  
 The boat rocks at the pier o' Leith, 5  
 Fu' loud the wind blows frae the Ferry;  
 The ship rides by the Berwick-law,  
 And I maun leave my bonie Mary.

The trumpets sound, the banners fly,  
 The glittering spears are rankèd ready, 10  
 The shouts o' war are heard afar,  
 The battle closes deep and bloody;  
 It's not the roar o' sea or shore  
 Wad mak me langer wish to tarry;  
 Nor shouts o' war that's heard afar— 15  
 It's leaving thee, my bonie Mary!

### JOHN ANDERSON MY JO

John Anderson my jo,<sup>9</sup> John,  
 When we were first acquent,  
 Your locks were like the raven,  
 Your bonie brow was brent;<sup>10</sup>  
 But now your brow is beld,<sup>11</sup> John, 5  
 Your locks are like the snaw;  
 But blessings on your frosty pow,<sup>12</sup>  
 John Anderson my jo.

John Anderson my jo, John,  
 We clamb the hill thegither; 10  
 And monie a cantie<sup>13</sup> day, John,  
 We've had wi' ane anither:  
 Now we maun totter down, John,  
 And hand in hand we'll go,  
 And sleep thegither at the foot, 15  
 John Anderson my jo.

### WILLIE BREWED A PECK O' MAUT

O, Willie brewed a peck o' maut,<sup>14</sup>  
 An' Rob an' Allan cam to see:  
 Three blyther hearts that lee-lang<sup>15</sup> night  
 Ye wad na found in Christendie.

<sup>1</sup> mouth. <sup>2</sup> spring. <sup>3</sup> watching. <sup>4</sup> wetted.  
<sup>5</sup> shirt-sleeve. <sup>6</sup> stalking. <sup>7</sup> river valleys.

<sup>8</sup> goblet. <sup>9</sup> sweetheart. <sup>10</sup> smooth. <sup>11</sup> bald.  
<sup>12</sup> head. <sup>13</sup> happy. <sup>14</sup> malt. <sup>15</sup> live-long.

CHORUS.—We are na fou, we're nae that  
 fou, 5  
 But just a drappie<sup>1</sup> in our ee;  
 The cock may crawl, the day  
 may daw,<sup>2</sup>  
 And ay we'll taste the barley  
 bree.<sup>3</sup>

Here are we met, three merry boys,  
 Three merry boys, I trow, are we; 10  
 An' monie a night we've merry been,  
 And monie mae<sup>4</sup> we hope to be!

It is the moon, I ken her horn,  
 That's blinkin in the lift<sup>5</sup> sae hie;  
 She shines sae bright to wyle<sup>6</sup> us hame, 15  
 But, by my sooth, she'll wait a wee!

Wha first shall rise to gang awa',  
 A cuckold, coward loun is he!  
 Wha first beside his chair shall fa',  
 He is the king amang us three! 20

#### FLOW GENTLY, SWEET AFTON

Flow gently, sweet Afton, among thy  
 green braes,<sup>7</sup>  
 Flow gently, I'll sing thee a song in thy  
 praise;  
 My Mary's asleep by thy murmuring  
 stream,  
 Flow gently, sweet Afton, disturb not her  
 dream.

Thou stock-dove, whose echo resounds  
 thro' the glen, 5  
 Ye wild whistling blackbirds in yon thorny  
 den,  
 Thou green-crested lapwing, thy screaming  
 forbear,  
 I charge you disturb not my slumbering  
 fair.

How lofty, sweet Afton, thy neighboring  
 hills,  
 Far marked with the courses of clear  
 winding rills; 10  
 There daily I wander as noon rises high,  
 My flocks and my Mary's sweet cot in my  
 eye.

<sup>1</sup> little drop.  
<sup>4</sup> more.  
<sup>6</sup> entice.

<sup>2</sup> dawn.

<sup>3</sup> brew.

<sup>5</sup> sky.

<sup>7</sup> hillsides.

How pleasant thy banks and green valleys  
 below,  
 Where wild in the woodlands the prim-  
 roses blow;  
 There oft, as mild Evening weeps over the  
 lea, 15  
 The sweet-scented birk<sup>8</sup> shades my Mary  
 and me.

Thy crystal stream, Afton, how lovely it  
 glides,  
 And winds by the cot where my Mary  
 resides;  
 How wanton thy waters her snowy feet  
 lave,  
 As gathering sweet flowerets she stems thy  
 clear wave. 20

Flow gently, sweet Afton, among thy  
 green braes,  
 Flow gently, sweet river, the theme of my  
 lays;  
 My Mary's asleep by thy murmuring  
 stream,  
 Flow gently, sweet Afton, disturb not her  
 dream.

#### BONIE DOON

Ye flowery banks o' bonie Doon,  
 How can ye blume sae fair?  
 How can ye chant, ye little birds,  
 And I sae fu' o' care?

Thou'll break my heart, thou bonie bird, 5  
 That sings upon the bough;  
 Thou minds me o' the happy days,  
 When my fause luvie was true.

Thou'll break my heart, thou bonie bird,  
 Thou sings beside thy mate; 10  
 For sae I sat, and sae I sang,  
 And wist na o' my fate.

Aft hae I roved by bonie Doon  
 To see the woodbine twine,  
 And ilka<sup>9</sup> bird sang o' its luvie, 15  
 And sae did I o' mine.

Wi' lightsome heart I pu'd a rose  
 Frae aff its thorny tree;  
 And my fause luvie staw<sup>10</sup> my rose  
 But left the thorn wi' me. 20

<sup>8</sup> birch.

<sup>9</sup> every.

<sup>10</sup> stole.

## AE FOND KISS

Ae<sup>1</sup> fond kiss, and then we sever;  
 Ae farewell, and then forever!  
 Deep in heart-wrung tears I'll pledge thee,  
 Warring sighs and groans I'll wage thee.  
 Who shall say that Fortune grieves him, 5  
 While the star of hope she leaves him?  
 Me, nae cheerfu' twinkle lights me;  
 Dark despair around benights me.

I'll ne'er blame my partial fancy,  
 Naething could resist my Nancy; 10  
 But to see her was to love her;  
 Love but her, and love forever.  
 Had we never loved sae kindly,  
 Had we never loved sae blindly,  
 Never met—or never parted— 15  
 We had ne'er been broken-hearted.

Fare thee weel, thou first and fairest!  
 Fare thee weel, thou best and dearest!  
 Thine be ilka<sup>2</sup> joy and treasure,  
 Peace, enjoyment, love, and pleasure! 20  
 Ae fond kiss, and then we sever;  
 Ae farewell, alas, forever!  
 Deep in heart-wrung tears I'll pledge thee,  
 Warring sighs and groans I'll wage thee!

## HIGHLAND MARY

Ye banks, and braes,<sup>3</sup> and streams around  
 The castle o' Montgomery,  
 Green be your woods and fair your flowers,  
 Your waters never drumlie!<sup>4</sup>  
 There simmer first unfold her robes, 5  
 And there the longest tarry;  
 For there I took the last fareweel,  
 O' my sweet Highland Mary.

How sweetly bloomed the gay green birk,<sup>5</sup>  
 How rich the hawthorn's blossom, 10  
 As underneath their fragrant shade  
 I clasped her to my bosom!  
 The golden hours on angel wings  
 Flew o'er me and my dearie;  
 For dear to me as light and life, 15  
 Was my sweet Highland Mary.

Wi' monie a vow and locked embrace  
 Our parting was fu' tender;  
 And, pledging aft to meet again,  
 We tore oursels asunder; 20

<sup>1</sup> one. <sup>2</sup> every. <sup>3</sup> hills. <sup>4</sup> muddy. <sup>5</sup> birch.

But O! fell death's untimely frost,  
 That nipt my flower sae early!  
 Now green's the sod, and cauld's the clay,  
 That wraps my Highland Mary!

O pale, pale now, those rosy lips, 25  
 I aft hae kissed sae fondly!  
 And closed for ay the sparkling glance,  
 That dwalt on me sae kindly!  
 And mouldering now in silent dust,  
 That heart that lo'ed me dearly! 30  
 But still within my bosom's core  
 Shall live my Highland Mary.

## DUNCAN GRAY

Duncan Gray came here to woo,  
 (Ha, ha, the wooin o't!)  
 On blythe Yule night when we were fou,<sup>6</sup>  
 (Ha, ha, the wooin o't!)  
 Maggie coost<sup>7</sup> her head fu high, 5  
 Looked asklent<sup>8</sup> and unco skeigh,<sup>9</sup>  
 Gart<sup>10</sup> poor Duncan stand abeigh;<sup>11</sup>  
 Ha, ha, the wooin o't!

Duncan fleeched,<sup>12</sup> and Duncan prayed;  
 (Ha, ha, the wooin o't!) 10  
 Meg was deaf as Ailsa Craig,  
 (Ha, ha, the wooin o't!)  
 Duncan sighed baith out and in,  
 Grat<sup>13</sup> his een<sup>14</sup> baith bleer't<sup>15</sup> and blin',  
 Spak o' lowpin<sup>16</sup> o'er a linn;<sup>17</sup> 15  
 Ha, ha, the wooin o't!

Time and chance are but a tide,  
 (Ha ha, the wooin o't!)  
 Slighted love is sair to bide,<sup>18</sup>  
 (Ha, ha, the wooin o't!) 20  
 "Shall I, like a fool," quoth he,  
 "For a haughty hizzie<sup>19</sup> die?"  
 She may gae to—France for me!"  
 Ha, ha, the wooin o't!

How it comes let doctors tell, 25  
 (Ha, ha, the wooin o't!)  
 Meg grew sick as he grew hale,  
 (Ha, ha, the wooin o't!)  
 Something in her bosom wrings,  
 For relief a sigh she brings; 30  
 And O! her een, they spak sic things!  
 Ha, ha, the wooin o't!

<sup>6</sup> full.  
<sup>10</sup> made.  
<sup>14</sup> eyes.  
<sup>18</sup> endure.

<sup>7</sup> tossed.  
<sup>11</sup> aside.  
<sup>15</sup> bleared.

<sup>8</sup> sidewise.  
<sup>12</sup> wheeled.  
<sup>16</sup> leaping.

<sup>9</sup> very shy.  
<sup>13</sup> wept.  
<sup>17</sup> waterfall.  
<sup>19</sup> hussy.

Duncan was a lad o' grace,  
 (Ha, ha, the wooin o't!)  
 Maggie's was a piteous case, 35  
 (Ha, ha, the wooin o't!)  
 Duncan could na be her death,  
 Swelling pity smooored<sup>1</sup> his wrath;  
 Now they're crouse<sup>2</sup> and cantie<sup>3</sup> baith;  
 Ha, ha, the wooin o't! 40

### From THE JOLLY BEGGARS

See! the smoking bowl before us,  
 Mark our jovial ragged ring;  
 Round and round take up the chorus,  
 And in raptures let us sing:

#### CHORUS

A fig for those by law protected! 5  
 Liberty's a glorious feast!  
 Courts for cowards were erected,  
 Churches built to please the priest.

What is title? what is treasure?  
 What is reputation's care? 10  
 If we lead a life of pleasure,  
 Tis no matter, how or where!

With the ready trick and fable,  
 Round we wander all the day;  
 And at night, in barn or stable, 15  
 Hug our doxies on the hay.

Does the train-attended carriage  
 Through the country lighter rove?  
 Does the sober bed of marriage  
 Witness brighter scenes of love? 20

Life is all a variorum,  
 We regard not how it goes;  
 Let them cant about decorum  
 Who have characters to lose.

Here's to budgets, bags, and wallets! 25  
 Here's to all our wandering train!  
 Here's our ragged brats and callets!<sup>4</sup>  
 One and all cry out, Amen!

### CONTENTED WI' LITTLE AND CANTIE WI' MAIR

Contented wi' liddle, and cantie<sup>5</sup> wi' mair,  
 Whene'er I forgather<sup>6</sup> wi' Sorrow and  
 Care,

<sup>1</sup> smothered.  
<sup>4</sup> trulls.

<sup>2</sup> cheerful.  
<sup>5</sup> cheerful.

<sup>3</sup> happy.  
<sup>6</sup> associate.

I gie them a skelp<sup>7</sup> as they're creeping  
 along,  
 Wi' a cog<sup>8</sup> o' guid swats<sup>9</sup> and an auld  
 Scottish sang.

I whiles claw<sup>10</sup> the elbow o' troublesome  
 Thought; 5  
 But man is a soger, and life is a faught;  
 My mirth and guid humor are coin in my  
 pouch,  
 And my freedom's my lairdship nae  
 monarch daur touch.

A towmond<sup>11</sup> o' trouble, should that be  
 my fa',<sup>12</sup>  
 A night o' guid fellowship sowthers<sup>13</sup> it a';  
 When at the blythe end of our journey at  
 last, 11  
 Wha the deil ever thinks o' the road he  
 has past?

Blind Chance, let her snapper<sup>14</sup> and  
 stoyte<sup>15</sup> on her way;  
 Be't to me, be't frae me, e'en let the jade  
 gae:  
 Come ease or come travail, come pleasure  
 or pain, 15  
 My warst word is: "Welcome, and wel-  
 come again!"

### A MAN'S A MAN FOR A' THAT

Is there, for honest poverty,  
 That hings his head, an' a' that?  
 The coward slave, we pass him by,  
 We dare be poor for a' that!  
 For a' that, an' a' that, 5  
 Our toils obscure, an' a' that;  
 The rank is but the guinea's stamp;  
 The man's the gowd<sup>16</sup> for a' that.

What though on hamely fare we dine,  
 Wear hodden-gray,<sup>17</sup> an' a' that; 10  
 Gie fools their silks, and knaves their  
 wine,  
 A man's a man for a' that.  
 For a' that, an' a' that,  
 Their tinsel show, an' a' that;  
 The honest man, tho' e'er sae poor, 15  
 Is king o' men for a' that.

<sup>7</sup> rap.

<sup>10</sup> scratch.

<sup>13</sup> makes it all up.

<sup>16</sup> gold.

<sup>8</sup> bowl.

<sup>11</sup> twelve-month.

<sup>14</sup> stumble.

<sup>9</sup> ale.

<sup>12</sup> lot.

<sup>15</sup> stagger.

<sup>17</sup> homespun grey.

Ye see yon birkie,<sup>1</sup> ca'd a lord,  
 Wha struts, an' stares, an' a' that;  
 Tho' hundreds worship at his word,  
 He's but a cuif<sup>2</sup> for a' that: 20  
 For a' that, an' a' that,  
 His riband, star, an' a' that,  
 The man o' independent mind,  
 He looks and laughs at a' that.

A prince can mak a belted knight, 25  
 A marquis, duke, an' a' that;  
 But an honest man's aboon<sup>3</sup> his might,  
 Guid faith, he mauna fa<sup>4</sup> that!  
 For a' that, an' a' that,  
 Their dignities, an' a' that, 30  
 The pith o' sense, an' pride o' worth,  
 Are higher rank than a' that.

Then let us pray that come it may,  
 (As come it will for a' that)  
 That sense and worth, o'er a' the earth,  
 Shall bear the gree,<sup>5</sup> an' a' that. 36  
 For a' that, an' a' that,  
 It's coming yet, for a' that,  
 That man to man, the world o'er,  
 Shall brithers be for a' that. 40

## O, WERT THOU IN THE CAULD BLAST

O, wert thou in the cauld blast,  
 On yonder lea, on yonder lea,  
 My plaidie to the angry airt,  
 I'd shelter thee, I'd shelter thee.  
 Or did misfortune's bitter storms 5  
 Around thee blaw, around thee  
 blaw,  
 Thy bield should be my bosom,  
 To share it a', to share it a'.

Or were I in the wildest waste,  
 Sae black and bare, sae black and 10  
 bare,  
 The desert were a paradise,  
 If thou wert there, if thou wert there.  
 Or were I monarch o' the globe,  
 Wi' thee to reign, wi' thee to reign,  
 The brightest jewel in my crown 15  
 Wad be my queen, wad be my queen.

<sup>1</sup> young chap.  
<sup>4</sup> cannot lay claim to.

<sup>2</sup> fool.

<sup>3</sup> above.  
<sup>5</sup> prize.

## WILLIAM BLAKE (1757-1827)

### From SONGS OF INNOCENCE

#### INTRODUCTION

Piping down the valleys wild,  
 Piping songs of pleasant glee,  
 On a cloud I saw a child,  
 And he laughing said to me:

"Pipe a song about a Lamb!" 5  
 So I piped with merry cheer.  
 "Piper, pipe that song again;"  
 So I piped: he wept to hear.

"Drop thy pipe, thy happy pipe;  
 Sing thy songs of happy cheer!" 10  
 So I sung the same again,  
 While he wept with joy to hear.

"Piper, sit thee down and write  
 In a book, that all may read."  
 So he vanished from my sight; 15  
 And I plucked a hollow reed,

And I made a rural pen,  
 And I stained the water clear,  
 And I wrote my happy songs  
 Every child may joy to hear. 20

#### THE LAMB

Little Lamb, who made thee?  
 Dost thou know who made thee?  
 Gave thee life, and bid thee feed  
 By the stream and o'er the mead;  
 Gave thee clothing of delight, 5  
 Softest clothing, woolly, bright;  
 Gave thee such a tender voice,  
 Making all the vales rejoice?  
 Little Lamb, who made thee?  
 Dost thou know who made thee? 10

Little Lamb, I'll tell thee,  
 Little Lamb, I'll tell thee:  
 He is called by thy name,  
 For He calls Himself a Lamb.  
 He is meek, and He is mild; 15  
 He became a little child.  
 I a child, and thou a lamb,  
 We are callèd by His name.  
 Little Lamb, God bless thee!  
 Little Lamb, God bless thee! 20

## CRADLE SONG

Sweet dreams, form a shade  
O'er my lovely infant's head;  
Sweet dreams of pleasant streams  
By happy, silent, moony beams.

Sweet Sleep, with soft down 5  
Weave thy brows an infant crown.  
Sweet Sleep, angel mild,  
Hover o'er my happy child.

Sweet smiles, in the night  
Hover over my delight; 10  
Sweet smiles, mother's smiles,  
All the livelong night beguiles.

Sweet moans, dovelike sighs,  
Chase not slumber from thy eyes.  
Sweet moans, sweeter smiles, 15  
All the dovelike moans beguiles.

Sleep, sleep, happy child,  
All creation slept and smiled;  
Sleep, sleep, happy sleep, 20  
While o'er thee thy mother weep.

Sweet babe, in thy face  
Holy image I can trace.  
Sweet babe, once like thee,  
Thy Maker lay and wept for me.

Wept for me, for thee, for all, 25  
When he was an infant small.  
Thou his image ever see,  
Heavenly face that smiles on thee,

Smiles on thee, on me, on all;  
Who became an infant small. 30  
Infant smiles are His own smiles;  
Heaven and earth to peace beguiles.

## THE LITTLE BLACK BOY

My mother bore me in the southern wild,  
And I am black, but oh my soul is white!  
White as an angel is the English child,  
But I am black, as if bereaved of light.

My mother taught me underneath a tree, 5  
And, sitting down before the heat of day,  
She took me on her lap and kissèd me,  
And, pointing to the east, began to say:

"Look on the rising sun,—there God does  
live,  
And gives his light, and gives his heat  
away; 10  
And flowers and trees and beasts and men  
receive  
Comfort in morning, joy in the noonday.

"And we are put on earth a little space,  
That we may learn to bear the beams of  
love;  
And these black bodies and this sunburnt  
face 15  
Are but a cloud, and like a shady grove.

"For when our souls have learned the heat  
to bear,  
The cloud will vanish, we shall hear his  
voice,  
Saying: 'Come out from the grove, my  
love and care,  
And round my golden tent like lambs  
rejoice.'" 20

Thus did my mother say, and kissèd me;  
And thus I say to little English boy.  
When I from black, and he from white  
cloud free,  
And round the tent of God like lambs  
we joy,

I'll shade him from the heat, till he can  
bear 25  
To lean in joy upon our Father's knee;  
And then I'll stand and stroke his silver  
hair,  
And be like him, and he will then love  
me.

## From SONGS OF EXPERIENCE

## THE CLOD AND THE PEBBLE

"Love seeketh not itself to please,  
Nor for itself hath any care,  
But for another gives its ease,  
And builds a heaven in hell's despair."

So sung a little clod of clay, 5  
Trodden with the cattle's feet,  
But a pebble of the brook  
Warbled out these metres meet:

"Love seeketh only Self to please,  
To bind another to its delight, 10  
Joys in another's loss of ease,  
And builds a hell in heaven's despite."

### THE SICK ROSE

O Rose, thou art sick!  
The invisible worm,  
That flies in the night,  
In the howling storm,  
  
Has found out thy bed 5  
Of crimson joy,  
And his dark secret love  
Does thy life destroy.

### THE TIGER

Tiger, tiger, burning bright  
In the forests of the night,  
What immortal hand or eye  
Could frame thy fearful symmetry?

In what distant deeps or skies 5  
Burnt the fire of thine eyes?  
On what wings dare he aspire?  
What the hand dare seize the fire?

And what shoulder and what art  
Could twist the sinews of thy heart? 10  
And, when thy heart began to beat,  
What dread hand? and what dread feet?

What the hammer? what the chain?  
In what furnace was thy brain?  
What the anvil? what dread grasp 15  
Dare its deadly terrors clasp?

When the stars threw down their spears,  
And watered heaven with their tears,  
Did He smile His work to see?  
Did He who made the lamb make thee? 20

Tiger, tiger, burning bright  
In the forests of the night,  
What immortal hand or eye  
Dare frame thy fearful symmetry?

### THE SUNFLOWER

Ah, Sunflower! weary of time,  
Who countest the steps of the sun,  
Seeking after that sweet golden clime,  
Where the traveller's journey is done;

Where the youth pined away with desire, 5  
And the pale virgin shrouded in snow,  
Arise from their graves, and aspire  
Where my Sunflower wishes to go.

### From AUGURIES OF INNOCENCE

To see a world in a grain of sand,  
And a heaven in a wild flower;  
Hold infinity in the palm of your hand,  
And eternity in an hour.

### From MILTON

And did those feet in ancient time  
Walk upon England's mountains green?  
And was the holy Lamb of God  
On England's pleasant pastures seen?

And did the countenance divine 5  
Shine forth upon our clouded hills?  
And was Jerusalem builded here  
Among these dark Satanic mills?

Bring me my bow of burning gold!  
Bring me my arrows of desire! 10  
Bring me my spear! O clouds, unfold!  
Bring me my chariot of fire!

I will not cease from mental fight,  
Nor shall my sword sleep in my hand,  
Till we have built Jerusalem 15  
In England's green and pleasant land.

### GEORGE CRABBE (1754-1832)

#### From THE VILLAGE, Book I

The village life, and every care that  
reigns  
O'er youthful peasants and declining  
swains;  
What labor yields, and what, that labor  
past,  
Age, in its hour of languor, finds at last;  
What form the real picture of the poor, 5  
Demand a song—the Muse can give no  
more.

Fled are those times, when, in harmoni-  
ous strains,  
The rustic poet praised his native plains:

No shepherds now, in smooth alternate  
verse,  
Their country's beauty or their nymphs'  
rehearse; 10  
Yet still for these we frame the tender  
strain,  
Still in our lays fond Corydons complain,  
And shepherds' boys their amorous pains  
reveal,  
The only pains, alas! they never feel.

On Mincio's banks, in Cæsar's bounte-  
ous reign, 15  
If Tityrus found the Golden Age again,  
Must sleepy bards the flattering dream  
prolong,  
Mechanic echoes of the Mantuan song?  
From Truth and Nature shall we widely  
stray,  
Where Virgil, not where Fancy, leads the  
way? 20

Yes, thus the Muses sing of happy  
swains,  
Because the Muses never knew their  
pains:  
They boast their peasants' pipes; but peas-  
ants now

Resign their pipes and plod behind the  
plough;  
And few amid the rural tribe have time 25  
To number syllables, and play with  
rhyme;

Save honest Duck, what son of verse  
could share  
The poet's rapture and the peasant's care?  
Or the great labors of the field degrade,  
With the new peril of a poorer trade? 30

From this chief cause these idle praises  
spring,  
That themes so easy few forbear to sing;  
For no deep thought the trifling subjects  
ask;

To sing of shepherds is an easy task;  
The happy youth assumes the common  
strain, 35  
A nymph his mistress, and himself a swain;  
With no sad scenes he clouds his tuneful  
prayer,

But all, to look like her, is painted fair.  
I grant indeed that fields and flocks have  
charms

For him that grazes or for him that farms;  
But when amid such pleasing scenes I  
trace 41  
The poor laborious natives of the place,

And see the mid-day sun with fervid ray  
On their bare heads and dewy temples  
play;

While some, with feeble heads and fainter  
hearts 45  
Deplore their fortune, yet sustain their  
parts—

Then shall I dare these real ills to hide,  
In tinsel trappings of poetic pride?

No; cast by Fortune on a frowning  
coast,

Which neither groves nor happy valleys  
boast; 50

Where other cares than those the Muse  
relates,

And other shepherds dwell with other  
mates;

By such examples taught, I paint the cot,  
As Truth will paint it, and as bards will  
not:

Nor you, ye poor, of lettered scorn com-  
plain, 55

To you the smoothest song is smooth in  
vain;

O'ercome by labor, and bowed down by  
time,

Feel you the barren flattery of a rhyme?  
Can poets soothe you, when you pine for  
bread,

By winding myrtles round your ruined  
shed? 60

Can their light tales your weighty griefs  
o'erpower,

Or glad with airy mirth the toilsome hour?  
Lo! where the heath, with withering  
brake grown o'er,

Lends the light turf that warms the neigh-  
boring poor;

From thence a length of burning sand ap-  
pears, 65

Where the thin harvest waves its withered  
ears.

Rank weeds, that every art and care defy,  
Reign o'er the land, and rob the blighted  
rye;

There thistles stretch their prickly arms  
afar,

And to the ragged infant threaten war; 70  
There poppies, nodding, mock the hope of  
toil,

There the blue bugloss paints the sterile  
soil;

Hardy and high, above the slender sheaf,  
The slimy mallow waves her silky leaf;



O'er the young shoot the charlock throws  
a shade, 75  
And clasping tares cling round the sickly  
blade;

With mingled tints the rocky coasts  
abound,

And a sad splendor vainly shines around.  
So looks the nymph whom wretched arts  
adorn,

Betrayed by man, then left for man to  
scorn; 80

Whose cheek in vain assumes the mimic  
rose,

While her sad eyes the troubled breast  
disclose:

Whose outward splendor is but folly's  
dress,

Exposing most when most it gilds distress.  
Here joyless roam a wild amphibious  
race, 85

With sullen woe displayed in every face;  
Who far from civil arts and social fly,  
And scowl at strangers with suspicious  
eye.

Here too the lawless merchant of the  
main

Draws from his plough the intoxicated  
swain; 90

Want only claimed the labor of the day,  
But vice now steals his nightly rest away.

Where are the swains, who, daily labor  
done,

With rural games played down the setting  
sun;

Who struck with matchless force the  
bounding ball, 95

Or made the ponderous quoit obliquely  
fall;

While some huge Ajax, terrible and strong,  
Engaged some artful stripling of the  
throng,

And fell beneath him, foiled, while far  
around

Hoarse triumph rose, and rocks returned  
the sound? 100

Where now are these?—Beneath yon cliff  
they stand,

To show the freighted pinnace where to  
land;

To load the ready steed with guilty haste,  
To fly in terror o'er the pathless waste,

Or, when detected, in their straggling  
course, 105

To foil their foes by cunning or by force;

Or, yielding part (which equal knaves de-  
mand),

To gain a lawless passport through the  
land.

### From THE BOROUGH

Old Peter Grimes made fishing his em-  
ploy;

His wife he cabined with him and his boy,  
And seemed that life laborious to enjoy.

To town came quiet Peter with his fish,  
And had of all a civil word and wish. 5

He left his trade upon the Sabbath day,  
And took young Peter in his hand to pray:

But soon the stubborn boy from care broke  
loose,

At first refused, then added his abuse;  
His father's love he scorned, his power

defied, 10

But, being drunk, wept sorely when he  
died.

### WILLIAM LISLE BOWLES (1762-1850)

#### TIME

O Time! who knowest a lenient hand to  
lay

Softest on sorrow's wound, and slowly  
thence,

Lulling to sad repose the weary sense,  
The faint pang stealest, unperceived,

away;

On thee I rest my only hope at last, 5  
And think when thou hast dried the bitter  
tear

That flows in vain o'er all my soul held  
dear,

I may look back on every sorrow past,  
And meet life's peaceful evening with a  
smile:

As some lone bird, at day's departing hour,  
Sings in the sunbeam, of the transient

shower 11

Forgetful, though its wings are wet the  
while:

Yet, ah! how much must that poor heart  
endure

Which hopes from thee, and thee alone,  
a cure.

## HOPE

As one who, long by wasting sickness  
worn,  
Weary has watched the lingering night,  
and heard,  
Heartless, the carol of the matin bird  
Salute his lonely porch, now first at  
morn  
Goes forth, leaving his melancholy bed; 5  
He the green slope and level meadow  
views,  
Delightful bathed in slow-ascending dews;  
Or marks the clouds that o'er the moun-  
tain's head  
In varying forms fantastic wander white;  
Or turns his ear to every random song 10  
Heard the green river's winding marge  
along,  
The while each sense is steeped in still  
delight:  
With such delight o'er all my heart I  
feel  
Sweet Hope! thy fragrance pure and  
healing incense steal.

## TO THE RIVER TWEED

O Tweed! a stranger, that with wandering  
feet  
O'er hill and dale has journeyed many a  
mile  
(If so his weary thoughts he might be-  
guile),  
Delighted turns thy beauteous scenes to  
greet.  
The waving branches that romantic  
bend  
O'er thy tall banks, a soothing charm  
bestow; 6  
The murmurs of thy wandering wave  
below  
Seem to his ear the pity of a friend.  
Delightful stream! though now along thy  
shore,  
When spring returns in all her wonted  
pride, 10  
The shepherd's distant pipe is heard no  
more,  
Yet here with pensive peace I could abide,  
Far from the stormy world's tumultuous  
roar,  
To muse upon thy banks at eventide.

## BAMBOROUGH CASTLE

Ye holy towers that shade the wave-worn  
steep,  
Long may ye rear your agèd brows sub-  
lime,  
Though, hurrying silent by, relentless time  
Assail you, and the winds of winter sweep  
Round your dark battlements; for far  
from halls 5  
Of Pride, here Charity hath fixed her seat;  
Oft listening tearful when the wild winds  
beat  
With hollow bodings round your ancient  
walls;  
And Pity, at the dark and stormy hour  
Of midnight, when the moon is hid on  
high, 10  
Keeps her lone watch upon the topmost  
tower,  
And turns her ear to each expiring cry,  
Blest if her aid some fainting wretch  
may save,  
And snatch him cold and speechless  
from the wave.

WRITTEN AT TYNEMOUTH AFTER  
A TEMPESTUOUS VOYAGE

As slow I climbed the cliff's ascending  
side,  
Much musing on the track of terror past,  
When o'er the dark wave rode the howling  
blast,  
Pleased I look back, and view the tranquil  
tide  
That laves the pebbled shore: and now the  
beam 5  
Of evening smiles on the gray battlement,  
And yon forsaken tower that Time has  
rent:—  
The lifted oar far off with silver gleam  
Is touched, and hushed is all the billowy  
deep!  
Soothed by the scene, thus on tired Na-  
ture's breast 10  
A stillness slowly steals, and kindred rest;  
While sea-sounds lull her, as she sinks  
to sleep,  
Like melodies which mourn upon the  
lyre,  
Waked by the breeze, and, as they  
mourn, expire!

## THE AGE OF ROMANTICISM

WILLIAM WORDSWORTH (1770-1850)

From THE PREFACE TO THE  
LYRICAL BALLADS

The principal object proposed in these poems was to choose incidents and situations from common life, and to relate or describe them, throughout, as far as was possible, in a selection of language really used by men, and, at the same time, to throw over them a certain coloring of imagination, whereby ordinary things should be presented to the mind in an unusual aspect; and, further, and [10 above all, to make these incidents and situations interesting by tracing in them, truly though not ostentatiously, the primary laws of our nature: chiefly, as far as regards the manner in which we associate ideas in a state of excitement. Humble and rustic life was generally chosen, because, in that condition, the essential passions of the heart find a better soil in which they can attain [20 their maturity, are less under restraint, and speak a plainer and more emphatic language; because in that condition of life our elementary feelings co-exist in a state of greater simplicity, and, consequently, may be more accurately contemplated, and more forcibly communicated; because the manners of rural life germinate from those elementary feelings; and from the necessary character of [30 rural occupations, are more easily comprehended, and are more durable; and, lastly, because in that condition the passions of men are incorporated with the beautiful and permanent forms of nature. The language, too, of these men has been adopted (purified indeed from what appear to be its real defects, from all lasting and rational causes of dislike or disgust) because such men hourly [40 communicate with the best objects from which the best part of language is originally derived; and because, from their

rank in society and the sameness and narrow circle of their intercourse, being less under the influence of social vanity, they convey their feelings and notions in simple and unelaborated expressions. Accordingly such a language, arising out of repeated experience and regular [50 feelings, is a more permanent, and a far more philosophical language, than that which is frequently substituted for it by poets, who think that they are conferring honor upon themselves and their art, in proportion as they separate themselves from the sympathies of men, and indulge in arbitrary and capricious habits of expression, in order to furnish food for fickle tastes, and fickle appetites, of their [60 own creation.

I cannot, however, be insensible to the present outcry against the triviality and meanness, both of thought and language, which some of my contemporaries have occasionally introduced into their metrical compositions; and I acknowledge that this defect, where it exists, is more dishonorable to the writer's own character than false refinement or arbitrary in- [70 novation, though I should contend at the same time, that it is far less pernicious in the sum of its consequences. From such verses the poems in these volumes will be found distinguished at least by one mark of difference, that each of them has a worthy *purpose*. Not that I always began to write with a distinct purpose formally conceived; but habits of meditation have, I trust, so prompted and [80 regulated my feelings, that my descriptions of such objects as strongly excite those feelings, will be found to carry along with them a *purpose*. If this opinion is erroneous, I can have little right to the name of a poet. For all good poetry is the spontaneous overflow of powerful feelings; and though this be true, poems to which any value can be attached were never produced on any variety of sub- [90 jects but by a man, who, being possessed of more than usual organic sensibility,

had also thought long and deeply. For our continued influxes of feeling are modified and directed by our thoughts, which are indeed the representatives of all our past feelings; and, as by contemplating the relation of these general representatives to each other, we discover what is really important to men, so, [100 by the repetition and continuance of this act, our feelings will be connected with important subjects, till at length, if we be originally possessed of much sensibility, such habits of mind will be produced, that, by obeying blindly and mechanically the impulses of those habits, we shall describe objects, and utter sentiments, of such a nature, and in such connection with each other, that the understanding of the reader must necessarily be in some degree enlightened, and his affection strengthened and purified.

It has been said that each of these poems has a purpose. Another circumstance must be mentioned which distinguishes these poems from the popular poetry of the day; it is this, that the feeling therein developed gives importance to the action and situation, and not the [120 action and situation to the feeling.

A sense of false modesty shall not prevent me from asserting, that the reader's attention is pointed to this mark of distinction, far less for the sake of these particular poems than from the general importance of the subject. The subject is indeed important! For the human mind is capable of being excited without the application of gross and violent stimuli; [130 and he must have a very faint perception of its beauty and dignity who does not know this, and who does not further know, that one being is elevated above another, in proportion as he possesses this capability. It has therefore appeared to me, that to endeavor to produce or enlarge this capability is one of the best services in which, at any period, a writer can be engaged; but this [140 service, excellent at all times, is especially so at the present day. For a multitude of causes, unknown to former times, are now acting with a combined force to blunt the discriminating powers of the mind, and, unfitting it for all voluntary exertion,

to reduce it to a state of almost savage torpor. The most effective of these causes are the great national events which are daily taking place, and the increasing [150 accumulation of men in cities, where the uniformity of their occupations produces a craving for extraordinary incident, which the rapid communication of intelligence hourly gratifies. To this tendency of life and manners the literature and theatrical exhibitions of the country have conformed themselves. The invaluable works of our elder writers, I had almost said the works of Shakespeare [160 and Milton, are driven into neglect by frantic novels, sickly and stupid German tragedies, and deluges of idle and extravagant stories in verse.—When I think upon this degrading thirst after outrageous stimulation, I am almost ashamed to have spoken of the feeble endeavor made in these volumes to counteract it; and, reflecting upon the magnitude of the general evil, I should be [170 oppressed with no dishonorable melancholy, had I not a deep impression of certain inherent and indestructible qualities of the human mind, and likewise of certain powers in the great and permanent objects that act upon it, which are equally inherent and indestructible; and were there not added to this impression a belief that the time is approaching when the evil will be systematically opposed, [180 by men of greater powers, and with far more distinguished success.

Having dwelt thus long on the subjects and aim of these poems, I shall request the reader's permission to apprise him of a few circumstances relating to their *style*, in order, among other reasons, that he may not censure me for not having performed what I never attempted. The reader will find that personifications [190 of abstract ideas rarely occur in these volumes; and are utterly rejected as an ordinary device to elevate the style, and raise it above prose. My purpose was to imitate, and, as far as is possible, to adopt the very language of men; and assuredly such personifications do not make any natural or regular part of that language. They are, indeed, a figure of speech occasionally prompted by passion, and [200

I have made use of them as such; but I have endeavored utterly to reject them as a mechanical device of style, or as a family language which writers in meter seem to lay claim to by prescription. I have wished to keep the reader in the company of flesh and blood, persuaded that by so doing I shall interest him. Others who pursue a different track will interest him likewise; I do not interfere with their claim, but wish to prefer a claim of my own. There will also be found in these pieces little of what is usually called poetic diction; as much pains has been taken to avoid it as is ordinarily taken to produce it; this has been done for the reason already alleged, to bring my language near to the language of men, and further, because the pleasure which I have proposed to myself to [220] impart, is of a kind very different from that which is supposed by many persons to be the proper object of poetry. Without being culpably particular, I do not know how to give my reader a more exact notion of the style in which it was my wish and intention to write, than by informing him that I have at all times endeavored to look steadily at my subject; consequently there is, I hope, in these [230] poems little falsehood of description, and my ideas are expressed in language fitted to their respective importance. Something must have been gained by this practice, as it is friendly to one property of all good poetry, namely, good sense; but it has necessarily cut me off from a large portion of phrases and figures of speech which from father to son have long been regarded as the common [240] inheritance of poets. I have also thought it expedient to restrict myself still further, having abstained from the use of many expressions, in themselves proper and beautiful, but which have been foolishly repeated by bad poets, till such feelings of disgust are connected with them as it is scarcely possible by any art of association to overpower.

\* \* \* \* \*

I have said that poetry is the spontaneous overflow of powerful feelings; it takes its origin from emotion recollected in tranquillity; the emotion is con-

templated, till, by a species of reaction, the tranquillity gradually disappears, and an emotion, kindred to that which was before the subject of contemplation, is gradually produced, and does itself actually exist in the mind. In this mood successful composition generally begins, [260] and in a mood similar to this it is carried on; but the emotion of whatever kind, and in whatever degree, from various causes, is qualified by various pleasures, so that in describing any passions whatsoever, which are voluntarily described, the mind will, upon the whole, be in a state of enjoyment. If nature be thus cautious to preserve in a state of enjoyment a being so employed, the poet ought [270] to profit by the lesson held forth to him, and ought especially to take care, that, whatever passions he communicates to his reader, those passions, if his reader's mind be sound and vigorous, should always be accompanied with an overbalance of pleasure. Now the music of harmonious metrical language, the sense of difficulty overcome, and the blind association of pleasure which has been [280] previously received from works of rime or meter of the same or similar construction, an indistinct perception perpetually renewed of language closely resembling that of real life, and yet, in the circumstance of meter, differing from it so widely—all these imperceptibly make up a complex feeling of delight, which is of the most important use in tempering the painful feeling which is always found [290] intermingled with powerful descriptions of the deeper passions. This effect is always produced in pathetic and impassioned poetry; while, in lighter compositions, the ease and gracefulness with which the poet manages his numbers are themselves confessedly a principal source of the gratification of the reader. All that it is *necessary* to say, however, upon this subject, may be effected by affirming, what few persons will deny, that, of two descriptions, either of passions, manners, or characters, each of them equally well executed, the one in prose and the other in verse, the verse will be read a hundred times where the prose is read once.

## LINES WRITTEN IN EARLY SPRING

I heard a thousand blended notes,  
While in a grove I sat reclined,  
In that sweet mood when pleasant  
thoughts  
Bring sad thoughts to the mind.

To her fair works did Nature link 5  
The human soul that through me ran;  
And much it grieved my heart to think  
What man has made of man.

Through primrose tufts, in that green  
bower,  
The periwinkle trailed its wreaths; 10  
And 'tis my faith that every flower  
Enjoys the air it breathes.

The birds around me hopped and played,  
Their thoughts I cannot measure:  
But the least motion which they made 15  
It seemed a thrill of pleasure.

The budding twigs spread out their fan,  
To catch the breezy air;  
And I must think, do all I can,  
That there was pleasure there. 20

If this belief from heaven be sent,  
If such be nature's holy plan,  
Have I not reason to lament  
What man has made of man?

## EXPOSTULATION AND REPLY

"Why, William, on that old grey stone,  
Thus for the length of half a day,  
Why, William, sit you thus alone,  
And dream your time away?

"Where are your books?—that light be-  
queathed 5  
To beings else forlorn and blind!  
Up! up! and drink the spirit breathed  
From dead men to their kind.

"You look round on your Mother  
Earth,  
As if she for no purpose bore you; 10  
As if you were her first-born birth,  
And none had lived before you!"

One morning thus, by Esthwaite lake,  
When life was sweet, I knew not why,  
To me my good friend Matthew spake, 15  
And thus I made reply:

"The eye—it cannot choose but see;  
We cannot bid the ear be still;  
Our bodies feel, where'er they be,  
Against or with our will. 20

"Nor less I deem that there are Powers  
Which of themselves our minds impress;  
That we can feed this mind of ours  
In a wise passiveness.

"Think you, 'mid all this mighty sum 25  
Of things forever speaking,  
That nothing of itself will come,  
But we must still be seeking?

"—Then ask not wherefore, here, alone,  
Conversing as I may, 30  
I sit upon this old grey stone,  
And dream my time away."

## THE TABLES TURNED

*An Evening Scene on the same Subject*

Up! up! my friend, and quit your books;  
Or surely you'll grow double:  
Up! up! my friend, and clear your looks;  
Why all this toil and trouble?

The sun, above the mountain's head, 5  
A freshening lustre mellow  
Through all the long green fields has spread,  
His first sweet evening yellow.

Books! 'tis a dull and endless strife:  
Come, hear the woodland linnet, 10  
How sweet his music! on my life  
There's more of wisdom in it.

And hark! how blithe the throstle sings!  
He, too, is no mean preacher:  
Come forth into the light of things, 15  
Let Nature be your teacher.

She has a world of ready wealth,  
Our minds and hearts to bless—  
Spontaneous wisdom breathed by health,  
Truth breathed by cheerfulness. 20

One impulse from a vernal wood  
 May teach you more of man,  
 Of moral evil and of good,  
 Than all the sages can.

Sweet is the lore which Nature brings; 25  
 Our meddling intellect  
 Misshapes the beauteous forms of things:—  
 We murder to dissect.

Enough of Science and of Art;  
 Close up those barren leaves; 30  
 Come forth, and bring with you a heart  
 That watches and receives.

LINES COMPOSED A FEW MILES  
 ABOVE TINTERN ABBEY, ON RE-  
 VISITING THE BANKS OF THE  
 WYE DURING A TOUR

JULY 13, 1798

Five years have past; five summers, with  
 the length  
 Of five long winters! and again I hear  
 These waters, rolling from their mountain-  
 springs  
 With a soft inland murmur.—Once again  
 Do I behold these steep and lofty cliffs, 5  
 That on a wild secluded scene impress  
 Thoughts of more deep seclusion; and connect  
 The landscape with the quiet of the  
 sky.  
 The day is come when I again repose  
 Here, under this dark sycamore, and view  
 These plots of cottage-ground, these  
 orchard-tufts, 11  
 Which at this season, with their unripe  
 fruits,  
 Are clad in one green hue, and lose them-  
 selves  
 'Mid groves and copses. Once again I see  
 These hedgerows, hardly hedgerows, little  
 lines 15  
 Of sportive wood run wild: these pastoral  
 farms,  
 Green to the very door; and wreaths of  
 smoke  
 Sent up, in silence, from among the trees!  
 With some uncertain notice, as might  
 seem

Of vagrant dwellers in the houseless woods,  
 Or of some hermit's cave, where by his  
 fire 21  
 The hermit sits alone.

These beauteous forms,  
 Through a long absence, have not been  
 to me

As is a landscape to a blind man's eye:  
 But oft, in lonely rooms, and 'mid the din 25  
 Of towns and cities, I have owed to them  
 In hours of weariness, sensations sweet,  
 Felt in the blood, and felt along the  
 heart;

And passing even into my purer mind,  
 With tranquil restoration:—feelings too 30  
 Of unremembered pleasure: such, perhaps,  
 As have no slight or trivial influence  
 On that best portion of a good man's life,  
 His little, nameless, unremembered acts  
 Of kindness and of love. Nor less, I trust,  
 To them I may have owed another gift, 36  
 Of aspect more sublime; that blessed  
 mood,

In which the burthen of the mystery,  
 In which the heavy and the weary weight  
 Of all this unintelligible world, 40  
 Is lightened:—that serene and blessed  
 mood

In which the affections gently lead us on,—  
 Until, the breath of this corporeal frame  
 And even the motion of our human blood  
 Almost suspended, we are laid asleep 45  
 In body, and become a living soul:  
 While with an eye made quiet by the  
 power

Of harmony, and the deep power of joy,  
 We see into the life of things.

If this  
 Be but a vain belief, yet, oh! how oft— 50  
 In darkness and amid the many shapes  
 Of joyless daylight; when the fretful stir  
 Unprofitable, and the fever of the world,  
 Have hung upon the beatings of my  
 heart—

How oft, in spirit, have I turned to thee, 55  
 O sylvan Wye! thou wanderer through the  
 woods,

How often has my spirit turned to thee!  
 And now, with gleams of half-extin-  
 guished thought,

With many recognitions dim and faint,  
 And somewhat of a sad perplexity, 60  
 The picture of the mind revives again:  
 While here I stand, not only with the sense

Of present pleasure, but with pleasing  
thoughts

That in this moment there is life and food  
For future years. And so I dare to hope, 65  
Though changed, no doubt, from what  
I was when first

I came among these hills; when like a roe  
I bounded o'er the mountains, by the  
sides

Of the deep rivers, and the lonely streams,  
Wherever nature led: more like a man 70  
Flying from something that he dreads,  
than one

Who sought the thing he loved. For  
nature then

(The coarser pleasures of my boyish days,  
And their glad animal movements all gone  
by)

To me was all in all.—I cannot paint 75  
What then I was. The sounding cataract  
Haunted me like a passion; the tall rock,  
The mountain, and the deep and gloomy  
wood,

Their colors and their forms, were then to  
me

An appetite; a feeling and a love, 80

That had no need of a remoter charm,  
By thought supplied, nor any interest  
Unborrowed from the eye.—That time is  
past,

And all its aching joys are now no more,  
And all its dizzy raptures. Not for this 85  
Faint I, nor mourn, nor murmur; other  
gifts

Have followed; for such loss, I would  
believe,

Abundant recompense. For I have  
learned

To look on nature, not as in the hour  
Of thoughtless youth; but hearing often-  
times 90

The still, sad music of humanity,  
Nor harsh nor grating, though of ample  
power

To chasten and subdue. And I have  
felt

A presence that disturbs me with the  
joy

Of elevated thoughts; a sense sublime, 95  
Of something far more deeply interfused,  
Whose dwelling is the light of setting  
suns,

And the round ocean and the living air,  
And the blue sky, and in the mind of man;

A motion and a spirit, that impels 100  
All thinking things, all objects of all  
thought,

And rolls through all things. Therefore  
am I still

A lover of the meadows and the woods,  
And mountains; and of all that we be-  
hold

From this green earth; of all the mighty  
world 105

Of eye, and ear,—both what they half  
create,

And what perceive; well pleased to recog-  
nize

In nature and the language of the sense,  
The anchor of my purest thoughts, the  
nurse,

The guide, the guardian of my heart, and  
soul 110

Of all my moral being.

Nor perchance,  
If I were not thus taught, should I the  
more

Suffer my genial spirits to decay:

For thou art with me here upon the banks  
Of this fair river; thou my dearest friend,

My dear, dear friend; and in thy voice I  
catch 116

The language of my former heart, and  
read

My former pleasures in the shooting lights  
Of thy wild eyes. Oh! yet a little while

May I behold in thee what I was once, 120  
My dear, dear sister! and this prayer I  
make,

Knowing that Nature never did betray  
The heart that loved her; 'tis her privilege,  
Through all the years of this our life, to  
lead

From joy to joy: for she can so inform 125  
The mind that is within us, so impress

With quietness and beauty, and so feed  
With lofty thoughts, that neither evil  
tongues,

Rash judgments, nor the sneers of selfish  
men,

Nor greetings where no kindness is, nor  
all 130

The dreary intercourse of daily life,  
Shall e'er prevail against us, or disturb  
Our cheerful faith, that all which we be-  
hold

Is full of blessings. Therefore let the  
moon



Shine on thee in thy solitary walk; 135  
And let the misty mountain-winds be  
free

To blow against thee: and, in after years,  
When these wild ecstasies shall be matured  
Into a sober pleasure; when thy mind  
Shall be a mansion for all lovely forms, 140  
Thy memory be as a dwelling-place  
For all sweet sounds and harmonies; oh!  
then,

If solitude, or fear, or pain, or grief,  
Should be thy portion, with what healing  
thoughts

Of tender joy wilt thou remember me, 145  
And these my exhortations! Nor, per-  
chance—

If I should be where I no more can hear  
Thy voice, nor catch from thy wild eyes  
these gleams

Of past existence—wilt thou then forget  
That on the banks of this delightful  
stream 150

We stood together; and that I, so long  
A worshipper of Nature, hither came  
Unwearied in that service: rather say  
With warmer love—oh! with far deeper  
zeal

Of holier love. Nor wilt thou then forget,  
That after many wanderings, many years  
Of absence, these steep woods and lofty  
cliffs, 157

And this green pastoral landscape, were  
to me

More dear, both for themselves and for  
thy sake!

#### LUCY GRAY; OR, SOLITUDE

Oft I had heard of Lucy Gray:  
And, when I crossed the wild,  
I chanced to see at break of day  
The solitary child.

No mate, no comrade Lucy knew; 5  
She dwelt on a wide moor,  
—The sweetest thing that ever grew  
Beside a human door!

You yet may spy the fawn at play,  
The hare upon the green; 10  
But the sweet face of Lucy Gray  
Will never more be seen.

“To-night will be a stormy night—  
You to the town must go;  
And take a lantern, Child, to light 15  
Your mother through the snow.”

“That, Father! will I gladly do:  
’Tis scarcely afternoon—  
The minster-clock has just struck two,  
And yonder is the moon!” 20

At this the father raised his hook,  
And snapped a faggot-band;  
He plied his work;—and Lucy took  
The lantern in her hand.

Not blither is the mountain roe: 25  
With many a wanton stroke  
Her feet disperse the powdery snow,  
That rises up like smoke.

The storm came on before its time:  
She wandered up and down; 30  
And many a hill did Lucy climb:  
But never reached the town.

The wretched parents all that night  
Went shouting far and wide;  
But there was neither sound nor sight 35  
To serve them for a guide.

At daybreak on a hill they stood  
That overlooked the moor;  
And thence they saw the bridge of wood,  
A furlong from their door. 40

They wept—and, turning homeward,  
cried,  
“In heaven we all shall meet;”  
—When in the snow the mother spied  
The print of Lucy’s feet.

Then downwards from the steep hill’s  
edge 45  
They tracked the footmarks small;  
And through the broken hawthorn hedge,  
And by the long stone-wall;

And then an open field they crossed:  
The marks were still the same; 50  
They tracked them on, nor ever lost;  
And to the bridge they came.

They followed from the snowy bank  
Those footmarks, one by one,  
Into the middle of the plank; 55  
And further there were none!

—Yet some maintain that to this day  
 She is a living child;  
 That you may see sweet Lucy Gray  
 Upon the lonesome wild. 60

O'er rough and smooth she trips along,  
 And never looks behind;  
 And sings a solitary song  
 That whistles in the wind.

### SHE DWELT AMONG THE UN- TRODDEN WAYS

She dwelt among the untrodden ways  
 Beside the springs of Dove,  
 A maid whom there were none to praise  
 And very few to love:

A violet by a mossy stone 5  
 Half hidden from the eye!  
 —Fair as a star, when only one  
 Is shining in the sky.

She lived unknown, and few could know 10  
 When Lucy ceased to be;  
 But she is in her grave, and, oh,  
 The difference to me!

### THREE YEARS SHE GREW

Three years she grew in sun and shower,  
 Then Nature said, "A lovelier flower  
 On earth was never sown;  
 This child I to myself will take;  
 She shall be mine, and I will make 5  
 A lady of my own.

"Myself will to my darling be  
 Both law and impulse: and with me  
 The girl, in rock and plain,  
 In earth and heaven, in glade and bower, 10  
 Shall feel an overseeing power  
 To kindle or restrain.

"She shall be sportive as the fawn  
 That wild with glee across the lawn,  
 Or up the mountain springs; 15  
 And hers shall be the breathing balm,  
 And hers the silence and the calm  
 Of mute insensate things.

"The floating clouds their state shall lend  
 To her; for her the willow bend; 20  
 Nor shall she fail to see

Even in the motions of the storm  
 Grace that shall mould the maiden's form  
 By silent sympathy.

"The stars of midnight shall be dear 25  
 To her; and she shall lean her ear  
 In many a secret place  
 Where rivulets dance their wayward  
 round,  
 And beauty born of murmuring sound  
 Shall pass into her face. 30

"And vital feelings of delight  
 Shall rear her form to stately height,  
 Her virgin bosom swell;  
 Such thoughts to Lucy I will give  
 While she and I together live 35  
 Here in this happy dell."

Thus Nature spake—The work was done—  
 How soon my Lucy's race was run!  
 She died, and left to me  
 This heath, this calm, and quiet scene; 40  
 The memory of what has been,  
 And never more will be.

### A SLUMBER DID MY SPIRIT SEAL

A slumber did my spirit seal;  
 I had no human fears:  
 She seemed a thing that could not feel  
 The touch of earthly years.

No motion has she now, no force; 5  
 She neither hears nor sees;  
 Rolled round in earth's diurnal course,  
 With rocks, and stones, and trees.

### THE PRELUDE

*From Book I*

#### CHILDHOOD AND SCHOOLTIME

And in the frosty season, when the sun  
 Was set, and visible for many a mile  
 The cottage windows blazed through twi-  
 light gloom,  
 I heeded not their summons: happy time  
 It was indeed for all of us—for me  
 It was a time of rapture! Clear and  
 loud 430

The village clock tolled six,—I wheeled  
about,  
Proud and exulting like an untired horse  
That cares not for his home. All shod  
with steel,  
We hissed along the polished ice in games  
Confederate, imitative of the chase 435  
And woodland pleasures,—the resounding  
horn,  
The pack loud chiming, and the hunted  
hare.  
So through the darkness and the cold we  
flew,  
And not a voice was idle; with the din  
Smitten, the precipices rang aloud; 440  
The leafless trees and every icy crag  
Tinkled like iron; while far distant hills  
Into the tumult sent an alien sound  
Of melancholy not unnoticed, while the  
stars  
Eastward were sparkling clear, and in the  
west 445  
The orange sky of evening died away.  
Not seldom from the uproar I retired  
Into a silent bay, or sportively  
Glanced sideways, leaving the tumultuous  
throng,  
To cut across the reflex of a star 450  
That fled, and, flying still before me,  
gleamed  
Upon the glassy plain; and oftentimes,  
When we had given our bodies to the wind,  
And all the shadowy banks on either side  
Came sweeping through the darkness,  
spinning still 455  
The rapid line of motion, then at once  
Have I, reclining back upon my heels,  
Stopped short; yet still the solitary cliffs  
Wheeled by me—even as if the earth had  
rolled  
With visible motion her diurnal round! 460  
Behind me did they stretch in solemn  
train,  
Feebler and feebler, and I stood and  
watched  
Till all was tranquil as a dreamless sleep.

*From Book IX*

RESIDENCE IN FRANCE

France lured me forth; the realm that I  
had crossed  
So lately, journeying toward the snow-  
clad Alps. 35

But now, relinquishing the scrip and staff,  
And all enjoyment which the summer sun  
Sheds round the steps of those who meet  
the day  
With motion constant as his own, I went  
Prepared to sojourn in a pleasant town, 40  
Washed by the current of the stately Loire.  
Through Paris lay my readiest course,  
and there  
Sojourning a few days, I visited  
In haste, each spot of old or recent fame.

\* \* \* \* \*

Where silent zephyrs sported with the  
dust  
Of the Bastille, I sate in the open sun,  
And from the rubbish gathered up a stone,  
And pocketed the relic, in the guise 70  
Of an enthusiast: yet, in honest truth,  
I looked for something that I could not  
find,  
Affecting more emotion than I felt;  
For 'tis most certain, that these various  
sights,  
However potent their first shock, with  
me 75  
Appeared to recompense the traveller's  
pains  
Less than the painted Magdalene of Le  
Brun,  
A beauty exquisitely wrought, with hair  
Dishevelled, gleaming eyes, and rueful  
cheek  
Pale and bedropped with overflowing  
tears. 80

\* \* \* \* \*

I stood 'mid those concussions, uncon-  
cerned,  
Tranquil almost, and careless as a flower  
Glassed in a green-house, or a parlor  
shrub  
That spreads its leaves in unmolested  
peace,  
While every bush and tree, the country  
through, 90  
Is shaking to the roots.

\* \* \* \* \*

A band of military Officers, 125  
Then stationed in the city, were the chief  
Of my associates: some of these wore  
swords  
That had been seasoned in the wars, and  
all

Were men well-born; the chivalry of  
France.

In age and temper differing, they had  
yet 130

One spirit ruling in each heart; alike  
(Save only one, hereafter to be named)  
Were bent upon undoing what was done:  
This was their rest and only hope; there-  
with

No fear had they of bad becoming worse,  
For bad to them was come; nor would  
have stirred, 136

Or deemed it worth a moment's thought to  
stir,

In anything, save only as the act  
Looked thitherward. One, reckoning by  
years,

Was in the prime of manhood, and ere-  
while 140

He had sate lord in many tender hearts;  
Though heedless of such honors now, and  
changed:

His temper was quite mastered by the  
times,

And they had blighted him, had eaten  
away

The beauty of his person, doing wrong 145  
Alike to body and to mind: his port,  
Which once had been erect and open,  
now

Was stooping and contracted, and a face  
Endowed by Nature with her fairest gifts  
Of symmetry and light and bloom, ex-  
pressed, 150

As much as any that was ever seen,  
A ravage out of season, made by thoughts  
Unhealthy and vexatious. . . .

'Twas in truth an hour  
Of universal ferment; mildest men  
Were agitated; and commotions, strife  
Of passion and opinion, filled the walls  
Of peaceful houses with unquiet sounds. 165  
The soil of life was, at that time,  
Too hot to tread upon.

\* \* \* \* \*

Along that very Loire, with festal  
mirth 431  
Resounding at all hours, and innocent yet  
Of civil slaughter, was our frequent walk.

. . . And when we chanced  
One day to meet a hunger-bitten girl, 510  
Who crept along fitting her languid gait  
Unto a heifer's motion, by a cord

Tied to her arm, and picking thus from  
the lane

Its sustenance, while the girl with pallid  
hands

Was busy knitting in a heartless mood 515  
Of solitude, and at the sight my friend  
In agitation said, "Tis against *that*  
That we are fighting," I with him believed  
That a benignant spirit was abroad  
Which might not be withstood, that  
poverty 520

Abject as this would in a little time  
Be found no more, that we should see the  
earth

Unthwarted in her wish to recompense  
The meek, the lowly, patient child of toil,  
All institutes for ever blotted out 525

That legalised exclusion, empty pomp  
Abolished, sensual state and cruel power  
Whether by edict of the one or few;  
And finally, as sum and crown of all,  
Should see the people having a strong  
hand 530

In framing their own laws; whence better  
days

To all mankind.

### From BOOK X

#### RESIDENCE IN FRANCE (*continued*)

Cheered with this hope, to Paris I re-  
turned,  
And ranged, with ardor heretofore unfelt,  
The spacious city, and in progress passed  
The prison where the unhappy Monarch  
lay, 51

Associate with his children and his wife  
In bondage; and the palace, lately stormed  
With roar of cannon by a furious host.  
I crossed the square (an empty area then!)  
Of the Carrousel, where so late had lain 56  
The dead, upon the dying heaped, and  
gazed

On this and other spots, as doth a man  
Upon a volume whose contents he knows  
Are memorable, but from him locked up,  
Being written in a tongue he cannot read,  
So that he questions the mute leaves  
with pain, 62

And half upbraids their silence. But that  
night

I felt most deeply in what world I was,  
What ground I trod on, and what air  
I breathed. 65

High was my room and lonely, near the  
roof

Of a large mansion or hotel, a lodge  
That would have pleased me in more quiet  
times;

Nor was it wholly without pleasure then.  
With unextinguished taper I kept watch,  
Reading at intervals; the fear gone by <sup>71</sup>  
Pressed on me almost like a fear to come.  
I thought of those September massacres,  
Divided from me by one little month,  
Saw them and touched: the rest was con-  
jured up <sup>75</sup>

From tragic fictions or true history,  
Remembrances and dim admonishments.  
The horse is taught his manage, and no  
star

Of wildest course but treads back his own  
steps;

For the spent hurricane the air provides <sup>80</sup>  
As fierce a successor; the tide retreats  
But to return out of its hiding-place

In the great deep; all things have second  
birth;

The earthquake is not satisfied at once;  
And in this way I wrought upon myself, <sup>85</sup>  
Until I seemed to hear a voice that cried,  
To the whole city, "Sleep no more."  
The trance

Fled with the voice to which it had given  
birth;

But vainly comments of a calmer mind  
Promised soft peace and sweet forgetful-  
ness. <sup>90</sup>

The place, all hushed and silent as it was,  
Appeared unfit for the repose of night,  
Defenceless as a wood where tigers roam.

## MICHAEL

### A PASTORAL POEM

If from the public way you turn your  
steps

Up the tumultuous brook of Greenhead  
Ghyll,

You will suppose that with an upright  
path

Your feet must struggle; in such bold  
ascent

The pastoral mountains front you face to  
face. <sup>5</sup>

But courage! for around that boisterous  
brook

The mountains have all opened out them-  
selves,

And made a hidden valley of their own.  
No habitation can be seen: but they  
Who journey thither find themselves alone  
With a few sheep, with rocks and stones,  
and kites <sup>11</sup>

That overhead are sailing in the sky.

It is in truth an utter solitude;

Nor should I have made mention of this  
Dell

But for one object which you might pass  
by, <sup>15</sup>

Might see and notice not. Beside the  
brook

Appears a straggling heap of unhewn  
stones!

And to that simple object appertains

A story, unenriched with strange events,

Yet not unfit, I deem, for the fireside, <sup>20</sup>

Or for the summer shade. It was the first  
Of those domestic tales that spake to me  
Of shepherds, dwellers in the valleys, men  
Whom I already loved; not verily

For their own sakes, but for the fields and  
hills <sup>25</sup>

Where was their occupation and abode.  
And hence this Tale, while I was yet a boy

Careless of books, yet having felt the  
power

Of Nature, by the gentle agency

Of natural objects, led me on to feel <sup>30</sup>

For passions that were not my own, and  
think

(At random and imperfectly indeed)

On man, the heart of man, and human  
life.

Therefore, although it be a history

Homely and rude, I will relate the same <sup>35</sup>

For the delight of a few natural hearts;

And, with yet fonder feeling, for the sake  
Of youthful Poets who among these hills  
Will be my second self when I am gone.

Upon the forest-side in Grasmere Vale  
There dwelt a Shepherd, Michael was his  
name; <sup>41</sup>

An old man, stout of heart, and strong of  
limb.

His bodily frame had been from youth to  
age

Of an unusual strength: his mind was keen,  
Intense, and frugal, apt for all affairs, <sup>45</sup>

And in his shepherd's calling he was  
prompt

And watchful more than ordinary men.  
 Hence had he learned the meaning of all  
   winds,  
 Of blasts of every tone; and, oftentimes,  
 When others heeded not, he heard the  
   South 50  
 Make subterraneous music, like the noise  
 Of bagpipers on distant Highland hills.  
 The Shepherd, at such warning, of his  
   flock  
 Bethought him, and he to himself would  
   say,  
 "The winds are now devising work for me!"  
 And truly, at all times, the storm, that  
   drives 56  
 The traveller to a shelter, summoned him  
 Up to the mountains; he had been alone  
 Amid the heart of many thousand mists,  
 That came to him and left him on the  
   heights. 60  
 So lived he till his eightieth year was  
   past.  
 And grossly that man errs, who should  
   suppose  
 That the green valleys, and the streams  
   and rocks,  
 Were things indifferent to the Shepherd's  
   thoughts.  
 Fields, where with cheerful spirits he had  
   breathed 65  
 The common air; hills, which with vigor-  
   ous step  
 He had so often climbed; which had im-  
   pressed  
 So many incidents upon his mind  
 Of hardship, skill or courage, joy or fear;  
 Which like a book preserved the memory  
 Of the dumb animals whom he had  
   saved, 71  
 Had fed or sheltered, linking to such acts,  
 The certainty of honorable gain;  
 Those fields, those hills—what could they  
   less?—had laid  
 Strong hold on his affections, were to him  
 A pleasurable feeling of blind love, 76  
 The pleasure which there is in life itself.  
 His days had not been passed in single-  
   ness.  
 His helpmate was a comely matron, old—  
 Though younger than himself full twenty  
   years. 80  
 She was a woman of a stirring life,  
 Whose heart was in her house: two wheels  
   she had

Of antique form, this large for spinning  
   wool,  
 That small for flax; and if one wheel had  
   rest,  
 It was because the other was at work. 85  
 The pair had but one inmate in their  
   house,  
 An only child, who had been born to  
   them  
 When Michael, telling o'er his years,  
   began  
 To deem that he was old,—in shepherd's  
   phrase,  
 With one foot in the grave. This only  
   son, 90  
 With two brave sheep-dogs tried in many  
   a storm,  
 The one of an inestimable worth,  
 Made all their household. I may truly  
   say,  
 That they were as a proverb in the vale  
 For endless industry. When day was  
   gone, 95  
 And from their occupations out of doors  
 The son and father were come home, even  
   then,  
 Their labor did not cease; unless when  
   all  
 Turned to the cleanly supper-board, and  
   there,  
 Each with a mess of pottage and skimmed  
   milk, 100  
 Sat round the basket piled with oaten  
   cakes,  
 And their plain home-made cheese. Yet  
   when the meal  
 Was ended, Luke (for so the son was  
   named)  
 And his old father both betook them-  
   selves  
 To such convenient work as might employ  
 Their hands by the fire-side; perhaps to  
   card 106  
 Wool for the housewife's spindle, or re-  
   pair  
 Some injury done to sickle, flail, or scythe,  
 Or other implement of house or field.  
 Down from the ceiling by the chimney's  
   edge 110  
 That in our ancient uncouth country  
   style  
 With huge and black projection over-  
   browed  
 Large space beneath, as duly as the light

Of day grew dim the housewife hung a  
lamp;

An aged utensil, which had performed 115  
Service beyond all others of its kind.

Early at evening did it burn and late,  
Surviving comrade of uncounted hours,  
Which going by from year to year had  
found

And left the couple neither gay perhaps  
Nor cheerful, yet with objects and with  
hopes, 121

Living a life of eager industry.

And now, when Luke had reached his  
eighteenth year,

There by the light of this old lamp they  
sat,

Father and son, while far into the night  
The housewife plied her own peculiar  
work, 126

Making the cottage through the silent  
hours

Murmur as with the sound of summer  
flies.

This light was famous in its neighbor-  
hood,

And was a public symbol of the life 130  
That thrifty pair had lived. For, as it  
chanced,

Their cottage on a plot of rising ground  
Stood single, with large prospect, north  
and south,

High into Easedale, up to Dunmail-  
Raise,

And westward to the village near the  
lake; 135

And from this constant light, so regular  
And so far seen, the house itself, by all  
Who dwelt within the limits of the vale,  
Both old and young, was named The  
Evening Star.

Thus living on through such a length of  
years 140

The Shepherd, if he loved himself, must  
needs

Have loved his helpmate; but to Mi-  
chael's heart

This son of his old age was yet more  
dear—

Less from instinctive tenderness, the same  
Fond spirit that blindly works in the blood  
of all— 145

Than that a child, more than all other  
gifts

That earth can offer to declining man,

Brings hope with it; and forward looking  
thoughts,

And stirrings of inquietude, when they  
By tendency of nature needs must fail. 150  
Exceeding was the love he bare to him,  
His heart and his heart's joy! For often-  
times

Old Michael, while he was a babe in arms,  
Had done him female service, not alone  
For pastime and delight, as is the use 155  
Of fathers, but with patient mind en-  
forced

To acts of tenderness; and he had rocked  
His cradle as with a woman's gentle hand.

And, in a later time, ere yet the boy  
Had put on boy's attire, did Michael  
love, 160

Albeit of a stern unbending mind,  
To have the young one in his sight, when  
he

Wrought in the field, or on his shepherd's  
stool

Sat with a fettered sheep before him  
stretched,

Under the large old oak, that near his  
door 165

Stood single, and, from matchless depth  
of shade,

Chosen for the shearer's covert from the  
sun,

Thence in our rustic dialect was called  
The Clipping Tree, a name which yet it  
bears.

There, while they two were sitting in the  
shade, 170

With others round them, earnest all and  
blithe,

Would Michael exercise his heart with  
looks

Of fond correction and reproof bestowed  
Upon the child, if he disturbed the sheep  
By catching at their legs, or with his  
shouts 175

Scared them, while they lay still beneath  
the shears.

And when by Heaven's good grace the  
boy grew up

A healthy lad, and carried in his cheek  
Two steady roses that were five years old,

Then Michael from a winter coppice cut  
With his own hand a sapling, which he  
hooped 181

With iron, making it throughout in all  
Due requisites a perfect shepherd's staff,

And gave it to the boy; wherewith  
equipped

He as a watchman oftentimes was placed  
At gate or gap, to stem or turn the flock;  
And, to his office prematurely called, 187  
There stood the urchin, as you will divine,  
Something between a hindrance and a  
help;

And for this course not always, I be-  
lieve, 190

Receiving from his father hire of praise;  
Though nought was left undone which  
staff or voice,

Or looks, or threatening gestures, could  
perform.

But soon as Luke, full ten years old,  
could stand

Against the mountain blasts; and to the  
heights, 195

Not fearing toil, nor length of weary ways,  
He with his father daily went, and they  
Were as companions, why should I relate  
That objects which the Shepherd loved  
before

Were dearer now? that from the boy there  
came 200

Feelings and emanations—things which  
were

Light to the sun and music to the wind;  
And that the old man's heart seemed born  
again?

Thus in his father's sight the boy grew up;  
And now when he had reached his eight-  
eenth year, 205

He was his comfort and his daily hope.  
While in this sort the simple household  
lived

From day to day, to Michael's ear there  
came

Distressful tidings. Long before the time  
Of which I speak, the Shepherd had been  
bound 210

In surety for his brother's son, a man  
Of an industrious life, and ample means;  
But unforeseen misfortunes suddenly  
Had pressed upon him; and old Michael  
now

Was summoned to discharge the forfei-  
ture, 215

A grievous penalty, but little less  
Than half his substance. This unlooked  
for claim

At the first hearing, for a moment took  
More hope out of his life than he supposed

That any old man ever could have lost. 220  
As soon as he had armed himself with  
strength

To look his trouble in the face, it seemed  
The Shepherd's sole resource to sell at  
once

A portion of his patrimonial fields.

Such was his first resolve; he thought  
again, 225

And his heart failed him. "Isabel," said  
he,

Two evenings after he had heard the news,  
"I have been toiling more than seventy  
years,

And in the open sunshine of God's love  
Have we all lived; yet if these fields of  
ours 230

Should pass into a stranger's hand, I think  
That I could not lie quiet in my grave.

Our lot is a hard lot; the sun himself  
Has scarcely been more diligent than I;  
And I have lived to be a fool at last 235

To my own family. An evil man  
That was, and made an evil choice, if he  
Were false to us; and if he were not false,  
There are ten thousand to whom loss like  
this

Had been no sorrow. I forgive him—but  
'T were better to be dumb, than to talk  
thus. 241

When I began, my purpose was to speak  
Of remedies and of a cheerful hope.

Our Luke shall leave us, Isabel; the land  
Shall not go from us, and it shall be free;  
He shall possess it free as is the wind 246

That passes over it. We have, thou  
know'st,

Another kinsman—he will be our friend  
In this distress. He is a prosperous man,  
Thriving in trade—and Luke to him shall  
go, 250

And with his kinsman's help and his own  
thrift

He quickly will repair this loss, and then  
He may return to us. If here he stay,  
What can be done? Where every one is  
poor,

What can be gained?" 255

At this the old man paused.

And Isabel sat silent, for her mind  
Was busy, looking back into past times.  
There's Richard Bateman, thought she to  
herself,

He was a parish-boy—at the church-door



They made a gathering for him, shillings,  
pence, 260

And halfpennies, wherewith the neighbors  
bought

A basket, which they filled with pedlar's  
wares;

And with this basket on his arm, the lad  
Went up to London, found a master there,  
Who out of many chose the trusty boy 265

To go and overlook his merchandise  
Beyond the seas: where he grew wondrous  
rich,

And left estates and monies to the poor,  
And at his birthplace built a chapel floored  
With marble which he sent from foreign  
lands. 270

These thoughts, and many others of like  
sort,

Passed quickly through the mind of Isabel,  
And her face brightened. The old man  
was glad,

And thus resumed:—"Well, Isabel! this  
scheme

These two days has been meat and drink  
to me. 275

Far more than we have lost is left us yet.  
We have enough—I wish indeed that I  
Were younger,—but this hope is a good  
hope.

Make ready Luke's best garments, of the  
best

Buy for him more, and let us send him  
forth 280

To-morrow, or the next day, or to-night:  
If he *could* go, the boy should go to-night."

Here Michael ceased, and to the fields  
went forth

With a light heart. The housewife for  
five days

Was restless morn and night, and all day  
long 285

Wrought on with her best fingers to pre-  
pare

Things needful for the journey of her  
son.

But Isabel was glad when Sunday came  
To stop her in her work: for, when she  
lay

By Michael's side, she through the last two  
nights 290

Heard him, how he was troubled in his  
sleep:

And when they rose at morning she could  
see

That all his hopes were gone. That day  
at noon

She said to Luke, while they two by them-  
selves

Were sitting at the door, "Thou must not  
go: 295

We have no other child but thee to lose,  
None to remember—do not go away,  
For if thou leave thy father he will die."

The youth made answer with a jocund  
voice;

And Isabel, when she had told her  
fears, 300

Recovered heart. That evening her best  
fare

Did she bring forth, and all together sat  
Like happy people round a Christmas fire.

With daylight Isabel resumed her work;  
And all the ensuing week the house ap-  
peared 305

As cheerful as a grove in spring: at length  
The expected letter from their kinsman  
came,

With kind assurances that he would do  
His utmost for the welfare of the boy:

To which, requests were added, that forth-  
with 310

He might be sent to him. Ten times or  
more

The letter was read over; Isabel  
Went forth to show it to the neighbors  
round;

Nor was there at that time on English land  
A prouder heart than Luke's. When

Isabel 315

Had to her house returned, the old man  
said,

"He shall depart to-morrow." To this  
word

The housewife answered, talking much of  
things

Which, if at such short notice he should go,  
Would surely be forgotten. But at length

She gave consent, and Michael was at  
ease. 320

Near the tumultuous brook of Green-  
head Ghyll,

In that deep valley, Michael had designed  
To build a sheepfold; and, before he heard

The tidings of his melancholy loss, 325

For this same purpose he had gathered up  
A heap of stones, which by the streamlet's  
edge

Lay thrown together, ready for the work.

With Luke that evening thitherward he  
walked;  
And soon as they had reached the place he  
stopped, 330  
And thus the old man spake to him:—  
“My son,  
To-morrow thou wilt leave me: with full  
heart  
I look upon thee, for thou art the same  
That wert a promise to me ere thy birth,  
And all thy life hast been my daily joy. 335  
I will relate to thee some little part  
Of our two histories; ’t will do thee good  
When thou art from me, even if I should  
touch  
On things thou canst not know of.—After  
thou  
First cam’st into the world—as oft befalls  
To new-born infants—thou didst sleep  
away 341  
Two days, and blessings from thy father’s  
tongue  
Then fell upon thee. Day by day passed  
on,  
And still I loved thee with increasing love.  
Never to living ear came sweeter sounds  
Than when I heard thee by our own fire-  
side 346  
First uttering, without words, a natural  
tune;  
While thou, a feeding babe, didst in thy  
joy  
Sing at thy mother’s breast. Month fol-  
lowed month,  
And in the open fields my life was passed  
And on the mountains; else I think that  
thou 351  
Hadst been brought up upon thy father’s  
knees.  
But we were playmates, Luke: among  
these hills,  
As well thou knowest, in us the old and  
young  
Have played together, nor with me didst  
thou 355  
Lack any pleasure which a boy can know.”  
Luke had a manly heart; but at these  
words  
He sobbed aloud. The old man grasped  
his hand  
And said, “Nay, do not take it so—I see  
That these are things of which I need not  
speak. 360  
Even to the utmost I have been to thee

A kind and a good father: and herein  
I but repay a gift which I myself  
Received at others’ hands; for, though now  
old  
Beyond the common life of man, I still 365  
Remember them who loved me in my  
youth.  
Both of them sleep together: here they  
lived,  
As all their forefathers had done; and  
when  
At length their time was come, they were  
not loath  
To give their bodies to the family mould. 370  
I wished that thou should’st live the life  
they lived.  
But ’t is a long time to look back, my son,  
And see so little gain from threescore  
years.  
These fields were burdened when they  
came to me;  
Till I was forty years of age, not more 375  
Than half of my inheritance was mine.  
I toiled and toiled; God blessed me in my  
work,  
And till these three weeks past the land  
was free.  
It looks as if it never could endure  
Another master. Heaven forgive me,  
Luke, 380  
If I judge ill for thee, but it seems good  
That thou should’st go.”  
At this the old man paused;  
Then, pointing to the stones near which  
they stood,  
Thus, after a short silence, he resumed:  
“This was a work for us; and now, my  
son, 385  
It is a work for me. But lay one stone—  
Here, lay it for me, Luke, with thine own  
hands.  
Nay, boy, be of good hope;—we both may  
live  
To see a better day. At eighty-four  
I still am strong and hale;—do thou thy  
part, 390  
I will do mine.—I will begin again  
With many tasks that were resigned to  
thee;  
Up to the heights, and in among the  
storms,  
Will I without thee go again, and do  
All works which I was wont to do  
alone, 395

Before I knew thy face.—Heaven bless thee, boy!  
 Thy heart these two weeks has been beating fast  
 With many hopes; it should be so—yes—yes—  
 I knew that thou could'st never have a wish  
 To leave me, Luke: thou hast been bound to me 400  
 Only by links of love: when thou art gone,  
 What will be left to us!—But I forget My purposes. Lay now the corner-stone, As I requested; and hereafter, Luke, When thou art gone away, should evil men 405  
 Be thy companions, think of me, my son, And of this moment; hither turn thy thoughts,  
 And God will strengthen thee: amid all fear  
 And all temptation, Luke, I pray that thou May'st bear in mind the life thy fathers lived, 410  
 Who, being innocent, did for that cause Bestir them in good deeds. Now, fare thee well—  
 When thou return'st, thou in this place wilt see  
 A work which is not here: a covenant 'T will be between us; but, whatever fate Befall thee, I shall love thee to the last, 416  
 And bear thy memory with me to the grave."  
 The Shepherd ended here; and Luke stooped down,  
 And, as his father had requested, laid The first stone of the sheepfold. At the sight 420  
 The old man's grief broke from him; to his heart  
 He pressed his son, he kissèd him and wept;  
 And to the house together they returned. Hushed was that house in peace, or seeming peace,  
 Ere the night fell;—with morrow's dawn the boy 425  
 Began his journey, and when he had reached  
 The public way, he put on a bold face; And all the neighbors, as he passed their doors,

Came forth with wishes and with farewell prayers,  
 That followed him till he was out of sight. 430  
 A good report did from their kinsman come,  
 Of Luke and his well doing: and the boy Wrote loving letters, full of wondrous news,  
 Which, as the housewife phrased it, were throughout  
 "The prettiest letters that were ever seen." Both parents read them with rejoicing hearts. 436  
 So, many months passed on: and once again  
 The Shepherd went about his daily work With confident and cheerful thoughts; and now  
 Sometimes when he could find a leisure hour 440  
 He to that valley took his way, and there Wrought at the sheepfold. Meantime Luke began  
 To slacken in his duty; and at length He in the dissolute city gave himself  
 To evil courses: ignominy and shame 445  
 Fell on him, so that he was driven at last To seek a hiding-place beyond the seas.  
 There is a comfort in the strength of love;  
 'T will make a thing endurable, which else Would overset the brain, or break the heart: 450  
 I have conversed with more than one who well  
 Remember the old man, and what he was Years after he had heard this heavy news. His bodily frame had been from youth to age 454  
 Of an unusual strength. Among the rocks He went, and still looked up to sun and cloud  
 And listened to the wind; and as before Performed all kinds of labor for his sheep, And for the land his small inheritance.  
 And to that hollow dell from time to time Did he repair, to build the fold of which 461  
 His flock had need. 'T is not forgotten yet The pity which was then in every heart  
 For the old man—and 't is believed by all That many and many a day he thither went, 465  
 And never lifted up a single stone.

There, by the sheepfold, sometimes was  
 he seen  
 Sitting alone, or with his faithful dog,  
 Then old, beside him, lying at his feet.  
 The length of full seven years, from time  
 to time, 470  
 He at the building of this sheepfold  
 wrought,  
 And left the work unfinished when he died.  
 Three years, or little more, did Isabel  
 Survive her husband: at her death the  
 estate  
 Was sold, and went into a stranger's hand.  
 The cottage which was named The Evening  
 Star 476  
 Is gone—the ploughshare has been through  
 the ground  
 On which it stood; great changes have been  
 wrought  
 In all the neighborhood:—yet the oak is  
 left  
 That grew beside their door; and the re-  
 mains 480  
 Of the unfinished sheepfold may be seen  
 Beside the boisterous brook of Greenhead  
 Ghyll.

### MY HEART LEAPS UP WHEN I BEHOLD

My heart leaps up when I behold  
 A rainbow in the sky:  
 So was it when my life began;  
 So is it now I am a man;  
 So be it when I shall grow old, 5  
 Or let me die!  
 The child is father of the man;  
 And I could wish my days to be  
 Bound each to each by natural piety.

### RESOLUTION AND INDEPEND- ENCE

There was a roaring in the wind all night;  
 The rain came heavily and fell in floods;  
 But now the sun is rising calm and bright;  
 The birds are singing in the distant  
 woods:  
 Over his own sweet voice the stock-dove 5  
 broods;

The jay makes answer as the magpie  
 chatters;  
 And all the air is filled with pleasant noise  
 of waters.

All things that love the sun are out of  
 doors;  
 The sky rejoices in the morning's birth;  
 The grass is bright with rain-drops;—on  
 the moors 10  
 The hare is running races in her mirth;  
 And with her feet she from the plashy  
 earth  
 Raises a mist, that, glittering in the sun,  
 Runs with her all the way wherever she  
 doth run.

I was a traveller then upon the moor; 15  
 I saw the hare that raced about with  
 joy;  
 I heard the woods and distant waters  
 roar,  
 Or heard them not, as happy as a boy:  
 The pleasant season did my heart employ:  
 My old remembrances went from me  
 wholly; 20  
 And all the ways of men so vain and mel-  
 ancholy.

But, as it sometimes chanceth, from the  
 might  
 Of joy in minds that can no further go,  
 As high as we have mounted in delight  
 In our dejection do we sink as low, 25  
 To me that morning did it happen so;  
 And fears, and fancies, thick upon me  
 came;  
 Dim sadness—and blind thoughts, I knew  
 not, nor could name.

I heard the sky-lark warbling in the sky;  
 And I bethought me of the playful hare: 30  
 Even such a happy child of earth am I;  
 Even as these blissful creatures do I  
 fare;  
 Far from the world I walk, and from all  
 care;  
 But there may come another day to me—  
 Solitude, pain of heart, distress, and  
 poverty. 35

My whole life I have lived in pleasant  
 thought,  
 As if life's business were a summer mood;

As if all needful things would come unsought

To genial faith, still rich in genial good;  
But how can he expect that others should  
Build for him, sow for him, and at his  
call 41

Love him, who for himself will take no  
heed at all?

I thought of Chatterton, the marvelous  
boy,

The sleepless soul that perished in his  
pride;

Of him who walked in glory and in joy 45  
Following his plough, along the mountain-  
side:

By our own spirits are we deified:  
We poets in our youth begin in glad-  
ness;

But thereof come in the end despondency  
and madness.

Now, whether it were by peculiar grace, 50  
A leading from above, a something given,  
Yet it befell, that, in this lonely place,  
When I with these untoward thoughts  
had striven,

Beside a pool bare to the eye of heaven  
I saw a man before me unawares: 55  
The oldest man he seemed that ever wore  
gray hairs.

As a huge stone is sometimes seen to lie  
Couched on the bald top of an eminence;  
Wonder to all who do the same espy,  
By what means it could thither come, and  
whence; 60

So that it seems a thing endued with  
sense:

Like a sea-beast crawled forth, that on a  
shelf

Of rock or sand reposes, there to sun it-  
self;

Such seemed this man, not all alive nor  
dead,

Nor all asleep—in his extreme old age: 65  
His body was bent double, feet and head  
Coming together in life's pilgrimage;  
As if some dire constraint of pain, or  
rage

Of sickness felt by him in times long past,  
A more than human weight upon his  
frame had cast. 70

Himself he propped, limbs, body, and pale  
face,

Upon a long gray staff of shaven wood:  
And, still as I drew near with gentle  
pace,

Upon the margin of that moorish flood  
Motionless as a cloud the old man stood;  
That heareth not the loud winds when  
they call, 76

And moveth altogether, if it move at all.

At length, himself unsettling, he the pond  
Stirred with his staff and fixedly did look  
Upon the muddy water, which he coned,  
As if he had been reading in a book: 81  
And now a stranger's privilege I took;  
And, drawing to his side, to him did say  
"This morning gives us promise of a  
glorious day."

A gentle answer did the old man make, 85  
In courteous speech which forth he  
slowly drew:

And him with further words I thus be-  
spoke,

"What occupation do you there pursue?  
This is a lonesome place for one like  
you."

Ere he replied, a flash of mild surprise  
Broke from the sable orbs of his yet vivid  
eyes. 91

His words came feebly, from a feeble  
chest,

But each in solemn order followed each,  
With something of a lofty utterance  
dressed;

Choice word, and measured phrase, above  
the reach 95

Of ordinary men; a stately speech;  
Such as grave Livers do in Scotland use,  
Religious men, who give to God and man  
their dues.

He told, that to these waters he had come  
To gather leeches, being old and poor: 100  
Employment hazardous and wearisome!  
And he had many hardships to endure:  
From pond to pond he roamed, from moor  
to moor;

Housing, with God's good help, by choice  
or chance;

And in this way he gained an honest main-  
tenance. 105

The old man still stood talking by my side;

But now his voice to me was like a stream  
Scarce heard; nor word from word could  
I divide;

And the whole body of the man did seem  
Like one whom I had met with in a dream;  
Or like a man from some far region sent,  
To give me human strength, by apt admonishment. 112

My former thoughts returned: the fear  
that kills;  
And hope that is unwilling to be fed;  
Cold, pain and labor, and all fleshly ills;  
And mighty poets in their misery dead.  
Perplexed, and longing to be comforted,  
My question eagerly did I renew, 118  
"How is it that you live, and what is it  
you do?"

He with a smile did then his words repeat;  
And said, that, gathering leeches, far and  
wide 121

He travelled; stirring thus about his feet  
The waters of the pools where they abide.  
"Once I could meet with them on every  
side;

But they have dwindled long by slow  
decay; 125

Yet still I persevere, and find them where  
I may."

While he was talking thus, the lonely  
place,

The old man's shape, and speech, all  
troubled me:

In my mind's eye I seemed to see him  
pace

About the weary moors continually, 130  
Wandering about alone and silently.

While I these thoughts within myself  
pursued,

He, having made a pause, the same dis-  
course renewed.

And soon with this he other matter  
blended,

Cheerfully uttered, with demeanor kind,  
But stately in the main; and when he  
ended, 136

I could have laughed myself to scorn to  
find

In that decrepit man so firm a mind.

"God," said I, "be my help and stay  
secure;

I'll think of the leech-gatherer on the  
lonely moor!" 140

## YEW-TREES

There is a Yew-tree, pride of Lorton  
Vale,

Which to this day stands single, in the  
midst

Of its own darkness, as it stood of yore;  
Not loth to furnish weapons for the bands  
Of Umfraville or Percy ere they marched 5  
To Scotland's heaths; or those that  
crossed the sea

And drew their sounding bows at Azin-  
cour,

Perhaps at earlier Crecy, or Poitiers.  
Of vast circumference and gloom profound  
This solitary Tree! a living thing 10

Produced too slowly ever to decay;  
Of form and aspect too magnificent  
To be destroyed. But worthier still  
of note

Are those fraternal Four of Borrowdale,  
Joined in one solemn and capacious  
grove; 15

Huge trunks! and each particular trunk  
a growth

Of intertwined fibres serpentine  
Up-coiling, and inveterately convolved;  
Nor uninformed with Phantasy, and looks  
That threaten the profane;—a pillared  
shade, 20

Upon whose grassless floor of red-brown  
hue,

By sheddings from the pining umbrage  
tinged

Perennially—beneath whose sable roof  
Of boughs, as if for festal purpose, decked  
With unrejoicing berries—ghostly Shapes  
May meet at noontide; Fear and trembling  
Hope, 26

Silence and Foresight; Death the Skeleton  
And Time the Shadow;—there to cele-  
brate,

As in a natural temple scattered o'er  
With altars undisturbed of mossy stone, 30  
United worship; or in mute repose  
To lie, and listen to the mountain flood  
Murmuring from Glaramara's inmost  
caves.

## AT THE GRAVE OF BURNS

SEVEN YEARS AFTER HIS DEATH

I shiver, Spirit fierce and bold,  
 At thought of what I now behold:  
 As vapors breathed from dungeons cold  
     Strike pleasure dead,  
 So sadness comes from out the mould      5  
     Where Burns is laid.

And have I then thy bones so near,  
 And thou forbidden to appear?  
 As if it were thyself that's here  
     I shrink with pain;      10  
 And both my wishes and my fear  
     Alike are vain.

Off weight—nor press on weight!—away  
 Dark thoughts!—they came, but not to  
     stay;  
 With chastened feelings would I pay      15  
     The tribute due  
 To him, and aught that hides his clay  
     From mortal view.

Fresh as the flower, whose modest worth  
 He sang, his genius "glinted" forth,      20  
 Rose like a star that touching earth,  
     For so it seems,  
 Doth glorify its humble birth  
     With matchless beams.

The piercing eye, the thoughtful brow,      25  
 The struggling heart, where be they  
     now?—  
 Full soon the Aspirant of the plough,  
     The prompt, the brave,  
 Slept, with the obscurest, in the low  
     And silent grave.      30

I mourned with thousands, but as one  
 More deeply grieved, for He was gone  
 Whose light I hailed when first it shone,  
     And showed my youth  
 How verse may build a princely throne      35  
     On humble truth.

Alas! where'er the current tends,  
 Regret pursues and with it blends,—  
 Huge Criffel's hoary top ascends  
     By Skiddaw seen,—      40  
 Neighbors we were, and loving friends  
     We might have been;

True friends though diversely inclined;  
 But heart with heart and mind with mind,  
 Where the main fibres are entwined,      45  
     Through Nature's skill,  
 May even by contraries be joined  
     More closely still.

The tear will start, and let it flow;  
 Thou "poor Inhabitant below,"      50  
 At this dread moment—even so—  
     Might we together  
 Have sat and talked where gowans blow,  
     Or on wild heather.

What treasures would have then been  
     placed      55  
 Within my reach; of knowledge graced  
 By fancy what a rich repast!  
     But why go on?—  
 Oh! spare to sweep, thou mournful blast,  
     His grave grass-grown.      60

There, too, a son, his joy and pride,  
 (Not three weeks past the stripling died,)  
 Lies gathered to his father's side,  
     Soul-moving sight!  
 Yet one to which is not denied      65  
     Some sad delight:

For he is safe, a quiet bed  
 Hath early found among the dead,  
 Harbored where none can be misled,  
     Wronged, or distressed;      70  
 And surely here it may be said  
     That such are blest.

And oh! for thee, by pitying grace  
 Checked oft-times in a devious race,  
 May He who halloweth the place      75  
     Where man is laid  
 Receive thy spirit in the embrace  
     For which it prayed!

Sighing I turned away; but ere  
 Night fell I heard, or seemed to hear,      80  
 Music that sorrow comes not near,  
     A ritual hymn,  
 Chaunted in love that casts out fear  
     By Seraphim.

## THE SOLITARY REAPER

Behold her, single in the field,  
 Yon solitary Highland Lass!  
 Reaping and singing by herself;  
 Stop here, or gently pass!

Alone she cuts and binds the grain 5  
And sings a melancholy strain;  
Oh listen! for the vale profound  
Is overflowing with the sound.

No nightingale did ever chaunt  
More welcome notes to weary bands 10  
Of travellers in some shady haunt,  
Among Arabian sands:  
A voice so thrilling ne'er was heard  
In spring-time from the cuckoo-bird  
Breaking the silence of the seas 15  
Among the farthest Hebrides.

Will no one tell me what she sings?—  
Perhaps the plaintive numbers flow  
For old, unhappy, far-off things,  
And battles long ago: 20  
Or is it some more humble lay,  
Familiar matter of to-day?  
Some natural sorrow, loss, or pain,  
That has been, and may be again?

Whate'er the theme, the maiden sang 25  
As if her song could have no ending;  
I saw her singing at her work,  
And o'er the sickle bending;—  
I listened, motionless and still;  
And, as I mounted up the hill, 30  
The music in my heart I bore,  
Long after it was heard no more.

### TO THE CUCKOO

O blithe New-comer! I have heard,  
I hear thee and rejoice.  
O Cuckoo! shall I call thee Bird,  
Or but a wandering Voice?

While I am lying on the grass 5  
Thy twofold shout I hear,  
From hill to hill it seems to pass,  
At once far off, and near.

Though babbling only to the vale,  
Of sunshine and of flowers, 10  
Thou bringest unto me a tale  
Of visionary hours.

Thrice welcome, darling of the spring!  
Even yet thou art to me  
No bird, but an invisible thing, 15  
A voice, a mystery;

The same whom in my school-boy days  
I listened to; that Cry  
Which made me look a thousand ways  
In bush, and tree, and sky. 20

To seek thee did I often rove  
Through woods and on the green;  
And thou wert still a hope, a love;  
Still longed for, never seen.

And I can listen to thee yet; 25  
Can lie upon the plain  
And listen, till I do beget  
That golden time again.

O blessèd Bird! the earth we pace  
Again appears to be 30  
An unsubstantial faery place,  
That is fit home for thee!

### SHE WAS A PHANTOM OF DELIGHT

She was a phantom of delight  
When first she gleamed upon my sight;  
A lovely apparition, sent  
To be a moment's ornament;  
Her eyes as stars of twilight fair; 5  
Like twilight's, too, her dusky hair;  
But all things else about her drawn  
From May-time and the cheerful dawn;  
A dancing shape, an image gay,  
To haunt, to startle, and way-lay. 10

I saw her upon nearer view,  
A spirit, yet a woman too!  
Her household motions light and free,  
And steps of virgin-liberty;  
A countenance in which did meet 15  
Sweet records, promises as sweet;  
A creature not too bright or good  
For human nature's daily food;  
For transient sorrows, simple wiles,  
Praise, blame, love, kisses, tears, and 20  
smiles.

And now I see with eye serene  
The very pulse of the machine;  
A being breathing thoughtful breath,  
A traveller between life and death;  
The reason firm, the temperate will, 25  
Endurance, foresight, strength, and skill;  
A perfect woman, nobly planned,  
To warn, to comfort, and command;  
And yet a spirit still, and bright  
With something of angelic light. 30



## I WANDERED LONELY AS A CLOUD

I wandered lonely as a cloud  
That floats on high o'er vales and hills,  
When all at once I saw a crowd,  
A host, of golden daffodils;  
Beside the lake, beneath the trees,  
Fluttering and dancing in the breeze. 5

Continuous as the stars that shine  
And twinkle on the milky way,  
They stretched in never-ending line  
Along the margin of a bay: 10  
Ten thousand saw I at a glance,  
Tossing their heads in sprightly dance.

The waves beside them danced; but they  
Out-did the sparkling waves in glee:  
A poet could not but be gay 15  
In such a jocund company:  
I gazed—and gazed—but little thought  
What wealth the show to me had brought:

For oft, when on my couch I lie  
In vacant or in pensive mood, 20  
They flash upon that inward eye  
Which is the bliss of solitude;  
And then my heart with pleasure fills,  
And dances with the daffodils.

## ODE TO DUTY

Stern Daughter of the Voice of God!  
O Duty! if that name thou love  
Who art a light to guide, a rod  
To check the erring, and reprove;  
Thou, who art victory and law 5  
When empty terrors overawe;  
From vain temptations dost set free;  
And calm'st the weary strife of frail hu-  
manity!

There are who ask not if thine eye  
Be on them; who, in love and truth, 10  
Where no misgiving is, rely  
Upon the genial sense of youth:  
Glad Hearts! without reproach or blot  
Who do thy work, and know it not:  
Oh! if through confidence misplaced 15  
They fail, thy saving arms, dread Power!  
around them cast.

Serene will be our days and bright,  
And happy will our nature be,  
When love is an unerring light,  
And joy its own security. 20

And they a blissful course may hold  
Even now, who, not unwisely bold,  
Live in the spirit of this creed;  
Yet seek thy firm support, according to  
their need.

I, loving freedom, and untried; 25  
No sport of every random gust,  
Yet being to myself a guide,  
Too blindly have reposed my trust:  
And oft, when in my heart was heard  
Thy timely mandate, I deferred 30  
The task, in smoother walks to stray;  
But thee I now would serve more strictly,  
if I may.

Through no disturbance of my soul,  
Or strong compunction in me wrought,  
I supplicate for thy control; 35  
But in the quietness of thought:  
Me this unchartered freedom tires;  
I feel the weight of chance-desires:  
My hopes no more must change their  
name;  
I long for a repose that ever is the same. 40

Stern Lawgiver! yet thou dost wear  
The Godhead's most benignant grace;  
Nor know we anything so fair  
As is the smile upon thy face:  
Flowers laugh before thee on their beds 45  
And fragrance in thy footing treads;  
Thou dost preserve the stars from wrong;  
And the most ancient heavens, through  
thee, are fresh and strong.

To humbler functions, awful Power!  
I call thee: I myself commend 50  
Unto thy guidance from this hour;  
Oh, let my weakness have an end!  
Give unto me, made lowly wise,  
The spirit of self-sacrifice;  
The confidence of reason give; 55  
And in the light of truth thy bondman let  
me live!

CHARACTER OF THE HAPPY  
WARRIOR

Who is the happy Warrior? Who is he  
That every man in arms should wish to be?  
It is the generous Spirit, who, when  
brought  
Among the tasks of real life, hath wrought  
Upon the plan that pleased his boyish  
thought: 5

Whose high endeavors are an inward light  
That makes the path before him always  
bright:

Who, with a natural instinct to discern  
What knowledge can perform, is diligent  
to learn;

Abides by this resolve, and stops not  
there, 10

But makes his moral being his prime care;  
Who, doomed to go in company with  
Pain,

And Fear, and Bloodshed, miserable  
train!

Turns his necessity to glorious gain;  
In face of these doth exercise a power 15  
Which is our human nature's highest  
dower;

Controls them and subdues, transmutes,  
bereaves,

Of their bad influence, and their good re-  
ceives;

By objects, which might force the soul to  
abate

Her feeling, rendered more compassionate;  
Is placable—because occasions rise 21

So often that demand such sacrifice;  
More skilful in self-knowledge, even more  
pure,

As tempted more; more able to endure,  
As more exposed to suffering and dis-  
tress; 25

Thence, also more alive to tenderness.

'Tis he whose law is reason; who depends  
Upon that law as on the best of friends;  
Whence, in a state where men are tempted  
still

To evil for a guard against worse ill, 30  
And what in quality or act is best

Doth seldom on a right foundation rest,  
He labors good on good to fix, and owes  
To virtue every triumph that he knows;

Who, if he rise to station of command, 35  
Rises by open means; and there will stand  
On honorable terms, or else retire,

And in himself possess his own desire;  
Who comprehends his trust, and to the  
same

Keeps faithful with a singleness of aim; 40  
And therefore does not stoop, nor lie in  
wait

For wealth or honors, or for worldly state;  
Whom they must follow; on whose head  
must fall,

Like showers of manna, if they come at all:

Whose powers shed round him in the com-  
mon strife, 45

Or mild concerns of ordinary life,  
A constant influence, a peculiar grace;  
But who, if he be called upon to face  
Some awful moment to which Heaven has  
joined

Great issues, good or bad for human kind,  
Is happy as a lover; and attired 51

With sudden brightness, like a man in-  
spired;

And, through the heat of conflict keeps the  
law

In calmness made, and sees what he fore-  
saw;

Or if an unexpected call succeed, 55  
Come when it will, is equal to the need:

He who though thus endued as with a sense  
And faculty for storm and turbulence,

Is yet a soul whose master-bias leans  
To homefelt pleasures and to gentle  
scenes; 60

Sweet images! which, wheresoe'er he be,  
Are at his heart; and such fidelity

It is his darling passion to approve;  
More brave for this that he hath much to  
love:—

'Tis, finally, the man, who, lifted high 65  
Conspicuous object in a nation's eye,

Or left unthought-of in obscurity,—  
Who, with a toward or untoward lot,

Prosperous or adverse, to his wish or not,  
Plays, in the many games of life, that one  
Where what he most doth value must be  
won: 71

Whom neither shape of danger can dismay,  
Nor thought of tender happiness betray;

Who, not content that former worth stand  
fast,

Looks forward, persevering to the last, 75  
From well to better, daily self-surpassed:

Who, whether praise of him must walk the  
earth

For ever, and to noble deeds give birth,  
Or he must fall to sleep without his fame,

And leave a dead unprofitable name, 80  
Finds comfort in himself and in his cause;

And, while the mortal mist is gathering,  
draws

His breath in confidence of Heaven's ap-  
plause:

This is the happy Warrior; this is he  
Whom every man in arms should wish to  
be. 85

## ODE

INTIMATIONS OF IMMORTALITY  
FROM RECOLLECTIONS OF  
EARLY CHILDHOOD

"The child is father of the man;  
And I could wish my days to be  
Bound each to each by natural piety."

## I

There was a time when meadow, grove  
and stream,  
The earth, and every common sight,  
To me did seem  
Apparelled in celestial light,  
The glory and the freshness of a dream. 5  
It is not now as it hath been of yore;—  
Turn wheresoe'er I may,  
By night or day,  
The things which I have seen I now can  
see no more.

## II

The Rainbow comes and goes, 10  
And lovely is the Rose;  
The Moon doth with delight  
Look round her when the heavens are  
bare;  
Waters on a starry night  
Are beautiful and fair; 15  
The sunshine is a glorious birth;  
But yet I know, where'er I go,  
That there hath passed away a glory from  
the earth.

## III

Now, while the birds thus sing a joyous  
song,  
And while the young lambs bound 20  
As to the tabor's sound,  
To me alone there came a thought of  
grief;  
A timely utterance gave that thought re-  
lief,  
And I again am strong:  
The cataracts blow their trumpets from  
the steep; 25  
No more shall grief of mine the season  
wrong;  
I hear the echoes through the mountains  
throng,

The winds come to me from the fields of  
sleep,  
And all the earth is gay;  
Land and sea 30  
Give themselves up to jollity,  
And with the heart of May  
Doth every beast keep holiday;—  
Thou child of joy,  
Shout round me, let me hear thy shouts,  
thou happy shepherd-boy! 35

## IV

Ye blessèd creatures, I have heard the call  
Ye to each other make; I see  
The heavens laugh with you in your jubi-  
lee:  
My heart is at your festival,  
My head hath its coronal, 40  
The fullness of your bliss, I feel—I feel it  
all.  
Oh evil day! if I were sullen  
While Earth herself is adorning,  
This sweet May-morning,  
And the children are culling 45  
On every side,  
In a thousand valleys far and wide,  
Fresh flowers; while the sun shines  
warm,  
And the babe leaps up on his mother's  
arm:—  
I hear, I hear, with joy I hear! 50  
—But there's a tree, of many, one,  
A single field which I have looked upon,  
Both of them speak of something that is  
gone:  
The pansy at my feet  
Doth the same tale repeat: 55  
Whither is fled the visionary gleam?  
Where is it now, the glory and the dream?

## V

Our birth is but a sleep and a forgetting:  
The Soul that rises with us, our life's Star,  
Hath had elsewhere its setting, 60  
And cometh from afar:  
Not in entire forgetfulness,  
And not in utter nakedness,  
But trailing clouds of glory do we come  
From God, who is our home: 65  
Heaven lies about us in our infancy!  
Shades of the prison-house begin to close  
Upon the growing boy,

But he beholds the light, and whence it  
 flows,  
 He sees it in his joy; 70  
 The youth, who daily farther from the  
 east  
 Must travel, still is Nature's priest.  
 And by the vision splendid  
 Is on his way attended;  
 At length the man perceives it die away, 75  
 And fade into the light of common day.

## VI

Earth fills her lap with pleasures of her  
 own;  
 Yearnings she hath in her own natural  
 kind,  
 And, even with something of a mother's  
 mind,  
 And no unworthy aim, 80  
 The homely nurse doth all she can  
 To make her foster-child, her inmate Man,  
 Forget the glories he hath known,  
 And that imperial palace whence he  
 came.

## VII

Behold the Child among his new-born  
 blisses, 85  
 A six years' darling of a pigmy size!  
 See, where 'mid work of his own hand he  
 lies,  
 Fretted by sallies of his mother's kisses,  
 With light upon him from his father's  
 eyes!  
 See, at his feet, some little plan or chart, 90  
 Some fragment from his dream of human  
 life,  
 Shaped by himself with newly-learnèd art;  
 A wedding or a festival,  
 A mourning or a funeral;  
 And this hath now his heart, 95  
 And unto this he frames his song:  
 Then will he fit his tongue  
 To dialogues of business, love, or strife;  
 But it will not be long  
 Ere this be thrown aside, 100  
 And with new joy and pride  
 The little actor cons another part;  
 Filling from time to time his "humorous  
 stage"  
 With all the persons, down to palsied Age,  
 That Life brings with her in her equipage;  
 As if his whole vocation 106  
 Were endless imitation.

## VIII

Thou, whose exterior semblance doth belie  
 Thy soul's immensity;  
 Thou best philosopher, who yet dost  
 keep 110  
 Thy heritage, thou eye among the blind,  
 That, deaf and silent, read'st the eternal  
 deep,  
 Haunted forever by the eternal mind,—  
 Mighty prophet! Seer blest!  
 On whom those truths do rest, 115  
 Which we are toiling all our lives to find,  
 In darkness lost, the darkness of the  
 grave;  
 Thou, over whom thy immortality  
 Broods like the day, a master o'er a slave,  
 A presence which is not to be put by; 120  
 Thou little child, yet glorious in the might  
 Of heaven-born freedom on thy being's  
 height,  
 Why with such earnest pains dost thou  
 provoke  
 The years to bring the inevitable yoke,  
 Thus blindly with thy blessedness at  
 strife? 125  
 Full soon thy Soul shall have her earthly  
 freight,  
 And custom lie upon thee with a weight,  
 Heavy as frost, and deep almost as life!

## IX

O joy! that in our embers  
 Is something that doth live, 130  
 That nature yet remembers  
 What was so fugitive!  
 The thought of our past years in me doth  
 breed  
 Perpetual benediction: not indeed  
 For that which is most worthy to be  
 blest— 135  
 Delight and liberty, the simple creed  
 Of childhood, whether busy or at rest,  
 With new-fledged hope still fluttering in his  
 breast:—  
 Not for these I raise  
 The song of thanks and praise; 140  
 But for those obstinate questionings  
 Of sense and outward things,  
 Fallings from us, vanishings;  
 Blank misgivings of a creature  
 Moving about in worlds not realised, 145  
 High instincts before which our mortal  
 nature

Did tremble like a guilty thing surprised:  
 But for those first affections,  
 Those shadowy recollections,  
 Which, be they what they may, 150  
 Are yet the fountain light of all our day,  
 Are yet a master light of all our seeing;  
 Uphold us, cherish, and have power to  
 make  
 Our noisy years seem moments in the being  
 Of the eternal Silence: truths that wake,  
 To perish never; 156  
 Which neither listlessness, nor mad en-  
 deavor,  
 Nor man nor boy,  
 Nor all that is at enmity with joy,  
 Can utterly abolish or destroy! 160  
 Hence in a season of calm weather  
 Though inland far we be,  
 Our souls have sight of that immortal sea  
 Which brought us hither,  
 Can in a moment travel thither, 165  
 And see the children sport upon the shore,  
 And hear the mighty waters rolling ever-  
 more.

## X

Then sing, ye birds, sing, sing a joyous  
 song!  
 And let the young lambs bound  
 As to the tabor's sound! 170  
 We in thought will join your throng,  
 Ye that pipe and ye that play,  
 Ye that through your hearts to-day  
 Feel the gladness of the May!  
 What though the radiance which was once  
 so bright 175  
 Be now forever taken from my sight,  
 Though nothing can bring back the  
 hour  
 Of splendor in the grass, of glory in the  
 flower;  
 We will grieve not, rather find  
 Strength in what remains behind; 180  
 In the primal sympathy  
 Which having been must ever be;  
 In the soothing thoughts that spring  
 Out of human suffering; 184  
 In the faith that looks through death,  
 In years that bring the philosophic mind.

## XI

And O ye fountains, meadows, hills, and  
 groves,  
 Forebode not any severing of our loves!

Yet in my heart of hearts I feel your might;  
 I only have relinquished one delight 190  
 To live beneath your more habitual sway.  
 I love the brooks which down their chan-  
 nels fret,  
 Even more than when I tripped lightly as  
 they;  
 The innocent brightness of a new-born day  
 Is lovely yet; 195  
 The clouds that gather round the setting  
 sun  
 Do take a sober coloring from an eye  
 That hath kept watch o'er man's mor-  
 tality;  
 Another race hath been, and other palms  
 are won.  
 Thanks to the human heart by which we  
 live, 200  
 Thanks to its tenderness, its joys, and fears,  
 To me the meanest flower that blows can  
 give  
 Thoughts that do often lie too deep for  
 tears.

## TO A SKY-LARK

Ethereal minstrel! pilgrim of the sky!  
 Dost thou despise the earth where cares  
 abound?  
 Or, while the wings aspire, are heart and  
 eye  
 Both with thy nest upon the dewy ground?  
 Thy nest which thou canst drop into at  
 will, 5  
 Those quivering wings composed, that  
 music still!  
 Leave to the nightingale her shady wood;  
 A privacy of glorious light is thine;  
 Whence thou dost pour upon the world a  
 flood  
 Of harmony, with instinct more divine; 10  
 Type of the wise who soar, but never roam;  
 True to the kindred points of Heaven and  
 Home!

## SONNETS

ON THE EXTINCTION OF THE  
VENETIAN REPUBLIC

Once did she hold the gorgeous east in fee;  
 And was the safeguard of the west: the  
 worth  
 Of Venice did not fall below her birth,

Venice, the eldest child of Liberty.  
 She was a maiden city, bright and free; 5  
 No guile seduced, no force could violate;  
 And, when she took unto herself a mate,  
 She must espouse the everlasting sea.  
 And what if she had seen those glories  
     fade,  
 Those titles vanish, and that strength de-  
     cay; 10  
 Yet shall some tribute of regret be paid  
 When her long life hath reached its final  
     day:  
 Men are we, and must grieve when even  
     the shade  
 Of that which once was great is passed  
     away.

### LONDON, 1802

Milton! thou should'st be living at this  
     hour:  
 England hath need of thee: she is a fen  
 Of stagnant waters: altar, sword, and pen,  
 Fireside, the heroic wealth of hall and  
     bower,  
 Have forfeited their ancient English  
     dower 5  
 Of inward happiness. We are selfish men;  
 Oh! raise us up, return to us again;  
 And give us manners, virtue, freedom,  
     power.  
 Thy soul was like a Star, and dwelt apart:  
 Thou hadst a voice whose sound was like  
     the sea: 10  
 Pure as the naked heavens, majestic, free,  
 So didst thou travel on life's common way,  
 In cheerful godliness; and yet thy heart  
 The lowliest duties on herself did lay.

### COMPOSED UPON WESTMINSTER BRIDGE, SEPT. 3, 1802

Earth has not anything to show more  
     fair:  
 Dull would he be of soul who could pass by  
 A sight so touching in its majesty:  
 This city now doth, like a garment, wear  
 The beauty of the morning; silent, bare, 5  
 Ships, towers, domes, theatres, and tem-  
     ples lie  
 Open unto the fields, and to the sky;

All bright and glittering in the smokeless  
     air.

Never did sun more beautifully steep  
 In his first splendor, valley, rock, or hill;  
 Ne'er saw I, never felt, a calm so deep! 11  
 The river glideth at his own sweet will:  
 Dear God! the very houses seem asleep;  
 And all that mighty heart is lying still!

### ON THE SEA-SHORE NEAR CALAIS

It is a beauteous evening, calm and free,  
 The holy time is quiet as a Nun  
 Breathless with adoration; the broad sun  
 Is sinking down in its tranquillity;  
 The gentleness of heaven broods o'er  
     the Sea: 5  
 Listen! the mighty Being is awake,  
 And doth with his eternal motion make  
 A sound like thunder—everlastingly.  
 Dear Child! dear Girl! that walkest with  
     me here,  
 If thou appear untouched by solemn  
     thought, 10  
 Thy nature is not therefore less divine:  
 Thou liest in Abraham's bosom all the  
     year;  
 And worship'st at the temple's inner  
     shrine,  
 God being with thee when we know it not.

### THE WORLD IS TOO MUCH WITH US

The world is too much with us: late and  
     soon,  
 Getting and spending, we lay waste our  
     powers:  
 Little we see in Nature that is ours;  
 We have given our hearts away, a sordid  
     boon!  
 This Sea that bares her bosom to the  
     moon; 5  
 The winds that will be howling at all  
     hours,  
 And are up-gathered now like sleeping  
     flowers;  
 For this, for everything, we are out of  
     tune;  
 It moves us not.—Great God! I'd rather be  
 A Pagan suckled in a creed outworn; 10

So might I, standing on this pleasant lea,  
 Have glimpses that would make me less  
 forlorn;  
 Have sight of Proteus rising from the sea;  
 Or hear old Triton blow his wreathèd horn.

### TO TOUSSAINT L'OUVERTURE

Toussaint, the most unhappy man of men!  
 Whether the whistling rustic tend his  
 plough  
 Within thy hearing, or thy head be now  
 Pillowed in some deep dungeon's earless  
 den;  
 O miserable Chieftain! where and when 5  
 Wilt thou find patience? Yet die not! do  
 thou  
 Wear rather in thy bonds a cheerful brow:  
 Though fallen thyself, never to rise again,  
 Live, and take comfort. Thou hast left  
 behind  
 Powers that will work for thee, air, earth,  
 and skies: 10  
 There's not a breathing of the common  
 wind  
 That will forget thee; thou hast great  
 allies;  
 Thy friends are exultations, agonies,  
 And love, and man's unconquerable mind.

SAMUEL TAYLOR COLERIDGE  
 (1772-1834)

### FRANCE: AN ODE

#### I

Ye Clouds! that far above me float and  
 pause,  
 Whose pathless march no mortal may  
 control!  
 Ye Ocean Waves! that, whereso'er ye  
 roll,  
 Yield homage only to eternal laws!  
 Ye Woods! that listen to the night-bird's  
 singing, 5  
 Midway the smooth and perilous slope  
 reclined,  
 Save when your own imperious branches  
 swinging,  
 Have made a solemn music of the wind!  
 Where, like a man beloved of God,  
 Through glooms, which never woodman  
 trod, 10

How oft, pursuing fancies holy,  
 My moonlight way o'er flowering weeds I  
 wound,

Inspired beyond the guess of folly,  
 By each rude shape and wild unconquer-  
 able sound!

O ye loud Waves! and O ye Forests high! 15  
 And O ye Clouds that far above me  
 soared!

Thou rising Sun! thou blue rejoicing Sky!  
 Yea, every thing that is and will be  
 free!

Bear witness for me, wheresoe'er ye be,  
 With what deep worship I have still  
 adored 20

The spirit of divinest Liberty.

#### II

When France in wrath her giant-limbs up-  
 reared,

And with that oath which smote air,  
 earth and sea,

Stamped her strong foot and said she  
 would be free,

Bear witness for me, how I hoped and  
 feared! 25

With what a joy my lofty gratulation

Unawed I sang, amid a slavish band:

And when to whelm the disenchanted  
 nation,

Like fiends embattled by a wizard's  
 wand,

The Monarchs marched in evil day, 30

And Britain joined the dire array;

Though dear her shores and circling  
 ocean,

Though many friendships, many youthful  
 loves

Had swoln the patriot emotion

And flung a magic light o'er all her hills  
 and groves; 35

Yet still my voice, unaltered, sang defeat

To all that braved the tyrant-quelling  
 lance,

And shame too long delayed and vain  
 retreat!

For ne'er, O Liberty! with partial aim

I dimmed thy light or damped thy holy  
 flame; 40

But blessed the pæans of delivered  
 France,

And hung my head and wept at Britain's  
 name.

## III

"And what," I said, "though Blasphemy's  
 loud scream  
 With that sweet music of deliverance  
 strove!  
 Though all the fierce and drunken  
 passions wove 45  
 A dance more wild than e'er was maniac's  
 dream!  
 Ye storms, that round the dawning  
 east assembled,  
 The Sun was rising, though ye hid his  
 light!"  
 And when to soothe my soul, that hoped  
 and trembled,  
 The dissonance ceased, and all seemed  
 calm and bright; 50  
 When France her front deep-scarred  
 and gory  
 Concealed with clustering wreaths of  
 glory;  
 When, insupportably advancing,  
 Her arm made mockery of the warrior's  
 ramp;  
 While timid looks of fury glancing, 55  
 Domestic treason, crushed beneath her  
 fatal stamp,  
 Writhed like a wounded dragon in his  
 gore;  
 Then I reproached my fears that would  
 not flee;  
 "And soon," I said, "shall Wisdom teach  
 her lore  
 In the low huts of them that toil and  
 groan; 60  
 And, conquering by her happiness alone,  
 Shall France compel the nations to  
 be free,  
 Till Love and Joy look round, and call  
 the earth their own."

## IV

Forgive me, Freedom! Oh forgive those  
 dreams!  
 I hear thy voice, I hear thy loud lament,  
 From bleak Helvetia's icy caverns  
 sent— 66  
 I hear thy groans upon her blood-stained  
 streams!  
 Heroes, that for your peaceful country  
 perished,  
 And ye, that fleeing, spot your mountain  
 snows

With bleeding wounds; forgive me, that  
 I cherished 70  
 One thought that ever blessed your cruel  
 foes!  
 To scatter rage and traitorous guilt  
 Where Peace her jealous home had built;  
 A patriot-race to disinherit  
 Of all that made their stormy wilds so  
 dear; 75  
 And with inexpiable spirit  
 To taint the bloodless freedom of the  
 mountaineer—  
 O France, that mockest Heaven, adul-  
 terous, blind,  
 And patriot only in pernicious toils!  
 Are these thy boasts, Champion of  
 human kind? 80  
 To mix with Kings in the low lust of  
 sway,  
 Yell in the hunt, and share the murderous  
 prey;  
 To insult the shrine of Liberty with spoils  
 From freemen torn; to tempt and to  
 betray?

## V

The Sensual and the Dark rebel in  
 vain, 85  
 Slaves by their own compulsion! In  
 mad game  
 They burst their manacles and wear the  
 name  
 Of Freedom, graven on a heavier  
 chain!  
 O Liberty! with profitless endeavor  
 Have I pursued thee, many a weary hour;  
 But thou nor swell'st the victor's  
 strain, nor ever 91  
 Didst breathe thy soul in forms of human  
 power.  
 Alike from all, howe'er they praise thee,  
 (Nor prayer, nor boastful name de-  
 lays thee)  
 Alike from Priestcraft's harpy minions, 95  
 And factious Blasphemy's obscener slaves,  
 Thou speedest on thy subtle pinions,  
 The guide of homeless winds, and play-  
 mate of the waves!  
 And there I felt thee!—on that sea-cliff's  
 verge,  
 Whose pines, scarce travelled by the  
 breeze above, 100  
 Had made one murmur with the distant  
 surge!



Yes, while I stood and gazed, my temples  
bare,  
And shot my being through earth, sea, and  
air,  
Possessing all things with intensest love,  
OLiberty! my spirit felt thee there. 105

## KUBLA KHAN: OR, A VISION IN A DREAM

### A FRAGMENT

In Xanadu did Kubla Khan  
A stately pleasure-dome decree:  
Where Alph, the sacred river, ran  
Through caverns measureless to man  
Down to a sunless sea. 5

So twice five miles of fertile ground  
With walls and towers were girdled round:  
And there were gardens bright with  
sinuous rills,  
Where blossomed many an incense-bearing  
tree;  
And here were forests ancient as the hills,  
Enfolding sunny spots of greenery. 11

But oh! that deep romantic chasm which  
slanted  
Down the green hill athwart a cedarn  
cover!

A savage place! as holy and enchanted  
As e'er beneath a waning moon was  
haunted 15

By woman wailing for her demon-lover!  
And from this chasm, with ceaseless  
turmoil seething,

As if this earth in fast thick pants were  
breathing,

A mighty fountain momentarily was forced:  
Amid whose swift half-intermittent burst  
Huge fragments vaulted like rebounding  
hail, 21

Or chaffy grain beneath the thresher's  
flail:

And 'mid these dancing rocks at once and  
ever

It flung up momentarily the sacred river.  
Five miles meandering with a mazy mo-  
tion 25

Through wood and dale the sacred river  
ran,

Then reached the caverns measureless to  
man,

And sank in tumult to a lifeless ocean:  
And 'mid this tumult Kubla heard from  
far  
Ancestral voices prophesying war! 30

The shadow of the dome of pleasure  
Floated midway on the waves;  
Where was heard the mingled measure  
From the fountain and the caves.

It was a miracle of rare device, 35  
A sunny pleasure-dome with caves of  
ice!

A damsel with a dulcimer  
In a vision once I saw:  
It was an Abyssinian maid,  
And on her dulcimer she played, 40  
Singing of Mount Abora.  
Could I revive within me  
Her symphony and song,  
To such a deep delight 'twould win  
me,

That with music loud and long, 45  
I would build that dome in air,  
That sunny dome! those caves of ice!  
And all who heard should see them there,—  
And all should cry, Beware! Beware!—  
His flashing eyes, his floating hair! 50  
Weave a circle round him thrice,  
And close your eyes with holy dread,  
For he on honey-dew hath fed,  
And drunk the milk of Paradise.

## THE RIME OF THE ANCIENT MARINER

### IN SEVEN PARTS

#### PART I

It is an ancient Mariner,  
And he stoppeth one of  
three.

An ancient Mar-  
iner meeteth three  
Gallants bidden to  
a wedding-feast,  
and detaineth one.

"By thy long gray beard  
and glittering eye,  
Now wherefore stopp'st  
thou me?

"The Bridegroom's doors  
are opened wide, 5  
And I am next of kin;  
The guests are met, the  
feast is set:  
May'st hear the merry din."

He holds him with his  
skinny hand,  
"There was a ship," quoth  
he. 10  
"Hold off! unhand me,  
graybeard loon!"  
Eftsoons his hand dropt he.

The Wedding-Guest is spell-bound by the eye of the old seafaring man, and constrained to hear his tale.

He holds him with his  
glittering eye—  
The wedding-guest stood  
still,  
And listens like a three  
years' child: 15  
The Mariner hath his will.

The wedding-guest sat on  
a stone:  
He cannot choose but hear;  
And thus spake on that  
ancient man,  
The bright-eyed Mariner. 20

"The ship was cheered,  
the harbor cleared,  
Merrily did we drop  
Below the kirk, below the  
hill,  
Below the lighthouse top.

The Mariner tells how the ship sailed southward with a good wind and fair weather till it reached the Line.

"The sun came up upon  
the left, 25  
Out of the sea came he!  
And he shone bright, and  
on the right  
Went down into the sea.

"Higher and higher every  
day,  
Till over the mast at  
noon—" 30  
The wedding-guest here  
beat his breast,  
For he heard the loud  
bassoon.

The Wedding-Guest heareth the bridal music; but the Mariner continueth his tale.

The bride hath paced into  
the hall,  
Red as a rose is she;  
Nodding their heads be-  
fore her goes 35  
The merry minstrelsy.

The wedding-guest he beat  
his breast,  
Yet he cannot choose but  
hear;  
And thus spake on that  
ancient man,  
The bright-eyed Mariner:

"And now the storm-blast  
came, and he 41  
Was tyrannous and strong:  
He struck with his o'ertak-  
ing wings,  
And chased us south along.

The ship driven by a storm toward the south pole.

"With sloping masts and  
dipping prow, 45  
As who pursued with yell  
and blow  
Still treads the shadow of  
his foe,  
And forward bends his head,  
The ship drove fast, loud  
roared the blast,  
And southward aye we  
fled. 50

"And now there came both  
mist and snow,  
And it grew wondrous cold;  
And ice, mast-high, came  
floating by,  
As green as emerald;

"And through the drifts the  
snowy clifts 55  
Did send a dismal sheen:  
Nor shapes of men nor  
beasts we ken—  
The ice was all between.

The land of ice, and of fearful sounds where no living thing was to be seen.

"The ice was here, the ice  
was there,  
The ice was all around: 60  
It cracked and growled,  
and roared and howled,  
Like noises in a swound!

"At length did cross an  
Albatross:  
Thorough the fog it came:  
As if it had been a Christian  
soul, 65  
We hailed it in God's  
name.

Till a great sea-bird, called the Albatross, came through the snow-fog, and was received with great joy and hospitality.

"It ate the food it ne'er  
had eat,  
And round and round it  
flew.  
The ice did split with a  
thunder-fit;  
The helmsman steered us  
through!" 70

And lo! the Albatross proveth a bird of good omen, and followeth the ship as it returned northward through fog and floating ice.

"And a good south wind  
sprung up behind;  
The Albatross did follow,  
And every day, for food or  
play,  
Came to the mariners'  
hollo!

"In mist or cloud, on mast  
or shroud, 75  
It perched for vespers nine;  
Whiles all the night,  
through fog-smoke  
white,  
Glimmered the white moon-  
shine."

"God save thee, ancient  
Mariner!  
From the fiends, that plague  
thee thus!— 80  
Why look'st thou so?"—  
"With my cross-bow  
I shot the Albatross!"

## PART II

"The sun now rose upon  
the right:  
Out of the sea came he,  
Still hid in mist, and on the  
left 85  
Went down into the sea.

"And the good south wind  
still blew behind,  
But no sweet bird did  
follow,  
Nor any day, for food or  
play,  
Came to the mariners'  
hollo! 90

His shipmates cry out against the ancient Mariner for killing the bird of good luck.

"And I had done a hellish  
thing,  
And it would work 'em  
woe;

For all averred, I had  
killed the bird  
That made the breeze to  
blow.  
Ah wretch! said they, the  
bird to slay 95  
That made the breeze to  
blow!

"Nor dim nor red, like  
God's own head,  
The glorious sun uprist:  
Then all averred, I had  
killed the bird  
That brought the fog and  
mist. 100  
'Twas right, said they, such  
birds to slay,  
That bring the fog and mist.

But when the fog cleared off, they justify the same, and thus make themselves accomplices in the crime.

"The fair breeze blew, the  
white foam flew,  
The furrow followed free:  
We were the first that ever  
burst 105  
Into that silent sea.

The fair breeze continues; the ship enters the Pacific Ocean, and sails northward, even till it reaches the Line.

"Down dropt the breeze,  
the sails dropt down,  
'Twas sad as sad could be;  
And we did speak only to  
break  
The silence of the sea! 110

The ship hath been suddenly becalmed.

"All in a hot and copper  
sky,  
The bloody sun, at noon,  
Right up above the mast  
did stand,  
No bigger than the moon.

"Day after day, day after  
day, 115  
We stuck, nor breath nor  
motion;  
As idle as a painted ship  
Upon a painted ocean.

"Water, water, everywhere,  
And all the boards did  
shrink; 120  
Water, water, everywhere,  
Nor any drop to drink.

And the Albatross begins to be avenged.

"The very deep did rot:  
O Christ!  
That ever this should be!  
Yea, slimy things did crawl  
with legs 125  
Upon the slimy sea.

"About, about, in reel and  
rout,  
The death-fires danced at  
night;  
The water, like a witch's  
oils,  
Burnt green, and blue, and  
white. 130

A Spirit had followed them; one of the invisible inhabitants of this planet, neither departed souls nor angels.

"And some in dreams assured were  
Of the spirit that plagued us so:  
Nine fathom deep he had followed us,  
From the land of mist and snow.

"And every tongue, through utter drought, 135  
Was withered at the root;  
We could not speak, no more than if  
We had been choked with soot.

The shipmates, in their sore distress, would fain throw the whole guilt on the ancient Mariner: in sign whereof they hang the dead seabird round his neck.

"Ah! well-a-day! what evil looks  
Had I from old and young!  
Instead of the cross, the Albatross 141  
About my neck was hung.

### PART III

"There passed a weary time. Each throat  
Was parched, and glazed each eye.  
A weary time! A weary time! 145  
How glazed each weary eye!  
When looking westward I beheld  
A something in the sky.

The ancient Mariner beholdeth a sign in the element afar off.

"At first it seemed a little speck,  
And then it seemed a mist:  
It moved and moved, and took at last 151  
A certain shape, I wist.

"A speck, a mist, a shape, I wist!  
And still it neared and neared:  
As if it dodged a water-sprite, 155  
It plunged and tacked and veered.

"With throats unslaked, with black lips baked,  
We could nor laugh nor wail;  
Through utter drought all dumb we stood!  
I bit my arm; I sucked the blood, 160  
And cried, 'A sail! a sail!'

At its nearer approach, it seemeth him to be a ship; and at a dear ransom he freeth his speech from the bonds of thirst.

"With throats unslaked, with black lips baked,  
Agape they heard me call: Gramercy! they for joy did grin,  
And all at once their breath drew in, 165  
As they were drinking all.

A flash of joy;

"See! see (I cried) she tacks no more!  
Hither to work us weal; Without a breeze, without a tide,  
She steadies with upright keel!" 170

And horror follows. For can it be a ship that comes onward without wind or tide?

"The western wave was all a-flame:  
The day was well nigh done: Almost upon the western wave  
Rested the broad bright sun;  
When that strange shape drove suddenly 175  
Betwixt us and the sun.

It seemeth him  
but the skeleton of  
a ship.

"And straight the sun was  
flecked with bars,  
(Heaven's Mother send us  
grace!)  
As if through a dungeon  
grate he peered,  
With broad and burning  
face. 180

"Alas! (thought I, and my  
heart beat loud)  
How fast she nears and  
nears!  
Are those her sails that  
glance in the sun,  
Like restless gossameres?

And its ribs are  
seen as bars on the  
face of the setting  
sun.

"Are those her ribs through  
which the sun 185  
Did peer, as through a  
grate?  
And is that Woman all her  
crew?  
Is that a Death? and are  
there two?  
Is Death that woman's  
mate?

The Spectre-  
Woman and her  
Death-mate, and  
no other on board  
the skeleton-ship.

Like vessel, like  
crew!

"Her lips were red, her  
looks were free, 190  
Her locks were yellow as  
gold:  
Her skin was as white as  
leprosy,  
The nightmare Life-in-  
Death was she,  
Who thickens man's blood  
with cold.

Death and Life-in-  
Death have dined  
for the ship's crew,  
and she (the lat-  
ter) winneth the  
ancient Mariner.

"The naked hulk alongside  
came, 195  
And the twain were casting  
dice;  
'The game is done! I've  
won, I've won!'  
Quoth she, and whistles  
thrice.

No twilight within  
the courts of the  
sun.

"The sun's rim dips; the  
stars rush out:  
At one stride comes the  
dark; 200  
With far-heard whisper,  
o'er the sea,  
Off shot the spectre-bark.

"We listened and looked  
sideways up!

At the rising of the  
moon,

Fear at my heart, as at a  
cup,  
My life-blood seemed to  
sip! 205  
The stars were dim, and  
thick the night,  
The steersman's face by his  
lamp gleamed white;  
From the sails the dew did  
drip—  
Till clomb above the eastern  
bar  
The hornèd moon, with one  
bright star 210  
Within the nether tip.

"One after one, by the star-  
dogged moon,  
Too quick for groan or  
sigh,  
Each turned his face with  
a ghastly pang,  
And cursed me with his  
eye. 215

One after another,

"Four times fifty living  
men,  
(And I heard nor sigh nor  
groan)  
With heavy thump, a life-  
less lump,  
They dropped down one  
by one.

His shipmates drop  
down dead.

"The souls did from their  
bodies fly,— 220  
They fled to bliss or woe!  
And every soul, it passed  
me by,  
Like the whizz of my cross-  
bow!"

But Life-in-Death  
begins her work on  
the ancient Mar-  
iner.

#### PART IV

"I fear thee, ancient Mar-  
iner!  
I fear thy skinny hand! 225  
And thou art long, and  
lank, and brown,  
As is the ribbed sea-sand,  
"I fear thee and thy glitter-  
ing eye,  
And thy skinny hand, so  
brown."—

The Wedding-  
Guest feareth that  
a spirit is talking to  
him;

But the ancient  
Mariner assureth  
him of his bodily  
life, and proceed-  
eth to relate his  
horrible penance.

"Fear not, fear not, thou  
wedding-guest! 230  
This body dropt not down.

"Alone, alone, all, all alone,  
Alone on a wide, wide sea!  
And never a saint took  
pity on  
My soul in agony. 235

He despiseth the  
creatures of the  
calm,

"The many men, so beau-  
tiful!  
And they all dead did lie:  
And a thousand thousand  
slimy things  
Lived on; and so did I.

And envieth that  
they should live,  
and so many be  
dead.

"I looked upon the rotting  
sea, 240  
And drew my eyes away;  
I looked upon the rotting  
deck,  
And there the dead men  
lay.

"I looked to heaven, and  
tried to pray;  
But or ever a prayer had  
gusht, 245  
A wicked whisper came, and  
made  
My heart as dry as dust.

"I closed my lids, and kept  
them close,  
And the balls like pulses  
beat;  
For the sky and the sea,  
and the sea and the  
sky, 250  
Lay like a load on my weary  
eye,  
And the dead were at my  
feet.

But the curse liv-  
eth for him in the  
eye of the dead  
men.

"The cold sweat melted  
from their limbs,  
Nor rot nor reek did they:  
The look with which they  
looked on me 255  
Had never passed away.

"An orphan's curse would  
drag to hell  
A spirit from on high;

But oh! more horrible than  
that  
Is the curse in a dead man's  
eye! 260

Seven days, seven nights, I  
saw that curse,  
And yet I could not die.

"The moving moon went  
up the sky,  
And nowhere did abide:  
Softly she was going up, 265  
And a star or two beside—

"Her beams bemoaned the  
sultry main,  
Like April hoar-frost spread;  
But where the ship's huge  
shadow lay,  
The charmed water burnt  
always 270  
A still and awful red.

"Beyond the shadow of  
the ship,  
I watched the water-snakes:  
They moved in tracks of  
shining white,  
And when they reared, the  
elfish light 275  
Fell off in hoary flakes.

"Within the shadow of  
the ship  
I watched their rich attire:  
Blue, glossy green, and  
velvet black,  
They coiled and swam;  
and every track 280  
Was a flash of golden fire.

"O happy living things!  
no tongue  
Their beauty might declare:  
A spring of love gushed  
from my heart,  
And I blessed them un-  
aware! 285  
Sure my kind saint took  
pity on me,  
And I blessed them un-  
aware.

"The selfsame moment I  
could pray;  
And from my neck so free

In his loneliness  
and fixedness he  
yearneth towards  
the journeying  
moon, and the stars  
that still sojourn,  
yet still move on-  
ward; and every-  
where the blue sky  
belongs to them,  
and is their ap-  
pointed rest, and  
their native coun-  
try and their own  
natural homes,  
which they enter  
unannounced, as  
lords that are cer-  
tainly expected;  
and yet there is a  
silent joy at their  
arrival.

By the light of the  
moon he beholdeth  
God's creatures of  
the great calm.

Their beauty and  
their happiness.

He blesseth them  
in his heart.

The spell begins to  
break.

The Albatross fell off, and  
sank 290  
Like lead into the sea.

## PART V

"Oh sleep! it is a gentle  
thing,  
Beloved from pole to pole!  
To Mary Queen the praise  
be given!  
She sent the gentle sleep  
from Heaven, 295  
That slid into my soul.

"The silly buckets on the  
deck,  
That had so long remained,  
I dreamt that they were  
filled with dew;  
And when I awoke, it  
rained. 300

"My lips were wet, my  
throat was cold,  
My garments all were dank;  
Sure I had drunken in my  
dreams,  
And still my body drank.

"I moved, and could not  
feel my limbs: 305  
I was so light—almost  
I thought that I had died  
in sleep,  
And was a blessed ghost.

"And soon I heard a roar-  
ing wind:  
It did not come anear; 310  
But with its sound it shook  
the sails,  
That were so thin and sere.

"The upper air burst into  
life!  
And a hundred fire-flags  
sheen,  
To and fro they were hur-  
ried about; 315  
And to and fro, and in and  
out,  
The wan stars danced be-  
tween.

"And the coming wind did  
roar more loud,  
And the sails did sigh like  
sedge;  
And the rain poured down  
from one black cloud;  
The moon was at its edge.

"The thick black cloud was  
cleft, and still 322  
The moon was at its side:  
Like waters shot from some  
high crag,  
The lightning fell with  
never a jag, 325  
A river steep and wide.

"The loud wind never  
reached the ship,  
Yet now the ship moved on!  
Beneath the lightning and  
the moon  
The dead men gave a groan.

"They groaned, they stirred,  
they all uprose, 331  
Nor spake, nor moved their  
eyes;  
It had been strange, even  
in a dream,  
To have seen those dead  
men rise.

"The helmsman steered,  
the ship moved on; 335  
Yet never a breeze up-blew;  
The mariners all 'gan work  
the ropes,  
Where they were wont to  
do:

They raised their limbs  
like lifeless tools—  
We were a ghastly crew.

"The body of my brother's  
son 341  
Stood by me, knee to knee:  
The body and I pulled at  
one rope,  
But he said nought to me."

"I fear thee, ancient Mar-  
iner!" 345  
"Be calm, thou Wedding-  
Guest!

The bodies of the  
ship's crew are in-  
spired, and the  
ship moves on;

By grace of the  
Holy Mother, the  
ancient Mariner is  
refreshed with rain.

He heareth sounds  
and seeth strange  
sights and commo-  
tions in the sky  
and the element.

But not by the  
souls of the men,  
nor by demons of  
earth or middle  
air, but by a  
blessed troop of  
angelic spirits, sent  
down by the in-  
vocation of the  
guardian saint.

'Twas not those souls that  
fled in pain,  
Which to their corpses came  
again,  
But a troop of spirits blest:

"For when it dawned—  
they dropped their  
arms, 350  
And clustered round the  
mast;  
Sweet sounds rose slowly  
through their mouths,  
And from their bodies  
passed.

"Around, around, flew each  
sweet sound,  
Then darted to the sun; 355  
Slowly the sounds came  
back again,  
Now mixed, now one by  
one.

"Sometimes a-dropping  
from the sky  
I heard the skylark sing;  
Sometimes all little birds  
that are, 360  
How they seemed to fill  
the sea and air  
With their sweet jargoning!

"And now 'twas like all  
instruments,  
Now like a lonely flute;  
And now it is an angel's  
song, 365  
That makes the heavens be  
mute.

"It ceased; yet still the  
sails made on  
A pleasant noise till noon,  
A noise like of a hidden  
brook  
In the leafy month of  
June, 370  
That to the sleeping woods  
all night  
Singeth a quiet tune.

"Till noon we quietly sailed  
on,  
Yet never a breeze did  
breathe:

Slowly and smoothly went  
the ship, 375  
Moved onward from be-  
neath.

"Under the keel nine  
fathom deep,  
From the land of mist and  
snow,  
The spirit slid; and it was  
he  
That made the ship to go.  
The sails at noon left off  
their tune, 381  
And the ship stood still  
also.

"The sun, right up above  
the mast,  
Had fixed her to the ocean;  
But in a minute she 'gan  
stir, 385  
With a short uneasy mo-  
tion—  
Backwards and forwards  
half her length,  
With a short uneasy mo-  
tion.

"Then like a pawing horse  
let go,  
She made a sudden bound:  
It flung the blood into my  
head, 391  
And I fell down in a swoond.

"How long in that same fit  
I lay,  
I have not to declare;  
But ere my living life  
returned, 395  
I heard, and in my soul  
discerned  
Two voices in the air.

"'Is it he?' quoth one,  
'is this the man?  
By Him who died on cross,  
With his cruel bow he laid  
full low 400  
The harmless Albatross.

"The spirit who bideth  
by himself  
In the land of mist and  
snow,

The lonesome  
Spirit from the  
south pole carries  
on the ship as far  
as the Line, in  
obedience to the  
angelic troop, but  
still requireth ven-  
geance.

The Polar Spirit's  
fellow-demons, the  
invisible inhabit-  
ants of the element,  
take part in his  
wrong, and two of  
them relate, one  
to the other, that  
penance long and  
heavy for the an-  
cient Mariner hath  
been accorded to  
the Polar Spirit,  
who returneth  
southward.



He loved the bird that  
 loved the man  
 Who shot him with his  
 bow.' 405  
 "The other was a softer  
 voice,  
 As soft as honey-dew:  
 Quoth he, 'The man hath  
 penance done,  
 And penance more will do.'

## PART VI

*First Voice*

"But tell me, tell me!  
 speak again, 410  
 Thy soft response renew-  
 ing—  
 What makes that ship drive  
 on so fast?  
 What is the ocean doing?'

*Second Voice*

"Still as a slave before  
 his lord,  
 The ocean hath no blast;  
 His great bright eye most  
 silently 416  
 Up to the moon is cast—  
 "If he may know which  
 way to go;  
 For she guides him, smooth  
 or grim.  
 See, brother, see! how gra-  
 ciously 420  
 She looketh down on him.'

*First Voice*

"But why drives on that  
 ship so fast,  
 Without or wave or wind?'

*Second Voice*

"The air is cut away  
 before,  
 And closes from behind.  
 "Fly, brother, fly! more  
 high, more high! 426  
 Or we shall be belated:  
 For slow and slow that ship  
 will go,  
 When the Mariner's trance  
 is abated.'

"I woke, and we were  
 sailing on, 430  
 As in a gentle weather:  
 'Twas night, calm night,  
 the moon was high;  
 The dead men stood to-  
 gether.

"All stood together on the  
 deck,  
 For a charnel-dungeon fitter:  
 All fixed on me their stony  
 eyes, 436  
 That in the moon did glitter.

"The pang, the curse, with  
 which they died,  
 Had never passed away:  
 I could not draw my eyes  
 from theirs, 440  
 Nor turn them up to pray.

"And now this spell was  
 snapt: once more  
 I viewed the ocean green,  
 And looked far forth, yet  
 little saw  
 Of what had else been seen—

"Like one, that on a lone-  
 some road 446  
 Doth walk in fear and dread,  
 And having once turned  
 round, walks on,  
 And turns no more his  
 head;  
 Because he knows a fright-  
 ful fiend 450  
 Doth close behind him  
 tread.

"But soon there breathed  
 a wind on me,  
 Nor sound nor motion made:  
 Its path was not upon the  
 sea,  
 In ripple or in shade. 455

"It raised my hair, it  
 fanned my cheek  
 Like a meadow-gale of  
 spring—  
 It mingled strangely with  
 my fears,  
 Yet it felt like a welcoming.

The supernatural  
 motion is retarded;  
 the Mariner  
 awakes, and his  
 penance begins  
 anew.

The curse is finally  
 expiated.

The Mariner hath  
 been cast into a  
 trance; for the an-  
 gelic power causeth  
 the vessel to drive  
 northward faster  
 than human life  
 could endure.

"Swiftly, swiftly flew the  
ship, 460  
Yet she sailed softly too:  
Sweetly, sweetly blew the  
breeze—  
On me alone it blew.

And the ancient  
Mariner beholdeth  
his native country.

"Oh! dream of joy! is this  
indeed  
The lighthouse top I see?  
Is this the hill? is this the  
kirk? 466  
Is this mine own countree?

"We drifted o'er the harbor-  
bar,  
And I with sobs did pray—  
'O let me be awake, my  
God! 470  
Or let me sleep away.'

"The harbor-bay was clear  
as glass,  
So smoothly it was strewn!  
And on the bay the moon-  
light lay,  
And the shadow of the  
moon. 475

"The rock shone bright,  
the kirk no less,  
That stands above the rock:  
The moonlight steeped in  
silentness  
The steady weathercock.

The angelic spirits  
leave the dead  
bodies.

"And the bay was white  
with silent light, 480  
Till rising from the same,  
Full many shapes, that  
shadows were,  
In crimson colors came.

And appear in their  
own forms of light.

"A little distance from the  
prow  
Those crimson shadows  
were: 485  
I turned my eyes upon the  
deck—  
Oh, Christ! what saw I  
there!

"Each corse lay flat, life-  
less and flat,  
And, by the holy rood!  
A man all light, a seraph-  
man, 490  
On every corse there stood.

"This seraph-band, each  
waved his hand:  
It was a heavenly sight!  
They stood as signals to  
the land,  
Each one a lovely light:

"This seraph-band, each  
waved his hand, 496  
No voice did they impart—  
No voice; but oh! the  
silence sank  
Like music on my heart.

"But soon I heard the  
dash of oars, 500  
I heard the pilot's cheer;  
My head was turned per-  
force away,  
And I saw a boat appear.

"The pilot, and the pilot's  
boy,  
I heard them coming fast:  
Dear Lord in Heaven! it  
was a joy 506  
The dead men could not  
blast.

"I saw a third—I heard his  
voice:  
It is the Hermit good!  
He singeth loud his godly  
hymns 510  
That he makes in the wood.  
He'll shrive my soul, he'll  
wash away  
The Albatross's blood.

#### PART VII

"This Hermit good lives  
in that wood  
Which slopes down to the  
sea. 515  
How loudly his sweet voice  
he hears!  
He loves to talk with mari-  
ners  
That come from a far  
countree.

The Hermit of the  
wood.

"He kneels at morn, and  
noon, and eve—  
He hath a cushion plump:

It is the moss that wholly  
hides 521  
The rotted old oak-stump.

"The skiff-boat neared: I  
heard them talk,  
'Why, this is strange, I  
trow!  
Where are those lights so  
many and fair, 525  
That signal made but now?'

"'Strange, by my faith!'  
the Hermit said—  
'And they answered not our  
cheer!  
The planks look warped!  
and see those sails,  
How thin they are and sere!  
I never saw aught like to  
them, 531  
Unless perchance it were

"'Brown skeletons of  
leaves that lag  
My forest-brook along:  
When the ivy-tod is heavy  
with snow, 535  
And the owl whoops to  
the wolf below,  
That eats the she-wolf's  
young.'

"'Dear Lord! it hath a  
fiendish look!'  
(The pilot made reply)  
'I am a-feared!—'Push on,  
push on!' 540  
Said the Hermit cheerily.

"The boat came closer to  
the ship,  
But I nor spake nor stirred;  
The boat came close be-  
neath the ship,  
And straight a sound was  
heard. 545

"Under the water it rum-  
bled on,  
Still louder and more dread:  
It reached the ship, it  
split the bay;  
The ship went down like  
lead.

"Stunned by that loud and  
dreadful sound, 550  
Which sky and ocean smote,  
Like one that hath been  
seven days drowned,  
My body lay afloat;  
But swift as dreams, my-  
self I found  
Within the pilot's boat. 555

"Upon the whirl, where  
sank the ship,  
The boat spun round and  
round;  
And all was still, save that  
the hill  
Was telling of the sound.

"I moved my lips—the  
pilot shrieked, 560  
And fell down in a fit;  
The holy Hermit raised his  
eyes,  
And prayed where he did  
sit.

"I took the oars: the pilot's  
boy,  
Who now doth crazy go,  
Laughed loud and long,  
and all the while 566  
His eyes went to and fro.  
'Ha! ha!' quoth he, 'full  
plain I see,  
The Devil knows how to  
row.'

"And now, all in my own  
countrie, 570  
I stood on the firm land!  
The Hermit stepped forth  
from the boat,  
And scarcely he could stand.

"'O shrieve me, shrieve me,  
holy man!  
The Hermit crossed his  
brow. 575  
'Say quick,' quoth he, 'I  
bid thee say—  
What manner of man art  
thou?'

"Forthwith this frame of  
mine was wrenched  
With a woeful agony,

The ancient Mar-  
iner is saved in  
the Pilot's boat.

Approacheth the  
ship with wonder.

The ship suddenly  
sinketh.

The ancient Mar-  
iner earnestly en-  
treateth the Her-  
mit to shrieve him;  
and the penance of  
life falls on him.

Which forced me to begin  
my tale; 580  
And then it left me free.

And ever and anon  
throughout his fu-  
ture life an agony  
constraineth him  
to travel from land  
to land,

"Since then at an uncer-  
tain hour,  
That agony returns;  
And till my ghastly tale is  
told,  
This heart within me burns.

"I pass, like night, from  
land to land; 586  
I have strange power of  
speech;  
That moment that his face  
I see,  
I know the man that must  
hear me:  
To him my tale I teach. 590

"What loud uproar bursts  
from that door:  
The wedding-guests are  
there;  
But in the garden-bower  
the bride  
And bride-maids singing  
are;  
And hark the little vesper  
bell, 595  
Which biddeth me to  
prayer!

"O Wedding-Guest! this  
soul hath been  
Alone on a wide, wide sea:  
So lonely 'twas, that God  
himself  
Scarce seemèd there to be.

"O sweeter than the mar-  
riage-feast, 601  
'Tis sweeter far to me,  
To walk together to the  
kirk  
With a goodly company!—

"To walk together to the  
kirk, 605  
And all together pray,  
While each to his great  
Father bends,

Old men, and babes, and  
loving friends,  
And youths and maidens  
gay!

"Farewell, farewell! but  
this I tell 610  
To thee, thou Wedding-  
Guest!  
He prayeth well, who  
loveth well  
Both man and bird and  
beast.

"He prayeth best, who  
loveth best  
All things both great and  
small; 615  
For the dear God who  
loveth us,  
He made and loveth all."

The Mariner, whose eye  
is bright,  
Whose beard with age is  
hoar,  
Is gone; and now the Wed-  
ding-Guest 620  
Turned from the bride-  
groom's door.

He went like one that hath  
been stunned,  
And is of sense forlorn:  
A sadder and a wiser man  
He rose the morrow morn.

### FROST AT MIDNIGHT

The frost performs its secret ministry,  
Unhelped by any wind. The owl's cry  
Came loud—and hark, again! loud as be-  
fore.

The inmates of my cottage, all at rest,  
Have left me to that solitude, which suits 5  
Abstruser musings: save that at my side  
My cradled infant slumbers peacefully.  
'Tis calm indeed! so calm, that it dis-  
turbs

And vexes meditation with its strange  
And extreme silentness. Sea, hill, and  
wood, 10  
This populous village! Sea, and hill, and  
wood,

And to teach, by  
his own example,  
love and reverence  
to all things that  
God made and  
loveth.

With all the numberless goings on of life  
Inaudible as dreams! the thin blue flame  
Lies on my low-burnt fire, and quivers not;  
Only that film, which fluttered on the  
grate, 15

Still flutters there, the sole unquiet thing.  
Methinks, its motion in this hush of nature  
Gives it dim sympathies with me who live,  
Making it a companionable form,  
Whose puny flaps and freaks the idling  
Spirit 20

By its own moods interprets, everywhere  
Echo or mirror seeking of itself,  
And makes a toy of Thought.

But oh! how oft,  
How oft, at school, with most believing  
mind, 25  
Presageful, have I gazed upon the bars,  
To watch that fluttering stranger! and as  
oft

With unclosed lids, already had I dreamt  
Of my sweet birth-place, and the old  
church-tower,

Whose bells, the poor man's only music,  
rang 30

From morn to evening, all the hot Fair-  
day,  
So sweetly, that they stirred and haunted  
me

With a wild pleasure, falling on mine ear  
Most like articulate sounds of things to  
come!

So gazed I, till the soothing things I  
dreamt 35

Lulled me to sleep, and sleep prolonged my  
dreams!

And so I brooded all the following morn,  
Awed by the stern preceptor's face, mine  
eye

Fixed with mock study on my swimming  
book:

Save if the door half opened, and I  
snatched 40

A hasty glance, and still my heart leaped  
up

For still I hoped to see the stranger's face,  
Townsmen, or aunt, or sister more be-  
loved,

My play-mate when we both were clothed  
alike!

Dear babe, that sleepest cradled by my  
side, 45

Whose gentle breathings, heard in this  
deep calm,

Fill up the interspersed vacancies  
And momentary pauses of the thought!  
My babe so beautiful! it thrills my heart  
With tender gladness, thus to look at  
thee, 50

And think that thou shalt learn far other  
lore

And in far other scenes! For I was reared  
In the great city, pent 'mid cloisters dim,  
And saw naught lovely but the sky and  
stars.

But thou, my babe! shalt wander like a  
breeze 55

By lakes and sandy shores, beneath the  
crag

Of ancient mountain, and beneath the  
clouds,

Which image in their bulk both lakes and  
shores

And mountain crags: so shalt thou see and  
hear

The lovely shapes and sounds intelligible  
Of that eternal language, which thy God 60

Utters, who from eternity doth teach  
Himself in all, and all things in himself.

Great universal Teacher! he shall mould  
Thy spirit, and by giving make it ask. 65

Therefore all seasons shall be sweet to  
thee,

Whether the summer clothe the general  
earth

With greenness, or the redbreast sit and  
sing

Betwixt the tufts of snow on the bare  
branch

Of mossy apple-tree, while the nigh  
thatch 70

Smokes in the sun-thaw; whether the  
eavedrops fall

Heard only in the trances of the blast,  
Or if the secret ministry of frost

Shall hang them up in silent icicles,  
Quietly shining to the quiet moon. 75

## HYMN

### BEFORE SUNRISE IN THE VALE OF CHAMOUNI

Hast thou a charm to stay the morning-  
star

In his steep course? So long he seems  
to pause

On thy bald awful head, O sovran Blanc!  
The Arve and Arveiron at thy base  
Rave ceaselessly; but thou, most awful  
Form! 5

Risest from forth thy silent sea of pines,  
How silently! Around thee and above  
Deep is the air and dark, substantial,  
black,

An ebon mass: methinks thou piercest it  
As with a wedge! But when I look again,  
It is thine own calm home, thy crystal  
shrine, 11

Thy habitation from eternity!  
O dread and silent Mount! I gazed upon  
thee,

Till thou, still present to the bodily sense,  
Didst vanish from my thought: entranced  
in prayer 15

I worshipped the Invisible alone.

Yet, like some sweet beguiling melody,  
So sweet, we know not we are listening  
to it,

Thou, the meanwhile, wast blending with  
my thought,

Yea, with my life and life's own secret  
joy: 20

Till the dilating Soul, enrapt, transfused,  
Into the mighty vision passing—there,  
As in her natural form, swelled vast to  
Heaven!

Awake, my soul! not only passive praise  
Thou owest! not alone these swelling tears,  
Mute thanks and secret ecstasy! Awake,  
Voice of sweet song! Awake, my heart,  
awake! 27

Green vales and icy cliffs, all join my  
Hymn.

Thou first and chief, sole sovran of the  
Vale!

O struggling with the darkness all the  
night, 30

And visited all night by troops of stars,  
Or when they climb the sky or when they  
sink:

Companion of the morning-star at dawn,  
Thyself earth's rosy star, and of the dawn  
Co-herald! wake, oh wake, and utter  
praise! 35

Who sank thy sunless pillars deep in  
Earth?

Who filled thy countenance with rosy  
light?

Who made thee parent of perpetual  
streams?

And you, ye five wild torrents fiercely  
glad!

Who called you forth from night and utter  
death, 40

From dark and icy caverns called you  
forth,

Down those precipitous, black, jagged  
rocks,

Forever shattered and the same forever?

Who gave you your invulnerable life,

Your strength, your speed, your fury, and  
your joy, 45

Unceasing thunder and eternal foam?

And who commanded (and the silence  
came),

Here let the billows stiffen, and have rest?

Ye ice-falls! ye that from the moun-  
tain's brow

A down enormous ravines slope amain— 50

Torrents, methinks, that heard a mighty  
voice,

And stopped at once amid their maddest  
plunge!

Motionless torrents! silent cataracts!

Who made you glorious as the gates of  
Heaven

Beneath the keen full moon? Who bade  
the sun 55

Clothe you with rainbows? Who, with  
living flowers

Of loveliest blue, spread garlands at your  
feet?—

God! let the torrents, like a shout of na-  
tions,

Answer! and let the ice-plains echo, God!

God! sing, ye meadow-streams, with glad-  
some voice! 60

Ye pine-groves, with your soft and soul-  
like sounds!

And they too have a voice, yon piles of  
snow,

And in their perilous fall shall thunder,  
God!

Ye living flowers that skirt the eternal  
frost!

Ye wild goats sporting round the eagle's  
nest! 65

Ye eagles, play-mates of the mountain-  
storm!

Ye lightnings, the dread arrows of the  
clouds!

Ye signs and wonders of the element!

Utter forth God, and fill the hills with  
praise!

Thou too, hoar Mount! with thy sky-  
 pointing peaks, 70  
 Oft from whose feet the avalanche, un-  
 heard,  
 Shoots downward, glittering through the  
 pure serene  
 Into the depth of clouds that veil thy  
 breast—  
 Thou too again, stupendous Mountain!  
 thou  
 That as I raise my head, awhile bowed  
 low 75  
 In adoration, upward from thy base  
 Slow-travelling with dim eyes diffused  
 with tears,  
 Solemnly seemest, like a vapory cloud,  
 To rise before me—Rise, oh ever rise,  
 Rise like a cloud of incense, from the earth!  
 Thou kingly spirit throned among the  
 hills, 81  
 Thou dread ambassador from earth to  
 heaven,  
 Great hierarch! tell thou the silent sky,  
 And tell the stars, and tell yon rising  
 sun,  
 Earth, with her thousand voices, praises  
 God. 85

### DEJECTION: AN ODE

Late, late yestreen I saw the new Moon  
 With the old Moon in her arms;  
 And I fear, I fear, my Master dear!  
 We shall have a deadly storm.  
*Ballad of Sir Patrick Spens.*

#### I

Well! If the Bard was weather-wise, who  
 made  
 The grand old ballad of Sir Patrick  
 Spens,  
 This night, so tranquil now, will not go  
 hence  
 Unroused by winds, that ply a busier  
 trade  
 Than those which mould yon cloud in  
 lazy flakes, 5  
 Or the dull sobbing draft, that moans and  
 rakes  
 Upon the strings of this Æolian lute,  
 Which better far were mute;  
 For lo! the new-moon winter bright!  
 And overspread with phantom light, 10

(With swimming phantom light o'er-  
 spread  
 But rimmed and circled by a silver  
 thread)  
 I see the old moon in her lap, foretelling  
 The coming-on of rain and squally  
 blast.  
 And oh! that even now the gust were  
 swelling, 15  
 And the slant night-shower driving  
 loud and fast!  
 Those sounds which oft have raised me,  
 whilst they awed,  
 And sent my soul abroad,  
 Might now perhaps their wonted impulse  
 give,  
 Might startle this dull pain, and make it  
 live! 20

#### II

A grief without a pang, void, dark, and  
 drear,  
 A stifled, drowsy, unimpassioned grief,  
 Which finds no natural outlet, no relief,  
 In word, or sigh, or tear—  
 O Lady! in this wan and heartless mood, 25  
 To other thoughts by yonder throstle  
 wooed,  
 All this long eve, so balmy and serene,  
 Have I been gazing on the western sky,  
 And its peculiar tint of yellow green:  
 And still I gaze—and with how blank an  
 eye! 30  
 And those thin clouds above, in flakes and  
 bars,  
 That give away their motion to the stars;  
 Those stars, that glide behind them or be-  
 tween,  
 Now sparkling, now bedimmed, but al-  
 ways seen:  
 Yon crescent moon, as fixed as if it grew 35  
 In its own cloudless, starless lake of blue;  
 I see them all so excellently fair,  
 I see, not feel, how beautiful they are!

#### III

My genial spirits fail;  
 And what can these avail 40  
 To lift the smothering weight from off my  
 breast?  
 It were a vain endeavor,  
 Though I should gaze for ever  
 On that green light that lingers in the  
 west:

I may not hope from outward forms to win 45  
The passion and the life, whose fountains  
are within.

## IV

O Lady, we receive but what we give,  
And in our life alone does Nature live:  
Ours is her wedding garment, ours her  
shroud!

And what we ought behold, of higher  
worth, 50  
Than that inanimate cold world allowed  
To the poor loveless ever-anxious crowd,  
Ah! from the soul itself must issue forth  
A light, a glory, a fair luminous cloud  
Enveloping the earth— 55  
And from the soul itself must there be sent  
A sweet and potent voice, of its own  
birth,

Of all sweet sounds the life and element!

## V

O pure of heart! thou need'st not ask of  
me  
What this strong music in the soul may  
be! 60

What, and wherein it doth exist,  
This light, this glory, this fair luminous  
mist,

This beautiful and beauty-making power.  
Joy, virtuous Lady! Joy that ne'er was  
given,

Save to the pure, and in their purest hour,  
Life, and Life's effluence, cloud at once  
and shower, 66

Joy, Lady! is the spirit and the power,  
Which wedding Nature to us gives in  
dower,

A new earth and new heaven,  
Undreamt of by the sensual and the  
proud— 70

Joy is the sweet voice, Joy the luminous  
cloud—

We in ourselves rejoice!  
And thence flows all that charms or ear  
or sight,

All melodies the echoes of that voice,  
All colors a suffusion from that light. 75

## VI

There was a time when, though my path  
was rough,  
This joy within me dallied with distress,

And all misfortunes were but as the stuff  
Whence Fancy made me dreams of hap-  
piness:

For hope grew round me, like the twining  
vine, 80

And fruits, and foliage, not my own,  
seemed mine.

But now afflictions bow me down to  
earth:

Nor care I that they rob me of my mirth;  
But oh! each visitation

Suspends what Nature gave me at my  
birth, 85

My shaping spirit of Imagination.  
For not to think of what I needs must feel,

But to be still and patient, all I can;  
And haply by abstruse research to steal

From my own nature all the natural  
man— 90

This was my sole resource, my only  
plan:

Till that which suits a part infects the  
whole,

And now is almost grown the habit of my  
soul.

## VII

Hence, viper thoughts, that coil around  
my mind,

Reality's dark dream! 95  
I turn from you, and listen to the wind,  
Which long has raved unnoticed.

What a scream  
Of agony by torture lengthened out

That lute sent forth! Thou Wind, that  
ravest without,

Bare crag, or mountain-tairn, or blasted  
tree, 100

Or pine-grove whither woodman never  
clomb,

Or lonely house, long held the witches'  
home,

Methinks were fitter instruments for  
thee,

Mad Lutanist! who in this month of  
showers,

Of dark-brown gardens, and of peeping  
flowers, 105

Makest Devils' yule, with worse than  
wintry song,

The blossoms, buds, and timorous leaves  
among.

Thou Actor, perfect in all tragic sounds!  
Thou mighty Poet, even to frenzy bold!



What tell'st thou now about? 110  
 'Tis of the rushing of an host in  
 rout,  
 With groans of trampled men, with  
 smarting wounds—  
 At once they groan with pain, and shudder  
 with the cold!  
 But hush! there is a pause of deepest  
 silence!  
 And all that noise, as of a rushing  
 crowd, 115  
 With groans and tremulous shudderings—  
 all is over—  
 It tells another tale, with sounds less  
 deep and loud!  
 A tale of less affright,  
 And tempered with delight,  
 As Otway's self had framed the tender  
 lay; 120  
 'Tis of a little child  
 Upon a lonesome wild,  
 Not far from home, but she hath lost her  
 way:  
 And now moans low in bitter grief and  
 fear,  
 And now screams loud, and hopes to make  
 her mother hear. 125

## VIII

'Tis midnight, but small thoughts have I  
 of sleep:  
 Full seldom may my friend such vigils  
 keep!  
 Visit her, gentle Sleep! with wings of  
 healing,  
 And may this storm be but a mountain  
 birth,  
 May all the stars hang bright above her  
 dwelling, 130  
 Silent as though they watched the sleep-  
 ing Earth!  
 With light heart may she rise,  
 Gay fancy, cheerful eyes,  
 Joy lift her spirit, joy attune her  
 voice;  
 To her may all things live, from pole to  
 pole, 135  
 Their life the eddying of her living soul!  
 O simple spirit, guided from above,  
 Dear Lady! friend devoutest of my  
 choice,  
 Thus mayest thou ever, evermore re-  
 joice.

## YOUTH AND AGE

Verse, a breeze mid blossoms straying,  
 Where Hope clung feeding, like a bee—  
 Both were mine! Life went a-maying  
 With Nature, Hope, and Poesy,  
 When I was young! 5

*When I was young?*—Ah, woeful When!  
 Ah! for the change 'twixt Now and Then!  
 This breathing house not built with  
 hands,  
 This body that does me grievous wrong,  
 O'er aery cliffs and glittering sands, 10  
 How lightly *then* it flashed along:—  
 Like those trim skiffs, unknown of yore,  
 On winding lakes and rivers wide,  
 That ask no aid of sail or oar,  
 That fear no spite of wind or tide! 15  
 Nought cared this body for wind or  
 weather  
 When Youth and I lived in't together.

Flowers are lovely; Love is flower-like;  
 Friendship is a sheltering tree;  
 Oh! the joys, that came down shower-  
 like, 20  
 Of Friendship, Love, and Liberty,  
 Ere I was old!

*Ere I was old?* Ah woeful Ere,  
 Which tells me, Youth's no longer here!  
 O Youth! for years so many and sweet, 25  
 'Tis known, that thou and I were one,  
 I'll think it but a fond conceit—  
 It cannot be that thou art gone!  
 Thy vesper-bell hath not yet tolled:—  
 And thou wert aye a masker bold! 30  
 What strange disguise hast now put on,  
 To *make believe*, that thou art gone?  
 I see these locks in silvery slips,  
 This drooping gait, this altered size:  
 But Spring-tide blossoms on thy lips, 35  
 And tears take sunshine from thine eyes!  
 Life is but thought: so think I will  
 That Youth and I are house-mates still.

Dew-drops are the gems of morning,  
 But the tears of mournful eve! 40  
 Where no hope is, life's a warning  
 That only serves to make us grieve,  
 When we are old:  
 That only serves to make us grieve  
 With oft and tedious taking-leave, 45

Like some poor nigh-related guest,  
That may not rudely be dismissed;  
Yet hath out-stayed his welcome while,  
And tells the jest without the smile.

### WORK WITHOUT HOPE

All Nature seems at work. Slugs leave  
their lair—  
The bees are stirring—birds are on the  
wing—  
And Winter slumbering in the open air,  
Wears on his smiling face a dream of  
Spring!  
And I the while, the sole unbusy thing, 5  
Nor honey make, nor pair, nor build, nor  
sing.

Yet well I ken the banks where amaranths blow,  
Have traced the fount whence streams of  
nectar flow.  
Bloom, O ye amaranths! bloom for whom  
ye may,  
For me ye bloom not! Glide, rich streams,  
away! 10  
With lips unbrightened, wreathless brow,  
I stroll:  
And would you learn the spells that  
drowse my soul?  
Work without Hope draws nectar in a  
sieve,  
And Hope without an object cannot live.

### From the BIOGRAPHIA LITERARIA

#### CHAPTER XIV

During the first year that Mr. Wordsworth and I were neighbors, our conversations turned frequently on the two cardinal points of poetry, the power of exciting the sympathy of the reader by a faithful adherence to the truth of nature, and the power of giving the interest of novelty by the modifying colors of imagination. The sudden charm, which accidents of light and shade, which 10 moonlight or sunset, diffused over a known and familiar landscape, appeared to represent the practicability of combining both. These are the poetry of nature. The thought suggested itself (to which of

us I do not recollect) that a series of poems might be composed of two sorts. In the one, the incidents and agents were to be, in part at least, supernatural; and the excellence aimed at was to consist 20 in the interesting of the affections by the dramatic truth of such emotions as would naturally accompany such situations, supposing them real. And real in this sense they have been to every human being who, from whatever source of delusion, has at any time believed himself under supernatural agency. For the second class, subjects were to be chosen from ordinary life; the characters and 30 incidents were to be such as will be found in every village and its vicinity, where there is a meditative and feeling mind to seek after them, or to notice them when they present themselves.

In this idea originated the plan of the *Lyrical Ballads*; in which it was agreed that my endeavors should be directed to persons and characters supernatural, or at least romantic; yet so as to transfer 40 from our inward nature a human interest and a semblance of truth sufficient to procure for these shadows of imagination that willing suspension of disbelief for the moment, which constitutes poetic faith. Mr. Wordsworth, on the other hand, was to propose to himself as his object, to give the charm of novelty to things of every day, and to excite a feeling analogous to the supernatural, by 50 awakening the mind's attention from the lethargy of custom, and directing it to the loveliness and the wonders of the world before us; an inexhaustible treasure, but for which, in consequence of the film of familiarity and selfish solicitude, we have eyes, yet see not, ears that hear not, and hearts that neither feel nor understand.

With this view I wrote *The Ancient Mariner*, and was preparing, among other poems, *The Dark Ladie*, and the *Christabel*, in which I should have more nearly realized my ideal than I had done in my first attempt. But Mr. Wordsworth's industry had proved so much more successful, and the number of his poems so much greater, that my compositions, instead of forming a balance, appeared

rather an interpolation of heterogeneous [70] matter. Mr. Wordsworth added two or three poems written in his own character, in the impassioned, lofty, and sustained diction which is characteristic of his genius. In this form the *Lyrical Ballads* were published; and were presented by him, as an experiment, whether subjects, which from their nature rejected the usual ornaments and extra-colloquial style of poems in general, might not [80] be so managed in the language of ordinary life as to produce the pleasurable interest which it is the peculiar business of poetry to impart. To the second edition he added a preface of considerable length; in which, notwithstanding some passages of apparently a contrary import, he was understood to contend for the extension of this style to poetry of all kinds, and to reject as vicious and indefensible all [90] phrases and forms of style that were not included in what he (unfortunately, I think, adopting an equivocal expression,) called the language of real life. From this preface, prefixed to poems in which it was impossible to deny the presence of original genius, however mistaken its direction might be deemed, arose the whole long-continued controversy. For from the conjunction of perceived power [100] with supposed heresy I explain the inveteracy, and in some instances, I grieve to say, the acrimonious passions, with which the controversy has been conducted by the assailants.

Had Mr. Wordsworth's poems been the silly, the childish things, which they were for a long time described as being; had they been really distinguished from the compositions of other poets merely by [110] meanness of language, and inanity of thought; had they indeed contained nothing more than what is found in the parodies and pretended imitations of them; they must have sunk at once, a dead weight, into the slough of oblivion, and have dragged the preface along with them. But year after year increased the number of Mr. Wordsworth's admirers. They were found, too, not in the lower [120] classes of the reading public, but chiefly among young men of strong sensibility and meditative minds; and their admira-

tion (inflamed perhaps in some degree by opposition) was distinguished by its intensity, I might almost say by its religious fervor. These facts, and the intellectual energy of the author, which was more or less consciously felt, where it was outwardly and even boisterously [130] denied, meeting with sentiments of aversion to his opinions, and of alarm at their consequences, produced an eddy of criticism, which would of itself have borne up the poems by the violence with which it whirled them round and round. With many parts of this preface, in the sense attributed to them, and which the words undoubtedly seem to authorize, I never concurred; but, on the contrary, [140] objected to them as erroneous in principle, and as contradictory (in appearance at least) both to other parts of the same preface and to the author's own practice in the greater number of the poems themselves. Mr. Wordsworth, in his recent collection, has, I find, degraded this prefatory disquisition to the end of his second volume, to be read or not at the reader's choice. But he [150] has not, as far as I can discover, announced any change in his poetic creed. At all events, considering it as the source of a controversy, in which I have been honored more than I deserve by the frequent conjunction of my name with his, I think it expedient to declare, once for all, in what points I coincide with his opinions, and in what points I altogether differ. But in order to render myself [160] intelligible, I must previously, in as few words as possible, explain my ideas, first, of a poem; and secondly, of poetry itself, in kind and in essence.

The office of philosophical disquisition consists in just distinction; while it is the privilege of the philosopher to preserve himself constantly aware that distinction is not division. In order to obtain adequate notions of any truth, [170] we must intellectually separate its distinguishable parts; and this is the technical process of philosophy. But having so done, we must then restore them in our conceptions to the unity in which they actually coexist; and this is the result of philosophy. A poem contains the same

elements as a prose composition; the difference, therefore, must consist in a different combination of them, in consequence of a different object proposed. According to the difference of the object will be the difference of the combination. It is possible that the object may be merely to facilitate the recollection of any given facts or observations by artificial arrangement; and the composition will be a poem, merely because it is distinguished from prose by meter, or by rime, or by both conjointly. In this, [190 the lowest sense, a man might attribute the name of a poem to the well-known enumeration of the days in the several months:

"Thirty days hath September,  
April, June, and November," etc.,

and others of the same class and purpose. And as a particular pleasure is found in anticipating the recurrence of sound and quantities, all compositions [200 that have this charm superadded, whatever be their contents, may be entitled poems.

So much for the superficial form. A difference of object and contents supplies an additional ground of distinction. The immediate purpose may be the communication of truths: either of truth absolute and demonstrable, as in works of science; or of facts experienced and recorded, [210 as in history. Pleasure, and that of the highest and most permanent kind, may result from the attainment of the end; but it is not itself the immediate end. In other works the communication of pleasure may be the immediate purpose; and though truth, either moral or intellectual, ought to be the ultimate end, yet this will distinguish the character of the author, not the class to which the [220 work belongs. . . .

But the communication of pleasure may be the immediate object of a work not metrically composed; and that object may have been in a high degree attained, as in novels and romances. Would then the mere superaddition of meter, with or without rime, entitle these to the name of poems? The answer is, that nothing can permanently please, which does [230

not contain in itself the reason why it is so, and not otherwise. If meter be superadded, all other parts must be made consonant with it. They must be such as to justify the perpetual and distinct attention to each part, which an exact correspondent recurrence of accent and sound are calculated to excite. The final definition then, so deduced, may be thus worded. A poem is that species [240 of composition, which is opposed to works of science, by proposing for its *immediate* object pleasure, not truth; and from all other species (having *this* object in common with it) it is discriminated by proposing to itself such delight from the *whole*, as is compatible with a distinct gratification from each component *part*.

Controversy is not seldom excited in consequence of the disputants at- [250 taching each a different meaning to the same word; and in few instances has this been more striking than in disputes concerning the present subject. If a man chooses to call every composition a poem, which is rime, or measure, or both, I must leave his opinion uncontroverted. The distinction is at least competent to characterize the writer's intention. If it were subjoined, that the whole is likewise [260 entertaining or affecting as a tale, or as a series of interesting reflections, I of course admit this as another fit ingredient of a poem, and an additional merit. But if the definition sought for be that of a legitimate poem, I answer, it must be one the parts of which mutually support and explain each other; all in their proportion harmonizing with, and supporting the purpose and known in- [270 fluences of metrical arrangement. The philosophic critics of all ages coincide with the ultimate judgment of all countries, in equally denying the praises of a just poem, on the one hand, to a series of striking lines or distichs, each of which absorbing the whole attention of the reader to itself, disjoins it from its context, and makes it a separate whole, instead of a harmonizing part; and on [280 the other hand, to an unsustained composition, from which the reader collects rapidly the general result unattracted by the component parts. The reader should

be carried forward, not merely or chiefly by the mechanical impulse of curiosity, or by a restless desire to arrive at the final solution; but by the pleasurable activity of mind excited by the attractions of the journey itself. Like the motion of a [290 serpent, which the Egyptians made the emblem of intellectual power; or like the path of sound through the air, at every step he pauses and half recedes, and from the retrogressive movement collects the force which again carries him onward. *Præcipilandus est liber spiritus*, says Petronius Arbiter most happily. The epithet, *liber*, here balances the preceding verb: and it is not easy to conceive [300 more meaning condensed in fewer words.

But if this should be admitted as a satisfactory character of a poem, we have still to seek for a definition of poetry. The writings of Plato, and Bishop Taylor, and the *Theoria Sacra* of Burnet, furnish undeniable proofs that poetry of the highest kind may exist without meter, and even without the contra-distinguishing objects of a poem. The first chap- [310 of Isaiah (indeed a very large proportion of the whole book) is poetry in the most emphatic sense; yet it would be not less irrational than strange to assert, that pleasure, and not truth, was the immediate object of the prophet. In short, whatever specific import we attach to the word poetry, there will be found involved in it, as a necessary consequence, that a poem of any length neither can be, [320 nor ought to be, all poetry. Yet if a harmonious whole is to be produced, the remaining parts must be preserved in keeping with the poetry; and this can be no otherwise effected than by such a studied selection and artificial arrangement as will partake of one, though not a peculiar property of poetry. And this again can be no other than the property of exciting a more continuous and equal atten- [330 tion than the language of prose aims at, whether colloquial or written. . . .

What is poetry? is so nearly the same question with, what is a poet? that the answer to the one is involved in the solution of the other. For it is a distinction resulting from the poetic genius itself, which sustains and modifies the images,

thoughts, and emotions of the poet's own mind. The poet, described in [340 ideal perfection, brings the whole soul of man into activity, with the subordination of its faculties to each other, according to their relative worth and dignity. He diffuses a tone and spirit of unity, that blends, and (as it were) fuses, each into each, by that synthetic and magical power, to which we have exclusively appropriated the name of imagination. This power, first put [350 in action by the will and understanding, and retained under their irremissive, though gentle and unnoticed, control (*laxis effertur habenis*), reveals itself in the balance or reconciliation of opposite or discordant qualities: of sameness, with difference; of the general, with the concrete; the idea, with the image; the individual, with the representative; the sense of novelty and freshness, with [360 old and familiar objects; a more than usual state of emotion, with more than usual order; judgment ever awake and steady self-possession with enthusiasm and feeling profound or vehement; and while it blends and harmonizes the natural and the artificial, still subordinates art to nature; the manner to the matter; and our admiration of the poet to our sympathy with the poetry. "Doubt- [370 less," as Sir John Davies observes of the soul (and his words may with slight alteration be applied, and even more appropriately, to the poetic imagination),—

"Doubtless this could not be, but that she turns

Bodies to spirit by sublimation strange,  
As fire converts to fire the things it burns,  
As we our food into our nature change.

"From their gross matter she abstracts their forms,

And draws a kind of quintessence from things; [380

Which to her proper nature she transforms  
To bear them light on her celestial wings.

"Thus does she, when from individual states

She doth abstract the universal kinds;

Which then re-clothed in divers names and  
fates  
Steal access through our senses to our  
minds."

Finally, good sense is the body of poetic  
genius, fancy its drapery, motion its life,  
and imagination the soul that is every-  
where, and in each, and forms all into [390  
one graceful and intelligent whole.

ROBERT SOUTHEY (1774-1843)

### THE INCHCAPE ROCK

No stir in the air, no stir in the sea,  
The ship was still as she could be,  
Her sails from heaven received no motion,  
Her keel was steady in the ocean.

Without either sign or sound of their  
shock<sup>5</sup>  
The waves flowed over the Inchcape Rock;  
So little they rose, so little they fell,  
They did not move the Inchcape Bell.

The Abbot of Aberbrothok  
Had placed that bell on the Inchcape  
Rock;<sup>10</sup>  
On a buoy in the storm it floated and  
swung,  
And over the waves its warning rung.

When the Rock was hid by the surge's  
swell,  
The mariners heard the warning bell;  
And then they knew the perilous Rock,<sup>15</sup>  
And blessed the Abbot of Aberbrothok.

The sun in heaven was shining gay,  
All things were joyful on that day;  
The sea-birds screamed as they wheeled  
round,  
And there was joyaunce in their sound.<sup>20</sup>

The buoy of the Inchcape Bell was seen  
A darker speck on the ocean green;  
Sir Ralph the Rover walked his deck,  
And he fixed his eye on the darker speck.

He felt the cheering power of spring,<sup>25</sup>  
It made him whistle, it made him sing;  
His heart was mirthful to excess,  
But the Rover's mirth was wickedness.

His eye was on the Inchcape float;  
Quoth he, "My men, put out the boat,<sup>30</sup>  
And row me to the Inchcape Rock,  
And I'll plague the Abbot of Aber-  
brothok."

The boat is lowered, the boatmen row,  
And to the Inchcape Rock they go;  
Sir Ralph bent over from the boat,<sup>35</sup>  
And he cut the bell from the Inchcape  
float.

Down sunk the bell with a gurgling sound,  
The bubbles rose and burst around;  
Quoth Sir Ralph, "The next who comes  
to the rock  
Won't bless the Abbot of Aberbrothok."<sup>40</sup>

Sir Ralph the Rover sailed away,  
He scoured the seas for many a day;  
And now grown rich with plundered store  
He steers his course for Scotland's shore.

So thick a haze o'erspreads the sky<sup>45</sup>  
They cannot see the sun on high;  
The wind hath blown a gale all day,  
At evening it hath died away.

On deck the Rover takes his stand,  
So dark it is they see no land.<sup>50</sup>  
Quoth Sir Ralph, "It will be lighter soon,  
For there is the dawn of the rising moon."

"Canst hear," said one, "the breakers  
roar?  
For methinks we should be near the  
shore."  
"Now where we are I cannot tell,<sup>55</sup>  
But I wish I could hear the Inchcape Bell."

They hear no sound, the swell is strong;  
Though the wind hath fallen they drift  
along,  
Till the vessel strikes with a shivering  
shock,—  
"Oh Christ! it is the Inchcape Rock!"<sup>60</sup>

Sir Ralph the Rover tore his hair;  
He cursed himself in his despair;  
The waves rush in on every side,  
The ship is sinking beneath the tide.

But even in his dying fear<sup>65</sup>  
One dreadful sound could the Rover hear,  
A sound as if with the Inchcape Bell  
The Devil below was ringing his knell.

# MY DAYS AMONG THE DEAD ARE PASSED

My days among the Dead are passed;  
 Around me I behold,  
 Where'er these casual eyes are cast,  
 The mighty minds of old;  
 My never-failing friends are they, 5  
 With whom I converse day by day.

With them I take delight in weal,  
 And seek relief in woe;  
 And while I understand and feel 10  
 How much to them I owe,  
 My cheeks have often been bedewed  
 With tears of thoughtful gratitude.

My thoughts are with the Dead; with  
 them

I live in long-past years,  
 Their virtues love, their faults condemn, 15  
 Partake their hopes and fears,  
 And from their lessons seek and find  
 Instruction with an humble mind.

My hopes are with the Dead; anon  
 My place with them will be, 20  
 And I with them will travel on  
 Through all futurity;  
 Yet leaving here a name, I trust,  
 That will not perish in the dust.

## SIR WALTER SCOTT (1771-1832)

*From* MARMION, CANTO V

### LOCHINVAR

O, young Lochinvar is come out of the  
 west,  
 Through all the wide Border his steed was  
 the best;  
 And, save his good broadsword, he weap-  
 ons had none,  
 He rode all unarmed, and he rode all alone.  
 So faithful in love, and so dauntless in  
 war, 5  
 There never was knight like the young  
 Lochinvar.

He stayed not for brake, and he stopped  
 not for stone,  
 He swam the Eske River where ford there  
 was none;

But ere he alighted at Netherby gate,  
 The bride had consented, the gallant came  
 late; 10  
 For a laggard in love, and a dastard in  
 war,  
 Was to wed the fair Ellen of brave Loch-  
 invar.

So boldly he entered the Netherby Hall,  
 Among bridesmen, and kinsmen, and  
 brothers, and all.

Then spoke the bride's father, his hand  
 on his sword 15

(For the poor craven bridegroom said  
 never a word),

"O, come ye in peace here, or come ye in  
 war,

Or to dance at our bridal, young Lord  
 Lochinvar?"

"I long wooed your daughter, my suit you  
 denied;—

Love swells like the Solway, but ebbs like  
 its tide,— 20

And now I am come, with this lost love of  
 mine,

To lead but one measure, drink one cup  
 of wine.

There are maidens in Scotland more  
 lovely by far,

That would gladly be bride to the young  
 Lochinvar."

The bride kissed the goblet; the knight  
 took it up, 25

He quaffed off the wine, and he threw  
 down the cup.

She looked down to blush, and she looked  
 up to sigh,

With a smile on her lips, and a tear in her  
 eye.

He took her soft hand, ere her mother  
 could bar,—

"Now tread we a measure," said young  
 Lochinvar. 30

So stately his form, and so lovely her face,  
 That never a hall such a galliard<sup>1</sup> did  
 grace;

While her mother did fret, and her father  
 did fume,

And the bridegroom stood dangling his  
 bonnet and plume;

<sup>1</sup> lively dance.

And the bridemaids whispered, "'Twere  
better by far 35  
To have matched our fair cousin with  
young Lochinvar."

One touch to her hand, and one word in  
her ear,  
When they reached the hall-door, and the  
charger stood near;  
So light to the croupe the fair lady he  
swung,  
So light to the saddle before her he sprung;  
"She is won! we are gone! over bank, bush,  
and scour;<sup>1</sup> 41  
They'll have fleet steeds that follow,"  
quoth young Lochinvar.

There was mounting 'mong Græmes of the  
Netherby clan;  
Forsters, Fenwicks, and Musgraves, they  
rode and they ran:  
There was racing and chasing on Can-  
nobie Lee, 45  
But the lost bride of Netherby ne'er did  
they see.  
So daring in love, and so dauntless in  
war,  
Have ye e'er heard of gallant like young  
Lochinvar?

### From THE LADY OF THE LAKE

#### SOLDIER, REST!

Soldier, rest! thy warfare o'er,  
Sleep the sleep that knows not breaking;  
Dream of battled fields no more,  
Days of danger, nights of waking.  
In our isle's enchanted hall, 5  
Hands unseen thy couch are strewing,  
Fairy strains of music fall,  
Every sense in slumber dewing.  
Soldier, rest! thy warfare o'er,  
Dream of fighting fields no more; 10  
Sleep the sleep that knows not breaking,  
Morn of toil, nor night of waking.

No rude sound shall reach thine ear,  
Armor's clang, or war-steed champing,  
Trump nor pibroch summon here 15  
Mustering clan or squadron tramping.

<sup>1</sup> cliff.

Yet the lark's shrill fife may come  
At the daybreak from the fallow,  
And the bittern sound his drum,  
Booming from the sedgy shallow. 20  
Ruder sounds shall none be near,  
Guards nor warders challenge here,  
Here's no war-steed's neigh and champ-  
ing,  
Shouting clans or squadrons stamping.  
Huntsman, rest! thy chase is done; 25  
While our slumbrous spells assail ye,  
Dream not, with the rising sun,  
Bugles here shall sound reveillé.  
Sleep! the deer is in his den;  
Sleep! thy hounds are by thee lying: 30  
Sleep! nor dream in yonder glen  
How thy gallant steed lay dying.  
Huntsman, rest! thy chase is done;  
Think not of the rising sun,  
For at dawning to assail ye 35  
Here no bugles sound reveillé.

#### BOAT SONG

Hail to the Chief who in triumph ad-  
vances!  
Honored and blessed be the ever-green  
Pine!  
Long may the tree, in his banner that  
glances,  
Flourish, the shelter and grace of our  
line!  
Heaven send it happy dew, 5  
Earth lend it sap anew,  
Gayly to burgeon, and broadly to grow,  
While every Highland glen  
Sends back our shout again,  
Roderigh Vich Alpine dhu, ho! ieroe! 10  
Ours is no sapling, chance-sown by the  
fountain,  
Blooming at Beltane, in winter to fade;  
When the whirlwind has stripped every  
leaf on the mountain,  
The more shall Clan-Alpine exult in her  
shade.  
Moored in the rifted rock, 15  
Proof to the tempest's shock,  
Firmer he roots him the ruder it blow;  
Menteith and Breadalbane, then,  
Echo his praise again,  
Roderigh Vich Alpine dhu, ho! ieroe! 20



Proudly our pibroch has thrilled in Glen  
 Fruin,  
 And Bannochar's groans to our slogan  
 replied;  
 Glen Luss and Ross-dhu, they are smoking  
 in ruin,  
 And the best of Loch Lomond lie dead  
 on her side.  
 Widow and Saxon maid 25  
 Long shall lament our raid,  
 Think of Clan-Alpine with fear and with  
 woe;  
 Lennox and Leven-glen  
 Shake when they hear again,  
 Roderigh Vich Alpine dhu, ho! ieroe! 30

Row, vassals, row, for the pride of the  
 Highlands!  
 Stretch to your oars for the ever-green  
 Pine!  
 O! that the rose-bud that graces yon is-  
 lands  
 Were wreathed in a garland around him  
 to twine!  
 O that some seedling gem, 35  
 Worthy such noble stem,  
 Honored and blessed in their shadow  
 might grow!  
 Loud should Clan-Alpine then  
 Ring from her deepmost glen,  
 Roderigh Vich Alpine dhu, ho! ieroe! 40

## CORONACH

He is gone on the mountain,  
 He is lost to the forest,  
 Like a summer-dried fountain,  
 When our need was the sorest.  
 The font, reappearing, 5  
 From the rain-drops shall borrow,  
 But to us comes no cheering,  
 To Duncan no morrow!

The hand of the reaper  
 Takes the ears that are hoary, 10  
 But the voice of the weeper  
 Waits manhood in glory.  
 The autumn winds rushing  
 Waft the leaves that are searest,  
 But our flower was in flushing, 15  
 When blighting was nearest.

Fleet foot on the correi,  
 Sage counsel in cumber,  
 Red hand in the foray,  
 How sound is thy slumber! 20  
 Like the dew on the mountain,  
 Like the foam on the river,  
 Like the bubble on the fountain,  
 Thou art gone, and for ever!

## HARP OF THE NORTH

Harp of the North, farewell! The hills  
 grow dark,  
 On purple peaks a deeper shade descend-  
 ing;  
 In twilight copse the glow-worm lights her  
 spark,  
 The deer, half-seen, are to the covert  
 wending.  
 Resume thy wizard elm! the fountain  
 lending, 5  
 And the wild breeze, thy wilder min-  
 strelsy;  
 Thy numbers sweet with nature's vespers  
 blending,  
 With distant echo from the fold and lea,  
 And herd-boy's evening pipe, and hum of  
 housing bee.

Yet once again farewell, thou Minstrel  
 harp! 10  
 Yet once again forgive my feeble sway,  
 And little reck I of the censure sharp  
 May idly cavil at an idle lay.  
 Much have I owed thy strains on life's  
 long way,  
 Through secret woes the world has  
 never known, 15  
 When on the weary night dawned wearier  
 day,  
 And bitterer was the grief devoured  
 alone.  
 That I o'erlive such woes, Enchantress!  
 is thine own.

Hark! as my lingering footsteps slow re-  
 tire,  
 Some Spirit of the Air has waked thy  
 string! 20  
 'Tis now a seraph bold, with touch of fire,  
 'Tis now the brush of Fairy's frolic  
 wing.

Receding now, the dying numbers ring  
 Fainter and fainter down the rugged  
 dell,  
 And now the mountain breezes scarcely  
 bring 25  
 A wandering witch-note of the distant  
 spell—  
 And now, 'tis silent all!—Enchantress,  
 fare thee well!

### JOCK OF HAZELDEAN

"Why weep ye by the tide, ladie?  
 Why weep ye by the tide?  
 I'll wed ye to my youngest son,  
 And ye sall be his bride;  
 And ye sall be his bride, ladie, 5  
 Sae comely to be seen"—  
 But aye she loot the tears down fa'  
 For Jock of Hazeldean.

"Now let this wilfu' grief be done,  
 And dry that cheek so pale; 10  
 Young Frank is chief of Errington,  
 And lord of Langley-dale;  
 His step is first in peaceful ha',  
 His sword in battle keen"—  
 But aye she loot the tears down fa' 15  
 For Jock of Hazeldean.

"A chain of gold ye sall not lack,  
 Nor braid to bind your hair;  
 Nor mettled hound, nor managed hawk,  
 Nor palfrey fresh and fair; 20  
 And you, the foremost o' them a',  
 Shall ride our forest queen"—  
 But aye she loot the tears down fa'  
 For Jock of Hazeldean.

The kirk was decked at morning-tide, 25  
 The tapers glimmered fair;  
 The priest and bridegroom wait the bride,  
 And dame and knight are there.  
 They sought her baith by bower and ha';  
 The lady was not seen! 30  
 She's o'er the Border, and awa'  
 Wi' Jock of Hazeldean.

### BRIGNALL BANKS

Oh, Brignall banks are wild and fair,  
 And Greta woods are green,  
 And you may gather garlands there  
 Would grace a summer queen.

And as I rode by Dalton Hall, 5  
 Beneath the turrets high,  
 A maiden on the castle wall  
 Was singing merrily:—  
 "Oh, Brignall banks are fresh and fair,  
 And Greta woods are green; 10  
 I'd rather rove with Edmund there,  
 Than reign our English queen."

"If, maiden, thou wouldst wend with me,  
 To leave both tower and town,  
 Thou first must guess what life lead we 15  
 That dwell by dale and down.  
 And if thou canst that riddle read,  
 As read full well you may,  
 Then to the greenwood shalt thou speed,  
 As blithe as Queen of May."— 20  
 Yet sung she: "Brignall banks are fair,  
 And Greta woods are green;  
 I'd rather rove with Edmund there,  
 Than reign our English queen.

"I read you by your bugle-horn, 25  
 And by your palfrey good,  
 I read you for a ranger sworn  
 To keep the King's greenwood."—  
 "A ranger, lady, winds his horn,  
 And 'tis at peep of light: 30  
 His blast is heard at merry morn,  
 And mine at dead of night."—  
 Yet sung she: "Brignall banks are fair,  
 And Greta woods are gay;  
 I would I were with Edmund there, 35  
 To reign his Queen of May.

"With burnished brand and musketoon  
 So gallantly you come,  
 I read you for a bold dragoon  
 That lists the tuck of drum."— 40  
 "I list no more the tuck of drum,  
 No more the trumpet hear,  
 But when the beetle sounds his hum,  
 My comrades take the spear.  
 And oh, though Brignall banks be fair, 45  
 And Greta woods be gay,  
 Yet mickle must the maiden dare  
 Would reign my Queen of May!

"Maiden, a nameless life I lead,  
 A nameless death I'll die: 50  
 The fiend, whose lantern lights the mead,  
 Were better mate than I!  
 And when I'm with my comrades met,  
 Beneath the greenwood bough,

What once we were we all forget, 55  
 Nor think what we are now.  
 Yet Brignall banks are fresh and fair,  
 And Greta woods are green,  
 And you may gather garlands there,  
 Would grace a summer queen." 60

## COUNTY GUY

Ah! County Guy, the hour is nigh,  
 The sun has left the lea,  
 The orange flower perfumes the bower,  
 The breeze is on the sea.  
 The lark, his lay who thrilled all day, 5  
 Sits hushed his partner nigh:  
 Breeze, bird, and flower confess the hour,  
 But where is County Guy?

The village maid steals through the shade  
 Her shepherd's suit to hear; 10  
 To beauty shy by lattice high,  
 Sings high-born Cavalier.  
 The star of Love, all stars above,  
 Now reigns o'er earth and sky;  
 And high and low the influence know— 15  
 But where is County Guy?

## BONNY DUNDEE

To the Lords of Convention 't was  
 Claver'se who spoke,  
 "Ere the King's crown shall fall there are  
 crowns to be broke;  
 So let each Cavalier who loves honor and  
 me,  
 Come follow the bonnet of Bonny Dundee.  
 Come fill up my cup, come fill up my  
 can, 5  
 Come saddle your horses and call up  
 your men;  
 Come open the West Port and let me  
 gang free,  
 And it's room for the bonnets of  
 Bonny Dundee!"

Dundee he is mounted, he rides up the  
 street,  
 The bells are rung backward, the drums  
 they are beat; 10  
 But the provost, douce<sup>1</sup> man, said, "Just  
 e'en let him be,  
 The Gude Town is weel quit of that Deil  
 of Dundee."  
 Come fill up my cup, etc.

<sup>1</sup> sedate.

As he rode down the sanctified bends of  
 the Bow,  
 Ilk carline was flyting and shaking her  
 pow;  
 But the young plants of grace they looked  
 couthie and slee, 15  
 Thinking, luck to thy bonnet, thou  
 Bonny Dundee!  
 Come fill up my cup, etc.

With sour-featured Whigs the Grass-  
 market was crammed  
 As if half the West had set tryst to be  
 hanged;  
 There was spite in each look, there was  
 fear in each e'e,  
 As they watched for the bonnets of Bonny  
 Dundee. 20  
 Come fill up my cup, etc.

These cowls of Kilmarnock had spits and  
 had spears,  
 And lang-hafted gullies to kill Cavaliers;  
 But they shrunk to close-heads and the  
 causeway was free,  
 At the toss of the bonnet of Bonny Dun-  
 dee.  
 Come fill up my cup, etc.

He spurred to the foot of the proud Castle  
 rock, 25  
 And with the gay Gordon he gallantly  
 spoke;  
 "Let Mons Meg and her marrows<sup>2</sup> speak  
 twa words or three,  
 For the love of the bonnet of Bonny  
 Dundee."  
 Come fill up my cup, etc.

The Gordon demands of him which way  
 he goes—  
 "Where'er shall direct me the shade of  
 Montrose! 30  
 Your Grace in short space shall hear  
 tidings of me,  
 Or that low lies the bonnet of Bonny  
 Dundee.  
 Come fill up my cup, etc.

"There are hills beyond Pentland and  
 lands beyond Forth,  
 If there's lords in the Lowlands, there's  
 chiefs in the North;

<sup>2</sup> companions.

There are wild Duniewassals three thou-  
 sand times three, 35  
 Will cry *hoigh!* for the bonnet of Bonny  
 Dundee.  
 Come fill up my cup, etc.

"There's brass on the target of barked<sup>1</sup>  
 bull-hide;  
 There's steel in the scabbard that dangles  
 beside;  
 The brass shall be burnished, the steel  
 shall flash free,  
 At a toss of the bonnet of Bonny Dun-  
 dee.  
 Come fill up my cup, etc.

"Away to the hills, to the caves, to the  
 rocks— 41  
 Ere I own an usurper, I'll couch with the  
 fox;  
 And tremble, false Whigs, in the midst of  
 your glee,  
 You have not seen the last of my bonnet  
 and me!"  
 Come fill up my cup, etc.

He waved his proud hand and the trump-  
 ets were blown, 45  
 The kettle-drums clashed and the horse-  
 men rode on,  
 Till on Ravelston's cliffs and on Cler-  
 miston's lea  
 Died away the wild war-notes of Bonny  
 Dundee.  
 Come fill up my cup, come fill up my  
 can,  
 Come saddle the horses and call up  
 the men, 50  
 Come open your gates and let me gae  
 free,  
 For it's up with the bonnets of Bonny  
 Dundee!

GEORGE GORDON, LORD BYRON  
 (1788-1824)

#### WHEN WE TWO PARTED

When we two parted  
 In silence and tears,  
 Half broken-hearted  
 To sever for years,

<sup>1</sup> tanned.

Pale grew thy cheek and cold,  
 Colder thy kiss;  
 Truly that hour foretold  
 Sorrow to this.

The dew of the morning  
 Sunk chill on my brow— 10  
 It felt like the warning  
 Of what I feel now.  
 Thy vows are all broken,  
 And light is thy fame:  
 I hear thy name spoken, 15  
 And share in its shame.

They name thee before me,  
 A knell to mine ear;  
 A shudder comes o'er me—  
 Why wert thou so dear? 20  
 They know not I knew thee,  
 Who knew thee too well:—  
 Long, long shall I rue thee,  
 Too deeply to tell.

In secret we met— 25  
 In silence I grieve,  
 That thy heart could forget,  
 Thy spirit deceive.  
 If I should meet thee  
 After long years, 30  
 How should I greet thee?—  
 With silence and tears.

#### KNOW YE THE LAND?

Know ye the land where the cypress and  
 myrtle  
 Are emblems of deeds that are done in  
 their clime?  
 Where the rage of the vulture, the love of  
 the turtle,  
 Now melt into sorrow, now madden to  
 crime?  
 Know ye the land of the cedar and vine, 5  
 Where the flowers ever blossom, the beams  
 ever shine;  
 Where the light wings of Zephyr, oppressed  
 with perfume,  
 Wax faint o'er the gardens of Gûl in her  
 bloom;  
 Where the citron and olive are fairest of  
 fruit,  
 And the voice of the nightingale never is  
 mute; 10

Where the tints of the earth, and the hues  
 of the sky,  
 In color though varied, in beauty may vie,  
 And the purple of ocean is deepest in dye;  
 Where the virgins are soft as the roses they  
 twine,  
 And all, save the spirit of man, is divine? <sup>15</sup>  
 'Tis the clime of the East; 'tis the land of  
 the Sun—  
 Can he smile on such deeds as his children  
 have done?  
 Oh! wild as the accents of lovers' farewell  
 Are the hearts which they bear, and the  
 tales which they tell.

### SHE WALKS IN BEAUTY

She walks in beauty, like the night  
 Of cloudless climes and starry skies;  
 And all that's best of dark and bright  
 Meet in her aspect and her eyes:  
 Thus mellowed to that tender light <sup>5</sup>  
 Which heaven to gaudy day denies.

One shade the more, one ray the less,  
 Had half impaired the nameless grace  
 Which waves in every raven tress,  
 Or softly lightens o'er her face; <sup>10</sup>  
 Where thoughts serenely sweet express  
 How pure, how dear, their dwelling-  
 place.

And on that cheek, and o'er that brow,  
 So soft, so calm, yet eloquent,  
 The smiles that win, the tints that glow, <sup>15</sup>  
 But tell of days in goodness spent,  
 A mind at peace with all below,  
 A heart whose love is innocent!

### THE DESTRUCTION OF SENNACHERIB

The Assyrian came down like the wolf on  
 the fold,  
 And his cohorts were gleaming in purple  
 and gold;  
 And the sheen of their spears was like  
 stars on the sea,  
 When the blue wave rolls nightly on deep  
 Galilee.

Like the leaves of the forest when Sum-  
 mer is green, <sup>5</sup>  
 That host with their banners at sunset  
 were seen:

Like the leaves of the forest when Autumn  
 hath blown,  
 That host on the morrow lay withered  
 and strawn.

For the Angel of Death spread his wings  
 on the blast,  
 And breathed in the face of the foe as he  
 passed; <sup>10</sup>  
 And the eyes of the sleepers waxed deadly  
 and chill,  
 And their hearts but once heaved, and  
 for ever grew still!

And there lay the steed with his nostril all  
 wide,  
 But through it there rolled not the breath  
 of his pride;  
 And the foam of his gasping lay white on  
 the turf, <sup>15</sup>  
 And cold as the spray of the rock-beating  
 surf.

And there lay the rider distorted and pale,  
 With the dew on his brow, and the rust on  
 his mail:  
 And the tents were all silent, the banners  
 alone,  
 The lances unlifted, the trumpet un-  
 blown. <sup>20</sup>

And the widows of Ashur are loud in their  
 wail,  
 And the idols are broke in the temple of  
 Baal;  
 And the might of the Gentile, uns mote by  
 the sword,  
 Hath melted like snow in the glance of the  
 Lord!

### STANZAS FOR MUSIC

There be none of Beauty's daughters  
 With a magic like thee;  
 And like music on the waters  
 Is thy sweet voice to me:  
 When, as if its sound were causing <sup>5</sup>  
 The charmèd ocean's pausing,  
 The waves lie still and gleaming,  
 And the lulled winds seem dreaming.

And the midnight moon is weaving  
 Her bright chain o'er the deep; 10  
 Whose breast is gently heaving,  
 As an infant's asleep:  
 So the spirit bows before thee,  
 To listen and adore thee;  
 With a full but soft emotion, 15  
 Like the swell of Summer's ocean.

### SO, WE'LL GO NO MORE A-ROVING

So, we'll go no more a-roving  
 So late into the night,  
 Though the heart be still as loving,  
 And the moon be still as bright.

For the sword outwears its sheath, 5  
 And the soul wears out the breast,  
 And the heart must pause to breathe,  
 And love itself have rest.

Though the night was made for loving,  
 And the day returns too soon, 10  
 Yet we'll go no more a-roving  
 By the light of the moon.

### MY BOAT IS ON THE SHORE

My boat is on the shore,  
 And my bark is on the sea;  
 But, before I go, Tom Moore,  
 Here's a double health to thee!

Here's a sigh to those who love me, 5  
 And a smile to those who hate;  
 And, whatever sky's above me,  
 Here's a heart for every fate.

Though the ocean roar around me,  
 Yet it still shall bear me on; 10  
 Though a desert should surround me,  
 It hath springs that may be won.

Were't the last drop in the well,  
 As I gasped upon the brink,  
 Ere my fainting spirit fell, 15  
 'Tis to thee that I would drink.

With that water, as this wine,  
 The libation I would pour  
 Should be—peace with thine and mine,  
 And a health to thee, Tom Moore. 20

### SONNET ON CHILLON

Eternal Spirit of the chainless Mind!  
 Brightest in dungeons, Liberty! thou art,  
 For there thy habitation is the heart—  
 The heart which love of thee alone can  
 bind;  
 And when thy sons to fetters are con-  
 signed— 5  
 To fetters, and the damp vault's dayless  
 gloom,  
 Their country conquers with their martyr-  
 dom,  
 And Freedom's fame finds wings on every  
 wind.  
 Chillon! thy prison is a holy place,  
 And thy sad steps an altar—for 't was  
 trod, 10  
 Until his very steps have left a trace  
 Worn, as if thy cold pavement were a sod,  
 By Bonnivard! May none those marks  
 efface!  
 For they appeal from tyranny to God.

### THE PRISONER OF CHILLON

My hair is gray, but not with years;  
 Nor grew it white  
 In a single night,  
 As men's have grown from sudden fears:  
 My limbs are bowed, though not with  
 toil,  
 But rusted with a vile repose, 6  
 For they have been a dungeon's spoil,  
 And mine has been the fate of those  
 To whom the goodly earth and air  
 Are banned, and barred—forbidden fare; 10  
 But this was for my father's faith  
 I suffered chains and courted death:  
 That father perished at the stake  
 For tenets he would not forsake;  
 And for the same his lineal race 15  
 In darkness found a dwelling-place.  
 We were seven—who now are one;  
 Six in youth, and one in age,  
 Finished as they had begun,  
 Proud of Persecution's rage; 20  
 One in fire, and two in field,  
 Their belief with blood have sealed  
 Dying as their father died,  
 For the God their foes denied;—  
 Three were in a dungeon cast, 25  
 Of whom this wreck is left the last.

There are seven pillars of Gothic mould,  
 In Chillon's dungeons deep and old;  
 There are seven columns, massy and gray,  
 Dim with a dull imprisoned ray, 30  
 A sunbeam which hath lost its way,  
 And through the crevice and the cleft  
 Of the thick wall is fallen and left:  
 Creeping o'er the floor so damp,  
 Like a marsh's meteor lamp: 35  
 And in each pillar there is a ring,  
 And in each ring there is a chain;  
 That iron is a cankering thing,  
 For in these limbs its teeth remain,  
 With marks that will not wear away, 40  
 Till I have done with this new day,  
 Which now is painful to these eyes,  
 Which have not seen the sun so rise  
 For years—I cannot count them o'er;  
 I lost their long and heavy score 45  
 When my last brother drooped and died,  
 And I lay living by his side.

They chained us each to a column stone,  
 And we were three—yet each alone;  
 We could not move a single pace, 50  
 We could not see each other's face,  
 But with that pale and livid light  
 That made us strangers in our sight:  
 And thus together—yet apart,  
 Fettered in hand, but joined in heart, 55  
 'Twas still some solace in the dearth  
 Of the pure elements of earth,  
 To hearken to each other's speech,  
 And each turn comfortor to each,  
 With some new hope, or legend old, 60  
 Or song heroically bold;  
 But even these at length grew cold.  
 Our voices took a dreary tone,  
 An echo of the dungeon-stone,  
 A grating sound—not full and free 65  
 As they of yore were wont to be:  
 It might be fancy—but to me  
 They never sounded like our own.

I was the eldest of the three;  
 And to uphold and cheer the rest 70  
 I ought to do—and did—my best,  
 And each did well in his degree.  
 The youngest, whom my father loved,  
 Because our mother's brow was given  
 To him—with eyes as blue as heaven,— 75  
 For him my soul was sorely moved.  
 And truly might it be distressed  
 To see such bird in such a nest;

For he was beautiful as day—  
 (When day was beautiful to me 80  
 As to young eagles, being free)—  
 A polar day, which will not see  
 A sunset till its summer's gone,  
 Its sleepless summer of long light,  
 The snow-clad offspring of the sun: 85  
 And thus he was as pure and bright,  
 And in his natural spirit gay,  
 With tears for naught but others' ills,  
 And then they flowed like mountain rills,  
 Unless he could assuage the woe 90  
 Which he abhorred to view below.

The other was as pure of mind,  
 But formed to combat with his kind;  
 Strong in his frame, and of a mood  
 Which 'gainst the world in war had stood,  
 And perished in the foremost rank 96  
 With joy—but not in chains to pine:  
 His spirit withered with their clank,  
 I saw it silently decline—  
 And so perchance in sooth did mine; 100  
 But yet I forced it on to cheer  
 Those relics of a home so dear.  
 He was a hunter of the hills,  
 Had followed there the deer and wolf;  
 To him this dungeon was a gulf, 105  
 And fettered feet the worst of ills.

Lake Lemán lies by Chillon's walls:  
 A thousand feet in depth below  
 Its massy waters meet and flow;  
 Thus much the fathom line was sent 110  
 From Chillon's snow-white battlement,  
 Which round about the wave enthalls:  
 A double dungeon wall and wave  
 Have made—and like a living grave.  
 Below the surface of the lake 115  
 The dark vault lies wherein we lay;  
 We heard it ripple night and day;  
 Sounding o'er our heads it knocked;  
 And I have felt the winter's spray  
 Wash through the bars when winds were  
 high 120  
 And wanton in the happy sky;  
 And then the very rock hath rocked,  
 And I have felt it shake, unshocked,  
 Because I could have smiled to see  
 The death that would have set me free. 125  
 I said my nearer brother pined,  
 I said his mighty heart declined,  
 He loathed and put away his food:  
 It was not that 'twas coarse and rude

For we were used to hunters' fare, 130  
 And for the like had little care:  
 The milk drawn from the mountain goat  
 Was changed for water from the moat;  
 Our bread was such as captives' tears  
 Have moistened many a thousand years,  
 Since man first pent his fellow-men 136  
 Like brutes within an iron den;  
 But what were these to us or him?  
 These wasted not his heart or limb;  
 My brother's soul was of that mould 140  
 Which in a palace had grown cold,  
 Had his free-breathing been denied  
 The range of the steep mountain's side.  
 But why delay the truth?—he died.  
 I saw, and could not hold his head, 145  
 Nor reach his dying hand—nor dead—  
 Though hard I strove, but strove in  
 vain,  
 To rend and gnash my bonds in twain.  
 He died—and they unlocked his chain  
 And scooped for him a shallow grave 150  
 Even from the cold earth of our cave.  
 I begged them, as a boon, to lay  
 His corse in dust whereon the day  
 Might shine—it was a foolish thought,  
 But then within my brain it wrought, 155  
 That even in death his free-born breast  
 In such a dungeon could not rest.  
 I might have spared my idle prayer—  
 They coldly laughed—and laid him there:  
 The flat and turfless earth above 160  
 The being we so much did love;  
 His empty chain above it leant,  
 Such murder's fitting monument!

But he, the favorite and the flower,  
 Most cherished since his natal hour, 165  
 His mother's image in fair face,  
 The infant love of all his race,  
 His martyred father's dearest thought,  
 My latest care, for whom I sought  
 To hoard my life, that his might be 170  
 Less wretched now, and one day free;  
 He, too, who yet had held untired  
 A spirit natural or inspired—  
 He, too, was struck, and day by day  
 Was withered on the stalk away. 175  
 O God! it is a fearful thing  
 To see the human soul take wing  
 In any shape, in any mood:—  
 I've seen it rushing forth in blood,  
 I've seen it on the breaking ocean 180  
 Strive with a swollen convulsive motion,

I've seen the sick and ghastly bed  
 Of Sin delirious with its dread:  
 But these were horrors—this was woe  
 Unmixed with such,—but sure and slow:  
 He faded, and so calm and meek, 186  
 So softly worn, so sweetly weak,  
 So tearless, yet so tender,—kind,  
 And grieved for those he left behind;  
 With all the while a cheek whose bloom  
 Was as a mockery of the tomb, 191  
 Whose tints as gently sunk away  
 As a departing rainbow's ray—  
 An eye of most transparent light,  
 That almost made the dungeon bright, 195  
 And not a word of murmur—not  
 A groan o'er his untimely lot!  
 A little talk of better days,  
 A little hope my own to raise,  
 For I was sunk in silence—lost 200  
 In this last loss, of all the most:  
 And then the sighs he would suppress  
 Of fainting nature's feebleness,  
 More slowly drawn, grew less and less.  
 I listened, but I could not hear— 205  
 I called, for I was wild with fear;  
 I knew 'twas hopeless, but my dread  
 Would not be thus admonishèd;  
 I called, and thought I heard a sound—  
 I burst my chain with one strong bound,  
 And rushed to him;—I found him not; 211  
 I only stirred in this black spot,  
 I only lived—I only drew  
 The accursed breath of dungeon-dew;  
 The last,—the sole,—the dearest link 215  
 Between me and the eternal brink  
 Which bound me to my failing race,  
 Was broken in this fatal place.  
 One on the earth, and one beneath—  
 My brothers—both had ceased to breathe:  
 I took that hand which lay so still; 221  
 Alas, my own was full as chill;  
 I had not strength to stir or strive,  
 But felt that I was still alive—  
 A frantic feeling, when we know 225  
 That what we love shall ne'er be so.  
 I know not why  
 I could not die;  
 I had no earthly hope—but faith,  
 And that forbade a selfish death. 230

What next befell me then and there  
 I know not well—I never knew:—  
 First came the loss of light, and air,  
 And then of darkness too:



I had no thought, no feeling—none— 235  
 Among the stones I stood a stone,  
 And was, scarce conscious what I wist,  
 As shrubless crags within the mist;  
 For all was blank, and bleak, and gray,  
 It was not night—it was not day; 240  
 It was not even the dungeon-light,  
 So hateful to my heavy sight,  
 But vacancy absorbing space,  
 And fixedness, without a place:  
 There were no stars,—no earth,—no  
 time,— 245  
 No check,—no change,—no good,—no  
 crime,—  
 But silence, and a stirless breath  
 Which neither was of life nor death;  
 A sea of stagnant idleness,  
 Blind, boundless, mute, and motionless! 250

A light broke in upon my brain—  
 It was the carol of a bird;  
 It ceased, and then it came again,  
 The sweetest song ear ever heard;  
 And mine was thankful, till my eyes 255  
 Ran over with the glad surprise,  
 And they that moment could not see  
 I was the mate of misery;  
 But then by dull degrees came back  
 My senses to their wonted track, 260  
 I saw the dungeon walls and floor  
 Close slowly round me as before,  
 I saw the glimmer of the sun  
 Creeping as it before had done,  
 But through the crevice where it came 265  
 That bird was perched, as fond and tame,  
 And tamer than upon the tree;  
 A lovely bird, with azure wings,  
 And song that said a thousand things,  
 And seemed to say them all for me! 270

I never saw its like before,  
 I ne'er shall see its likeness more:  
 It seemed, like me, to want a mate,  
 But was not half so desolate,  
 And it was come to love me when 275  
 None lived to love me so again,  
 And cheering from my dungeon's brink,  
 Had brought me back to feel and think.  
 I know not if it late were free,  
 Or broke its cage to perch on mine, 280  
 But knowing well captivity,  
 Sweet bird, I could not wish for thine!  
 Or if it were, in wingèd guise,  
 A visitant from Paradise;

For—Heaven forgive that thought! the  
 while 285  
 Which made me both to weep and smile;  
 I sometimes deemed that it might be  
 My brother's soul come down to me;  
 But then at last away it flew,  
 And then 'twas mortal—well I knew, 290  
 For he would never thus have flown,  
 And left me twice so doubly lone—  
 Lone,—as the corse within its shroud;  
 Lone,—as a solitary cloud,  
 A single cloud on a sunny day, 295  
 While all the rest of heaven is clear,  
 A frown upon the atmosphere,  
 That hath no business to appear  
 When skies are blue and earth is gay.

A kind of change came in my fate, 300  
 My keepers grew compassionate:  
 I know not what had made them so,  
 They were inured to sights of woe;  
 But so it was—my broken chain  
 With links unfastened did remain, 305  
 And it was liberty to stride  
 Along my cell from side to side,  
 And up and down, and then athwart,  
 And tread it over every part;  
 And round the pillars one by one, 310  
 Returning where my walk begun,  
 Avoiding only, as I trod,  
 My brothers' graves without a sod;  
 For if I thought with heedless tread  
 My step profaned their lowly bed, 315  
 My breath came gaspingly and thick,  
 And my crushed heart fell blind and sick.

I made a footing in the wall,  
 It was not therefrom to escape,  
 For I had buried one and all 320  
 Who loved me in a human shape;  
 And the whole earth would henceforth be  
 A wider prison unto me:  
 No child—no sire—no kin had I,  
 No partner in my misery; 325  
 I thought of this, and I was glad,  
 For thought of them had made me mad;  
 But I was curious to ascend  
 To my barred windows, and to bend  
 Once more, upon the mountains high, 330  
 The quiet of a loving eye.  
 I saw them—and they were the same,  
 They were not changed like me in frame;  
 I saw their thousand years of snow  
 On high—their wide long lake below, 335  
 And the blue Rhone in fullest flow;

I heard the torrents leap and gush  
 O'er channeled rock and broken bush;  
 I saw the white-walled distant town,  
 And whiter sails go skimming down; 340  
 And then there was a little isle,  
 Which in my very face did smile,

The only one in view:

A small green isle, it seemed no more,  
 Scarce broader than my dungeon floor; 345  
 But in it there were three tall trees,  
 And o'er it blew the mountain breeze,  
 And by it there were waters flowing,  
 And on it there were young flowers grow-  
 ing,

Of gentle breath and hue. 350

The fish swam by the castle wall,  
 And they seemed joyous, each and all;  
 The eagle rode the rising blast,  
 Methought he never flew so fast  
 As then to me he seemed to fly, 355  
 And then new tears came in my eye,  
 And I felt troubled—and would fain  
 I had not left my recent chain;  
 And when I did descend again,  
 The darkness of my dim abode 360  
 Fell on me as a heavy load;  
 It was as if a new-dug grave,  
 Closing o'er one we sought to save.  
 And yet my glance, too much oppressed,  
 Had almost need of such a rest. 365

It might be months, or years, or days,

I kept no count—I took no note,

I had no hope my eyes to raise,  
 And clear them of their dreary mote;

At last men came to set me free, 370

I asked not why, and recked not where;

It was at length the same to me,

Fettered or fetterless to be,

I learned to love despair.

And thus, when they appeared at last, 375

And all my bonds aside were cast,

These heavy walls to me had grown  
 A hermitage—and all my own!

And half I felt as they were come

To tear me from a second home: 380

With spiders I had friendship made,

And watched them in their sullen trade,

Had seen the mice by moonlight play,

And why should I feel less than they?

We were all inmates of one place, 385

And I, the monarch of each race,

Had power to kill—yet, strange to tell!

In quiet we had learned to dwell—

My very chains and I grew friends,  
 So much a long communion tends 390  
 To make us what we are:—even I  
 Regained my freedom with a sigh.

## CHILDE HAROLD'S PILGRIMAGE

### From CANTO III

#### WATERLOO

There was a sound of revelry by night,  
 And Belgium's capital had gathered  
 then 182  
 Her Beauty and her Chivalry, and  
 bright  
 The lamps shone o'er fair women and  
 brave men;  
 A thousand hearts beat happily; and  
 when 185  
 Music arose with its voluptuous swell,  
 Soft eyes looked love to eyes which  
 spake again,  
 And all went merry as a marriage bell;  
 But hush! hark! a deep sound strikes like  
 a rising knell!

Did ye not hear it?—No; 'twas but the  
 wind, 190

Or the car rattling o'er the stony street;  
 On with the dance! let joy be uncon-  
 fined;

No sleep till morn, when Youth and  
 Pleasure meet

To chase the glowing Hours with flying  
 feet.—

But hark! that heavy sound breaks in  
 once more, 195

As if the clouds its echo would repeat;  
 And nearer, clearer, deadlier than be-  
 fore!

Arm! arm! it is!—it is!—the cannon's open-  
 ing roar!

Within a windowed niche of that high  
 hall

Sate Brunswick's fated chieftain; he did  
 hear 200

That sound the first amidst the festival,  
 And caught its tone with Death's prophe-  
 tic ear,

And when they smiled because he  
 deemed it near,

His heart more truly knew that peal  
 too well  
 Which stretched his father on a bloody  
 bier, <sup>205</sup>  
 And roused the vengeance blood alone  
 could quell.  
 He rushed into the field, and, foremost  
 fighting, fell.

Ah! then and there was hurrying to and  
 fro,  
 And gathering tears, and tremblings of  
 distress,  
 And cheeks all pale, which but an hour  
 ago <sup>210</sup>  
 Blushed at the praise of their own love-  
 liness;  
 And there were sudden partings, such  
 as press  
 The life from out young hearts, and  
 choking sighs  
 Which ne'er might be repeated: who  
 could guess  
 If ever more should meet those mutual  
 eyes, <sup>215</sup>  
 Since upon night so sweet such awful morn  
 could rise!

And there was mounting in hot haste:  
 the steed,  
 The mustering squadron, and the clat-  
 tering car,  
 Went pouring forward with impetuous  
 speed,  
 And swiftly forming in the ranks of  
 war; <sup>220</sup>  
 And the deep thunder peal on peal afar;  
 And near, the beat of the alarming drum  
 Roused up the soldier ere the morning  
 star;  
 While thronged the citizens with terror  
 dumb,  
 Or whispering with white lips—"The foe!  
 They come! they come!" <sup>225</sup>

And wild and high the "Cameron's  
 Gathering" rose,  
 The war-note of Lochiel, which Albyn's  
 hills  
 Have heard, and heard, too, have her  
 Saxon foes;  
 How in the noon of night that pibroch  
 thrills  
 Savage and shrill! But with the breath  
 which fills <sup>230</sup>

Their mountain pipe, so fill the moun-  
 taineers  
 With the fierce native daring which  
 instils  
 The stirring memory of a thousand  
 years,  
 And Evan's, Donald's fame rings in each  
 clansman's ears!

And Ardennes waves above them her  
 green leaves, <sup>235</sup>  
 Dewy with Nature's tear-drops, as they  
 pass,  
 Grieving, if aught inanimate e'er grieves,  
 Over the unreturning brave,—alas!  
 Ere evening to be trodden like the grass  
 Which now beneath them, but above  
 shall grow <sup>240</sup>  
 In its next verdure, when this fiery mass  
 Of living valor, rolling on the foe,  
 And burning with high hope, shall moulder  
 cold and low.

Last noon beheld them full of lusty life,  
 Last eve in Beauty's circle proudly  
 gay,  
 The midnight brought the signal-sound  
 of strife, <sup>246</sup>  
 The morn the marshalling in arms—  
 the day  
 Battle's magnificently stern array!  
 The thunder-clouds close o'er it, which  
 when rent  
 The earth is covered thick with other  
 clay, <sup>250</sup>  
 Which her own clay shall cover, heaped  
 and pent,  
 Rider and horse—friend, foe,—in one red  
 burial blent!

#### LAKE LEMAN

Lake Lemman woos me with its crystal  
 face,  
 The mirror where the stars and moun-  
 tains view <sup>645</sup>  
 The stillness of their aspect in each  
 trace  
 Its clear depth yields of their far height  
 and hue;  
 There is too much of man here, to look  
 through  
 With a fit mind the might which I be-  
 hold;

But soon in me shall loneliness renew 650  
 Thoughts hid, but not less cherished  
 than of old,  
 Ere mingling with the herd had penned me  
 in their fold.

To fly from, need not be to hate, man-  
 kind;  
 All are not fit with them to stir and toil,  
 Nor is it discontent to keep the mind 655  
 Deep in its fountain, lest it overboil  
 In the hot throng, where we become the  
 spoil  
 Of our infection, till too late and long  
 We may deplore and struggle with the  
 coil,  
 In wretched interchange of wrong for  
 wrong 660  
 'Midst a contentious world, striving  
 where none are strong.

There, in a moment, we may plunge our  
 years  
 In fatal penitence, and in the blight  
 Of our own soul turn all our blood to  
 tears,  
 And color things to come with hues of  
 night: 665  
 The race of life becomes a hopeless  
 flight  
 To those that walk in darkness; on the  
 sea  
 The boldest steer but where their ports  
 invite,  
 But there are wanderers o'er Eternity  
 Whose bark drives on and on, and an-  
 chored ne'er shall be. 670

Is it not better, then, to be alone,  
 And love Earth only for its earthly sake?  
 By the blue rushing of the arrowy  
 Rhone,  
 Or the pure bosom of its nursing lake,  
 Which feeds it as a mother who doth  
 make 675  
 A fair but froward infant her own care,  
 Kissing its cries away as these awake;—  
 Is it not better thus our lives to wear,  
 Than join the crushing crowd, doomed to  
 inflict or bear?

I live not in myself, but I become 680  
 Portion of that around me: and to me,  
 High mountains are a feeling, but the  
 hum  
 Of human cities torture; I can see

Nothing to loathe in Nature, save to be  
 A link reluctant in a fleshly chain, 685  
 Classed among creatures, when the soul  
 can flee,  
 And with the sky, the peak, the heav-  
 ing plain  
 Of ocean, or the stars, mingle, and not in  
 vain.

And thus I am absorbed, and this is  
 life:  
 I look upon the peopled desert past, 690  
 As on a place of agony and strife,  
 Where, for some sin, to sorrow I was  
 cast,  
 To act and suffer, but remount at last  
 With a fresh pinion; which I feel to  
 spring,  
 Though young, yet waxing vigorous as  
 the blast 695  
 Which it would cope with, on delighted  
 wing,  
 Spurning the clay-cold bonds which round  
 our being cling.

And when, at length, the mind shall be  
 all free  
 From what it hates in this degraded  
 form,  
 Reft of its carnal life, save what shall  
 be 700  
 Existent happier in the fly and worm,—  
 When elements to elements conform,  
 And dust is as it should be, shall I  
 not  
 Feel all I see, less dazzling, but more  
 warm?  
 The bodiless thought? the Spirit of each  
 spot? 705  
 Of which, even now, I share at times the  
 immortal lot?

Are not the mountains, waves, and  
 skies, a part  
 Of me and of my soul, as I of them?  
 Is not the love of these deep in my  
 heart  
 With a pure passion? should I not con-  
 temn 710  
 All objects, if compared with these? and  
 stem  
 A tide of suffering rather than forego  
 Such feelings for the hard and worldly  
 phlegm

Of those whose eyes are only turned  
below,  
Gazing upon the ground, with thoughts  
which dare not glow? 715

\* \* \* \* \*

Clear, placid Leman! thy contrasted  
lake, 797  
With the wild world I dwelt in, is a  
thing  
Which warns me, with its stillness, to  
forsake  
Earth's troubled waters for a purer  
spring. 800  
This quiet sail is as a noiseless wing  
To waft me from distraction; once I  
loved  
Torn ocean's roar, but thy soft mur-  
muring  
Sounds sweet as if a sister's voice re-  
proved  
That I with stern delights should e'er  
have been so moved. 805

It is the hush of night, and all between  
Thy margin and the mountains, dusk,  
yet clear,  
Mellowed and mingling, yet distinctly  
seen,  
Save darkened Jura, whose capped  
heights appear  
Precipitously steep; and drawing near,  
There breathes a living fragrance from  
the shore, 811  
Of flowers yet fresh with childhood; on  
the ear  
Drops the light drip of the suspended  
oar,  
Or chirps the grasshopper one good-night  
carol more.

He is an evening reveller, who makes 815  
His life an infancy, and sings his fill;  
At intervals, some bird from out the  
brakes  
Starts into voice a moment, then is still.  
There seems a floating whisper on the  
hill,  
But that is fancy, for the starlight dews  
All silently their tears of love instil, 821  
Weeping themselves away, till they  
infuse  
Deep into Nature's breast the spirit of  
her hues.

Ye stars! which are the poetry of heaven!  
If in your bright leaves we would read  
the fate 825  
Of men and empires,—'tis to be for-  
given,  
That in our aspirations to be great,  
Our destinies o'erleap their mortal  
state,  
And claim a kindred with you; for ye  
are  
A beauty and a mystery, and create 830  
In us such love and reverence from  
afar,  
That fortune, fame, power, life, have  
named themselves a star.

All heaven and earth are still—though  
not in sleep,  
But breathless, as we grow when feeling  
most;  
And silent, as we stand in thoughts too  
deep:— 835  
All heaven and earth are still: from the  
high host  
Of stars, to the lulled lake and moun-  
tain-coast,  
All is concentrated in a life intense,  
Where not a beam, nor air, nor leaf is  
lost,  
But hath a part of being, and a sense 840  
Of that which is of all Creator and De-  
fence.

Then stirs the feeling infinite, so felt  
In solitude, where we are *least* alone;  
A truth which through our being then  
doth melt,  
And purifies from self: it is a tone, 845  
The soul and source of music, which  
makes known  
Eternal harmony, and sheds a charm,  
Like to the fabled Cytherea's zone,  
Binding all things with beauty; 'twould  
disarm  
The spectre Death, had he substantial  
power to harm. 850

Not vainly did the early Persian make  
His altar the high places and the peak  
Of earth-o'ergazing mountains, and  
thus take  
A fit and unvalled temple, there to seek  
The Spirit, in whose honor shrines are  
weak, 855

Upreared of human hands. Come, and  
compare  
Columns and idol dwellings, Goth or  
Greek,  
With Nature's realms of worship, earth  
and air,  
Nor fix on fond abodes to circumscribe  
thy prayer!

The sky is changed!—and such a  
change! O night, 860  
And storm, and darkness, ye are won-  
drous strong,  
Yet lovely in your strength, as is the  
light  
Of a dark eye in woman! Far along,  
From peak to peak, the rattling crags  
among  
Leaps the live thunder! Not from one  
lone cloud, 865  
But every mountain now hath found a  
tongue,  
And Jura answers, through her misty  
shroud,  
Back to the joyous Alps, who call to her  
aloud!

And this is in the night:—Most glorious  
night! 869  
Thou wert not sent for slumber! let me be  
A sharer in thy fierce and far delight,—  
A portion of the tempest and of thee!  
How the lit lake shines, a phosphoric sea,  
And the big rain comes dancing to the  
earth!  
And now again 'tis black,—and now,  
the glee 875  
Of the loud hills shakes with its moun-  
tain-mirth,  
As if they did rejoice o'er a young earth-  
quake's birth.

#### From CANTO IV

##### VENICE

I stood in Venice, on the Bridge of Sighs;  
A palace and a prison on each hand:  
I saw from out the wave her structures  
rise  
As from the stroke of the enchanter's  
wand:  
A thousand years their cloudy wings ex-  
pand 5

Around me, and a dying glory smiles  
O'er the far times, when many a subject  
land  
Looked to the winged Lion's marble piles,  
Where Venice sate in state, throned on  
her hundred isles!

She looks a sea Cybele, fresh from ocean,  
Rising with her tiara of proud towers 11  
At airy distance, with majestic motion,  
A ruler of the waters and their powers;  
And such she was; her daughters had  
their dowers  
From spoils of nations, and the exhaust-  
less East 15  
Poured in her lap all gems in sparkling  
showers.  
In purple was she robed, and of her feast  
Monarchs partook, and deemed their dig-  
nity increased.

In Venice Tasso's echoes are no more,  
And silent rows the songless gondolier;  
Her palaces are crumbling to the shore,  
And music meets not always now the ear:  
Those days are gone—but Beauty still is  
here. 23  
States fall, arts fade—but Nature doth  
not die,  
Nor yet forget how Venice once was dear,  
The pleasant place of all festivity, 26  
The revel of the earth, the masque of  
Italy!

##### ROME

O Rome! my country! city of the soul!  
The orphans of the heart must turn to  
thee, 695  
Lone mother of dead empires! and control  
In their shut breasts their petty misery.  
What are our woes and sufferance?  
Come and see  
The cypress, hear the owl, and plod your  
way  
O'er steps of broken thrones and tem-  
ples, Ye! 700  
Whose agonies are evils of a day—  
A world is at our feet as fragile as our clay.

The Niobe of nations! there she stands,  
Childless and crownless, in her voiceless  
woe; 704  
An empty urn within her withered hands,  
Whose holy dust was scattered long ago;

The Scipios' tomb contains no ashes now;  
The very sepulchres lie tenantless  
Of their heroic dwellers: dost thou flow,  
Old Tiber! through a marble wilderness?  
Rise, with thy yellow waves, and mantle  
her distress. 711

The Goth, the Christian, Time, War,  
Flood, and Fire,  
Have dealt upon the seven-hilled city's  
pride;  
She saw her glories star by star expire,  
And up the steep barbarian monarchs  
ride, 715  
Where the car<sup>1</sup> climbed the Capitol; far  
and wide  
Temple and tower went down, nor left  
a site:  
Chaos of ruins! who shall trace the void,  
O'er the dim fragments cast a lunar light,  
And say, "Here was, or is," where all is  
doubly night? 720

The double night of ages, and of her,  
Night's daughter, Ignorance, hath  
wrapped and wrap  
All round us; we but feel our way to err:  
The ocean hath his chart, the stars their  
map,  
And Knowledge spreads them on her  
ample lap; 725  
But Rome is as the desert, where we  
steer  
Stumbling o'er recollections; now we clap  
Our hands, and cry "Eureka! it is  
clear!"—  
When but some false mirage of ruin rises  
near.

Alas! the lofty city! and, alas, 730  
The trebly hundred triumphs; and the  
day  
When Brutus made the dagger's edge  
surpass  
The Conqueror's sword in bearing fame  
away!  
Alas, for Tully's voice, and Virgil's lay,  
And Livy's pictured page;—but these  
shall be 735  
Her resurrection; all beside—decay.  
Alas, for Earth, for never shall we see  
That brightness in her eye she bore when  
Rome was free!

<sup>1</sup> chariot.

## THE COLISEUM

Arches on arches! as it were that Rome,  
Collecting the chief trophies of her line,  
Would build up all her triumphs in one  
dome, 1146  
Her Coliseum stands; the moonbeams  
shine  
As 't were its natural torches, for divine  
Should be the light which streams here,  
to illumine  
This long-explored but still exhaustless  
mine 1150  
Of contemplation; and the azure gloom  
Of an Italian night, where the deep skies  
assume

Hues which have words, and speak to ye  
of heaven,  
Floats o'er this vast and wondrous  
monument,  
And shadows forth its glory. There is  
given 1155  
Unto the things of earth, which Time  
hath bent,  
A spirit's feeling, and where he hath leant  
His hand, but broke his scythe, there is  
a power  
And magic in the ruined battlement,  
For which the palace of the present hour  
Must yield its pomp, and wait till ages are  
its dower. 1161

\* \* \* \* \*

And here the buzz of eager nations ran,  
In murmured pity, or loud-roared ap-  
plause,  
As man was slaughtered by his fellow man.  
And wherefore slaughtered? wherefore,  
but because 1146  
Such were the bloody Circus' genial laws,  
And the imperial pleasure.—Wherefore  
not?  
What matters where we fall to fill the  
maws  
Of worms—on battle-plains or listed spot?  
Both are but theaters where the chief  
actors rot. 1251

I see before me the Gladiator lie:  
He leans upon his hand—his manly brow  
Consents to death, but conquers agony,  
And his drooped head sinks gradually  
low— 1255

And through his side the last drops, ebbing slow  
From the red gash, fall heavy, one by one,  
Like the first of a thunder-shower; and now

The arena swims around him—he is gone,  
Ere ceased the inhuman shout which  
hailed the wretch who won. 1260

He heard it, but he heeded not—his eyes  
Were with his heart, and that was far  
away;

He recked not of the life he lost nor prize,  
But where his rude hut by the Danubelay,  
*There* were his young barbarians all at  
play, 1265

*There* was their Dacian mother—he,  
their sire,

Butchered to make a Roman holiday—  
All this rushed with his blood—Shall he  
expire

And unavenged? Arise! ye Goths, and  
glut your ire!

But here, where Murder breathed her  
bloody steam; 1270

And here, where buzzing nations choked  
the ways,  
And roared or murmured like a mountain stream

Dashing or winding as its torrent strays;  
Here, where the Roman millions' blame  
or praise

Was death or life, the playthings of a  
crowd, 1275

My voice sounds much—and fall the  
stars' faint rays

On the arena void—seats crushed—walls  
bowed—

And galleries, where my steps seem echoes  
strangely loud.

A ruin—yet what ruin! from its mass  
Walls, palaces, half-cities, have been  
reared; 1280

Yet oft the enormous skeleton ye pass,  
And marvel where the spoil could have  
appeared.

Hath it indeed been plundered, or but  
cleared?

Alas! developed, opens the decay, 1284  
When the colossal fabric's form is neared:

It will not bear the brightness of the day,  
Which streams too much on all, years,  
man have reft away.

But when the rising moon begins to  
climb

Its topmost arch, and gently pauses  
there;

When the stars twinkle through the  
loops of time, 1290

And the low night-breeze waves along  
the air

The garland-forest which the gray walls  
wear,

Like laurels on the bald first Cæsar's head;  
When the light shines serene but doth  
not glare,

Then in this magic circle raise the dead:  
Heroes have trod this spot—'tis on their  
dust ye tread. 1296

"While stands the Coliseum, Rome shall  
stand;

When falls the Coliseum, Rome shall fall,  
And when Rome falls—the World."

From our own land  
Thus spake the pilgrims o'er this mighty  
wall 1300

In Saxon times, which we are wont to  
call

Ancient; and these three mortal things  
are still

On their foundations, and unaltered all;  
Rome and her Ruin past Redemption's  
skill,

The world, the same wide den—of thieves,  
or what ye will. 1305

#### NATURE

Oh that the desert were my dwelling  
place, 1385

With one fair spirit for my minister,  
That I might all forget the human race,  
And, hating no one, love but only her!

Ye Elements, in whose ennobling stir  
I feel myself exalted, can ye not 1390

Accord me such a being? Do I err  
In deeming such inhabit many a spot,

Though with them to converse can rarely  
be our lot?

There is a pleasure in the pathless  
woods, 1394

There is a rapture on the lonely shore,  
There is society where none intrudes,  
By the deep sea, and music in its  
roar:



I love not Man the less, but Nature  
more,  
From these our interviews, in which I  
steal  
From all I may be or have been before,  
To mingle with the universe, and  
feel 1601  
What I can ne'er express, yet can not all  
conceal.

Roll on, thou deep and dark blue Ocean  
—roll!  
Ten thousand fleets sweep over thee in  
vain;  
Man marks the earth with ruin—his  
control 1605  
Stops with the shore;—upon the watery  
plain  
The wrecks are all thy deed, nor doth  
remain  
A shadow of man's ravage, save his own,  
When for a moment, like a drop of rain,  
He sinks into thy depths with bubbling  
groan, 1610  
Without a grave, unknelled, uncoffined  
and unknown.

His steps are not upon thy paths—thy  
fields  
Are not a spoil for him—thou dost arise  
And shake him from thee; the vile  
strength he wields  
For earth's destruction thou dost all  
despise, 1615  
Spurning him from thy bosom to the  
skies,  
And send'st him, shivering in thy play-  
ful spray,  
And howling, to his Gods, where haply  
lies  
His petty hope in some near port or bay,  
And dashest him again to earth—there  
let him lay. 1620

The armaments which thunderstrike the  
walls  
Of rock-built cities, bidding nations  
quake,  
And monarchs tremble in their capitals,  
The oak leviathans, whose huge ribs  
make  
Their clay creator the vain title take 1625  
Of lord of thee, and arbiter of war;  
These are thy toys, and, as the snowy  
flake,

They melt into thy yeast of waves,  
which mar  
Alike the Armada's pride, or spoils of  
Trafalgar.

Thy shores are empires, changed in all  
save thee— 1630  
Assyria, Greece, Rome, Carthage, what  
are they?  
Thy waters washed them power while  
they were free,  
And many a tyrant since; their shores  
obey  
The stranger, slave or savage; their  
decay  
Has dried up realms to deserts:—not so  
thou, 1635  
Unchangeable save to thy wild waves'  
play—  
Time writes no wrinkle on thine azure  
brow—  
Such as creation's dawn beheld, thou  
rollest now.

Thou glorious mirror, where the Al-  
mighty's form  
Glasses itself in tempests: in all time, 1640  
Calm or convulsed—in breeze, or gale, or  
storm,  
Icing the pole, or in the torrid clime  
Dark-heaving;—boundless, endless, and  
sublime—  
The image of Eternity—the throne  
Of the Invisible; even from out thy  
slime 1645  
The monsters of the deep are made;  
each zone  
Obeys thee; thou goest forth, dread,  
fathomless, alone.

And I have loved thee, Ocean! and my  
joy  
Of youthful sports was on thy breast  
to be  
Borne, like thy bubbles, onward: from  
a boy 1650  
I wantoned with thy breakers—they to  
me  
Were a delight; and if the freshening sea  
Made them a terror—'twas a pleasing  
fear,  
For I was as it were a child of thee,  
And trusted to thy billows far and near,  
And laid my hand upon thy mane—as I  
do here. 1656

## DON JUAN

*From the DEDICATION*

## I

BOB SOUTHEY! You're a poet—Poet-laureate,  
 And representative of all the race;  
 Although 'tis true that you turned out a Tory at  
 Last,—yours has lately been a common case;  
 And now, my Epic Renegade! what are ye at?  
 With all the Lakers, in and out of place?  
 A nest of tuneful persons, to my eye  
 Like “four and twenty Blackbirds in a pye;

## II

“Which pye being opened they began to sing”  
 (This old song and new simile holds good),  
 “A dainty dish to set before the King,”  
 Or Regent, who admires such kind of food;—  
 And Coleridge, too, has lately taken wing,  
 But like a hawk encumbered with his hood,—  
 Explaining metaphysics to the nation—  
 I wish he would explain his Explanation.

## III

You, Bob! are rather insolent, you know,  
 At being disappointed in your wish  
 To supersede all warblers here below,  
 And be the only Blackbird in the dish;  
 And then you overstrain yourself, or so,  
 And tumble downward like the flying fish  
 Gasping on deck, because you soar too high, Bob,  
 And fall, for lack of moisture quite a-dry,  
 Bob!

## IV

And Wordsworth, in a rather long “Excursion”  
 (I think the quarto holds five hundred pages),  
 Has given a sample from the vasty version  
 Of his new system to perplex the sages;

’Tis poetry—at least by his assertion,  
 And may appear so when the dog-star rages—  
 And he who understands it would be able  
 To add a story to the Tower of Babel.

\* \* \* \* \*

## XVII

Meantime, Sir Laureate, I proceed to dedicate  
 In honest simple verse, this song to you.  
 And, if in flattering strains I do not predicate,  
 ’Tis that I still retain my “buff and blue”;  
 My politics as yet are all to educate:  
 Apostasy’s so fashionable, too,  
 To keep *one* creed’s a task grown quite Herculean:  
 Is it not so, my Tory, Ultra-Julian?

\* \* \* \* \*

*From CANTO III*

## THE ISLES OF GREECE

The Isles of Greece, the Isles of Greece!  
 Where burning Sappho loved and sung,  
 Where grew the arts of war and peace,—  
 Where Delos rose, and Phœbus sprung!  
 Eternal summer gilds them yet,  
 But all, except their sun, is set.

The Scian and the Teian muse,  
 The hero’s harp, the lover’s lute,  
 Have found the fame your shores refuse:  
 Their place of birth alone is mute  
 To sounds which echo further west  
 Than your sires’ “Islands of the Blest.”

The mountains look on Marathon—  
 And Marathon looks on the sea;  
 And musing there an hour alone,  
 I dreamed that Greece might still be free;  
 For standing on the Persian’s grave,  
 I could not deem myself a slave.

A king sate on the rocky brow  
 Which looks o’er sea-born Salamis;  
 And ships, by thousands, lay below,  
 And men in nations;—all were his!  
 He counted them at break of day—  
 And when the sun set, where were they?

And where are they? and where art thou,  
 My country? On thy voiceless shore  
 The heroic lay is tuneless now— 715  
 The heroic bosom beats no more!  
 And must thy lyre, so long divine,  
 Degenerate into hands like mine?

'Tis something, in the dearth of fame,  
 Though linked among a fettered race,  
 To feel at least a patriot's shame, 721  
 Even as I sing, suffuse my face;  
 For what is left the poet here?  
 For Greeks a blush—for Greece a tear.

Must *we* but weep o'er days more blest?  
 Must *we* but blush?—Our fathers bled.  
 Earth! render back from out thy breast 727  
 A remnant of our Spartan dead!  
 Of the three hundred grant but three,  
 To make a new Thermopylæ! 730

What, silent still? and silent all?  
 Ah! no; the voices of the dead  
 Sound like a distant torrent's fall,  
 And answer, "Let one living head,  
 But one arise,—we come, we come!" 735  
 'Tis but the living who are dumb.

In vain—in vain: strike other chords:  
 Fill high the cup with Samian wine!  
 Leave battles to the Turkish hordes,  
 And shed the blood of Scio's vine! 740  
 Hark! rising to the ignoble call—  
 How answers each bold Bacchanal!

You have the Pyrrhic dance as yet:  
 Where is the Pyrrhic phalanx gone?  
 Of two such lessons, why forget 745  
 The nobler and the manlier one?  
 You have the letters Cadmus gave—  
 Think ye he meant them for a slave?

Fill high the bowl with Samian wine!  
 We will not think of themes like these!  
 It made Anacreon's song divine; 751  
 He served—but served Polycrates—  
 A tyrant; but our masters then  
 Were still, at least, our countrymen.

The tyrant of the Chersonese 755  
 Was freedom's best and bravest friend;  
 That tyrant was Miltiades!  
 Oh! that the present hour would lend  
 Another despot of the kind!  
 Such chains as his were sure to bind. 760

Fill high the bowl with Samian wine!  
 On Suli's rock, and Parga's shore,  
 Exists the remnant of a line  
 Such as the Doric mothers bore;  
 And there, perhaps, some seed is sown, 765  
 The Heracleidan blood might own.

Trust not for freedom to the Franks—  
 They have a king who buys and sells:  
 In native swords and native ranks,  
 The only hope of courage dwells; 770  
 But Turkish force, and Latin fraud,  
 Would break your shield, however broad.

Fill high the bowl with Samian wine!  
 Our virgins dance beneath the shade—  
 I see their glorious black eyes shine; 775  
 But gazing on each glowing maid,  
 My own the burning tear-drop laves,  
 To think such breasts must suckle slaves.

Place me on Sunium's marbled steep,  
 Where nothing, save the waves and I,  
 May hear our mutual murmurs sweep; 781  
 There, swan-like, let me sing and die:  
 A land of slaves shall ne'er be mine—  
 Dash down yon cup of Samian wine!

Thus sung, or would, or could, or should  
 have sung, 785  
 The modern Greek, in tolerable verse;  
 If not like Orpheus quite, when Greece  
 was young,  
 Yet in these times he might have done  
 much worse:  
 His strain displayed some feeling—right  
 or wrong;  
 And feeling, in a poet, is the source 790  
 Of others' feeling; but they are such liars,  
 And take all colors, like the hands of  
 dyers.

But words are things, and a small drop of  
 ink  
 Falling, like dew, upon a thought,  
 produces  
 That which makes thousands, perhaps  
 millions, think; 795  
 'Tis strange, the shortest letter which  
 man uses  
 Instead of speech, may form a lasting link  
 Of ages; to what straits old Time re-  
 duces

Frail man, when paper—even a rag like  
this,  
Survives himself, his tomb, and all that's  
his. 800

And when his bones are dust, his grave a  
blank,

His station, generation, even his nation,  
Become a thing, or nothing, save to rank  
In chronological commemoration,  
Some dull MS. oblivion long has sank, 805  
Or graven stone found in a barrack's  
station

In digging the foundation of a closet,  
May turn his name up as a rare deposit.

And glory long has made the sages smile;  
'Tis something, nothing, words, illusion,  
wind— 810

Depending more upon the historian's  
style,

Than on the name a person leaves be-  
hind.

Troy owes to Homer what whist owes to  
Hoyle:

The present century was growing blind  
To the great Marlborough's skill in giving  
knocks, 815

Until his late Life by Archdeacon Coxe.

Milton's the prince of poets—so we say;

A little heavy, but no less divine:

An independent being in his day—

Learned, pious, temperate in love and  
wine: 820

But his life falling into Johnson's way,

We're told this great high priest of all  
the Nine

Was whipt at college,—a harsh sire,—odd  
spouse,

For the first Mrs. Milton left his house.

All these are, *certes*, entertaining facts, 825

Like Shakespeare's stealing deer, Lord  
Bacon's bribes;

Like Titus' youth, and Cæsar's earliest  
acts;

Like Burns (whom Doctor Currie well  
describes);

Like Cromwell's pranks;—but although  
truth exacts

These amiable descriptions from the  
scribes, 830

As most essential to their hero's story,

They do not much contribute to his glory.

All are not moralists, like Southey, when  
He prated to the world of "Pantisoc-  
racy";

Or Wordsworth, unexcised, unhired, who  
then 835

Seasoned his peddler poems with de-  
mocracy:

Or Coleridge, long before his flighty pen

Let to the *Morning Post* its aristocracy;  
When he and Southey, following the same  
path,

Espoused two partners (milliners of Bath).

Such names at present cut a convict  
figure, 841

The very Botany Bay in moral geog-  
raphy;

Their loyal treason, renegado rigor,

Are good manure for their more bare  
biography.

Wordsworth's last quarto, by the way, is  
bigger 845

Than any since the birthday of typog-  
raphy;

A drowsy, frowsy poem called *The Excur-  
sion*,

Write in a manner which is my aversion.

\* \* \* \* \*

But let me to my story: I must own,

If I have any fault, it is digression—

Leaving my people to proceed alone,

While I soliloquize beyond expression;

But these are my addresses from the  
throne, 861

Which put off business to the ensuing  
session,

Forgetting each omission is a loss to

The world, not quite so great as Ariosto.

I know that what our neighbors called  
*longueurs* 865

(We've not so good a *word*, but have the  
*thing*,

In that complete perfection which en-  
sures

An epic from Bob Southey every  
spring—)

Form not the true temptation which  
allures

The reader; but 'twould not be hard to  
bring 870

Some fine examples of the *épopée*

To prove its grand ingredient is *ennui*.

We learn from Horace, "Homer some-  
times sleeps";

We feel without him, Wordsworth some-  
times wakes,—

To show with what complacency he creeps,  
With his dear "*Waggoners*," around his  
lakes. 876

He wishes for "a boat" to sail the deeps—  
Of ocean?—No, of air; and then he  
makes

Another outcry for "a little boat,"  
And drivels seas to set it well afloat. 880

If he must fain sweep o'er the ethereal  
plain,

And Pegasus runs restive in his "*Wag-  
gon*,"

Could he not beg the loan of Charles's  
Wain,

Or pray Medea for a single dragon?

Or if too classic for his vulgar brain, 885

He feared his neck to venture such a  
nag on,

And he must needs mount nearer to the  
moon,

Could not the blockhead ask for a balloon?

\* \* \* \* \*

O Hesperus! thou bringest all good  
things— 945

Home to the weary, to the hungry cheer,  
To the young bird the parent's brooding  
wings,

The welcome stall to the o'erlabored  
steer;

Whate'er of peace about our hearthstone  
clings,

Whate'er our household gods protect  
of dear, 950

Are gathered round us by thy look of rest;  
Thou bring'st the child, too, to the  
mother's breast.

Soft hour! which wakes the wish and  
melts the heart

Of those who sail the seas, on the first day

When they from their sweet friends are  
torn apart; 955

Or fills with love the pilgrim on his way

As the far bell of vesper makes him start,

Seeming to weep the dying day's decay;

Is this a fancy which our reason scorns?

Ah! surely nothing dies but something  
mourns. 960

When Nero perished by the justest doom  
Which ever the destroyer yet destroyed,

Amidst the roar of liberated Rome,

Of nations freed, and the world over-  
joyed,

Some hands unseen strewed flowers upon  
his tomb; 965

Perhaps the weakness of a heart not  
void

Of feeling for some kindness done, when  
power

Had left the wretch an uncorrupted hour.

But I'm digressing; what on earth has  
Nero,

Or any such like sovereign buffoons, 970

To do with the transactions of my hero,

More than such madmen's fellow-man—  
the moon's?

Sure my invention must be down at zero,

And I grown one of many "wooden  
spoons"

Of verse (the name with which we Can-  
tabs please 975

To dub the last of honors in degrees).

I feel this tediousness will never do—

'T is being *too* epic, and I must cut down

(In copying) this long canto into two;

They'll never find it out, unless I own 980

The fact, excepting some experienced few;

And then as an improvement 'twill be  
shown:

I'll prove that such the opinion of the  
critic is

From Aristotle *passim*.—See Πουτυκης.

#### CANTO IV

Nothing so difficult as a beginning

In poesy, unless perhaps the end;

For oftentimes, when Pegasus seems win-  
ning

The race, he sprains a wing, and down  
we tend,

Like Lucifer, when hurled from heaven  
for sinning; 5

Our sin the same, and hard as his to  
mend,

Being pride, which leads the mind to soar  
too far,

Till our own weakness shows us what we  
are.

But Time, which brings all beings to their level,  
 And sharp Adversity, will teach at last <sup>10</sup>  
 Man, and—as we would hope—perhaps the devil,  
 That neither of their intellects are vast:  
 While youth's hot wishes in our red veins revel,  
 We know not this—the blood flows on too fast;  
 But as the torrent widens towards the ocean, <sup>15</sup>  
 We ponder deeply on each past emotion.

As boy, I thought myself a clever fellow,  
 And wished that others held the same opinion;  
 They took it up when my days grew more mellow,  
 And other minds acknowledged my dominion: <sup>20</sup>  
 Now my sere fancy "falls into the yellow Leaf," and Imagination droops her pinion,  
 And the sad truth which hovers o'er my desk  
 Turns what was once romantic to burlesque.

And if I laugh at any mortal thing, <sup>25</sup>  
 'T is that I may not weep; and if I weep,  
 'T is that our nature cannot always bring  
 Itself to apathy, for we must steep  
 Our hearts first in the depth of Lethe's spring,  
 Ere what we least wish to behold will sleep: <sup>30</sup>  
 Thetis baptized her mortal son in Styx;  
 A mortal mother would on Lethe fix.

Some have accused me of a strange design  
 Against the creed and morals of the land,  
 And trace it in this poem every line: <sup>35</sup>  
 I don't pretend that I quite understand  
 My own meaning when I would be *very* fine;  
 But the fact is, that I have nothing planned  
 Unless it were to be a moment merry,  
 A novel word in my vocabulary. <sup>40</sup>

To the kind reader of our sober clime,  
 This way of writing will appear exotic;  
 Pulci was sire of the half-serious rhyme,  
 Who sang when chivalry was more Quixotic,  
 And revelled in the fancies of the time, <sup>45</sup>  
 True knights, chaste dames, huge giants, kings despotic;  
 But all these, save the last, being obsolete,  
 I chose a modern subject as more meet.

How I have treated it, I do not know;  
 Perhaps no better than they have treated me <sup>50</sup>  
 Who have imputed such designs as show  
 Not what they saw, but what they wished to see:  
 But if it gives them pleasure, be it so;  
 This is a liberal age, and thoughts are free:  
 Meantime Apollo plucks me by the ear, <sup>55</sup>  
 And tells me to resume my story here.

Young Juan and his lady-love were left  
 To their own hearts' most sweet society;  
 Even Time the pitiless in sorrow cleft  
 With his rude scythe such gentle bosoms;  
 he <sup>60</sup>  
 Sighed to behold them of their hours bereft,  
 Though foe to love; and yet they could not be  
 Meant to grow old, but die in happy spring,  
 Before one charm or hope had taken wing.

Their faces were not made for wrinkles,  
 their <sup>65</sup>  
 Pure blood to stagnate, their great hearts to fail;  
 The blank gray was not made to blast  
 their hair,  
 But like the climes that know nor snow nor hail  
 They were all summer: lightning might assail  
 And shiver them to ashes, but to trail <sup>70</sup>  
 A long and snake-like life of dull decay  
 Was not for them—they had too little clay.

They were alone once more; for them to be  
 Thus was another Eden; they were never  
 Weary, unless when separate: the tree <sup>75</sup>  
 Cut from its forest root of years—the river

Dammed from its fountain—the child  
 from the knee  
 And breast maternal weaned at once for  
 ever,—  
 Would wither less than these two torn  
 apart;  
 Alas! there is no instinct like the heart— so  
 The heart—which may be broken: happy  
 they!  
 Thrice fortunate! who of that fragile  
 mould,  
 The precious porcelain of human clay,  
 Break with the first fall: they can ne'er  
 behold  
 The long year linked with heavy day on  
 day, 85  
 And all which must be borne, and never  
 told;  
 While life's strange principle will often  
 lie  
 Deepest in those who long the most to die.  
 "Whom the gods love die young," was  
 said of yore,  
 And many deaths do they escape by  
 this: 90  
 The death of friends, and that which  
 slays even more—  
 The death of friendship, love, youth,  
 all that is,  
 Except mere breath; and since the silent  
 shore  
 Awaits at last even those who longest  
 miss  
 The old archer's shafts, perhaps the early  
 grave 95  
 Which men weep over may be meant  
 to save.

\* \* \* \* \*

They gazed upon the sunset; 'tis an hour  
 Dear unto all, but dearest to *their* eyes,  
 For it had made them what they were: the  
 power 155  
 Of love had first o'erwhelmed them from  
 such skies,  
 When happiness had been their only dower,  
 And twilight saw them linked in pas-  
 sion's ties;  
 Charmed with each other, all things  
 charmed that brought  
 The past still welcome as the present  
 thought. 160

\* \* \* \* \*

Mixed in each other's arms, and heart in  
 heart,  
 Why did they not then die?—they had  
 lived too long 210  
 Should an hour come to bid them breathe  
 apart;  
 Years could but bring them cruel things  
 or wrong;  
 The world was not for them, nor the world's  
 art  
 For beings passionate as Sappho's song;  
 Love was born *with* them, *in* them, so  
 intense 215  
 It was their very spirit, not a sense.

They should have lived together deep in  
 woods,  
 Unseen as sings the nightingale; they  
 were  
 Unfit to mix in these thick solitudes  
 Called social, haunts of hate, and vice,  
 and care: 220  
 How lovely every free-born creature  
 broods!  
 The sweetest songbirds nestle in a pair;  
 The eagle soars alone; the gull and crow  
 Flock o'er their carrion, just like men  
 below.

Now pillowed cheek to cheek, in loving  
 sleep, 225  
 Haidée and Juan their siesta took,  
 A gentle slumber, but it was not deep,  
 For ever and anon a something shook  
 Juan, and shuddering o'er his frame would  
 creep;  
 And Haidée's sweet lips murmured like a  
 brook 230  
 A wordless music, and her face so fair  
 Stirred with her dream, as rose-leaves with  
 the air;

Or as the stirring of a deep clear stream  
 Within an Alpine hollow, when the wind  
 Walks o'er it, was she shaken by the  
 dream, 235  
 The mystical usurper of the mind—  
 O'erpowering us to be whate'er may seem  
 Good to the soul which we no more can  
 bind;  
 Strange state of being! (for 'tis still to be)  
 Senseless to feel, and with sealed eyes to  
 see. 240

She dreamed of being alone on the sea-shore,  
 Chained to a rock; she knew not how, but stir  
 She could not from the spot, and the loud roar  
 Grew, and each wave rose roughly, threatening her;  
 And o'er her upper lip they seemed to pour,  
 Until she sobbed for breath, and soon they were  
 Foaming o'er her lone head, so fierce and high—  
 Each broke to drown her, yet she could not die.

Anon—she was released; and then she strayed  
 O'er the sharp shingles with her bleeding feet,  
 And stumbled almost every step she made;  
 And something rolled before her in a sheet,  
 Which she must still pursue howe'er afraid;  
 'Twas white and indistinct, nor stopped to meet  
 Her glance nor grasp, for still she gazed, and grasped,  
 And ran, but it escaped her as she clasped.

The dream changed:—in a cave she stood, its walls  
 Were hung with marble icicles, the work  
 Of ages on its water-fretted halls,  
 Where waves might wash, and seals might breed and lurk;  
 Her hair was dripping, and the very balls  
 Of her black eyes seemed turned to tears, and mirk  
 The sharp rocks looked below each drop they caught,  
 Which froze to marble as it fell—she thought.

And wet, and cold, and lifeless, at her feet,  
 Pale as the foam that frothed on his dead brow,  
 Which she essayed in vain to clear (how sweet  
 Were once her cares, how idle seemed they now!)

Lay Juan, nor could aught renew the beat  
 Of his quenched heart; and the sea-dirges low  
 Rang in her sad ears like a mermaid's song,  
 And that brief dream appeared a life too long.

And gazing on the dead, she thought his face  
 Faded, or altered into something new—  
 Like to her father's features, till each trace  
 More like and like to Lambro's aspect grew—  
 With all his keen worn look and Grecian grace;  
 And starting, she awoke, and what to view?  
 O Powers of Heaven! what dark eye meets she there?  
 'Tis—'tis her father's—fixed upon the pair!

Then shrieking, she arose, and shrieking fell,  
 With joy and sorrow, hope and fear, to see  
 Him whom she deemed a habitant where dwell  
 The ocean-buried, risen from death, to be  
 Perchance the death of one she loved too well:  
 Dear as her father had been to Haidée,  
 It was a moment of that awful kind—  
 I have seen such—but must not call to mind.

Up Juan sprang to Haidée's bitter shriek,  
 And caught her falling, and from off the wall  
 Snatched down his sabre, in hot haste to wreak  
 Vengeance on him who was the cause of all.  
 Then Lambro, who till now forbore to speak,  
 Smiled scornfully, and said, "Within my call,  
 A thousand scimitars await the word;  
 Put up, young man, put up your silly sword."



And Haidée clung around him; "Juan,  
'tis—

'Tis Lambro—'tis my father! Kneel  
with me—

He will forgive us—yes—it must be—  
yes.

Oh dearest father, in this agony 300  
Of pleasure and of pain—even while I kiss  
Thy garment's hem with transport, can  
it be

That doubt should mingle with my filial  
joy?

Deal with me as thou wilt, but spare this  
boy."

High and inscrutable the old man stood, 305  
Calm in his voice, and calm within his  
eye—

Not always signs with him of calmest  
mood:

He looked upon her, but gave no reply;  
Then turned to Juan, in whose cheek the  
blood

Oft came and went, as there resolved to  
die 310

In arms, at least, he stood in act to spring  
On the first foe whom Lambro's call might  
bring.

"Young man, your sword!" So Lambro  
once more said;

Juan replied, "Not while this arm is  
free!"

The old man's cheek grew pale, but not  
with dread, 315

And drawing from his belt a pistol, he  
Replied, "Your blood be then on your own  
head;"

Then looked close at the flint, as if to  
see

'Twas fresh—for he had lately used the  
lock—

And next proceeded quietly to cock. 320

It has a strange, quick jar upon the ear,  
That cocking of a pistol, when you know  
A moment more will bring the sight to  
bear

Upon your person, twelve yards off, or  
so;

A gentlemanly distance, not too near, 325  
If you have got a former friend for foe;  
But after being fired at once or twice,  
The ear becomes more Irish, and less nice.

Lambro presented, and one instant more  
Had stopped this canto, and Don Juan's  
breath, 330

When Haidée threw herself her boy be-  
fore;

Stern as her sire, "On me," she cried,  
"let death

Descend—the fault is mine; this fatal  
shore

He found—but sought not. I have  
pledged my faith;

I love him—I will die with him: I knew 335  
Your nature's firmness—know your daugh-  
ter's too."

A minute past, and she had been all  
tears,

And tenderness, and infancy; but now  
She stood as one who championed human  
fears—

Pale, statue-like, and stern, she wooed the  
blow; 340

And tall beyond her sex, and their com-  
peers,

She drew up to her height, as if to show  
A fairer mark; and with a fixed eye scanned  
Her father's face—but never stopped his  
hand.

He gazed on her, and she on him; 'twas  
strange 345

How like they looked! the expression  
was the same,

Serenely savage, with a little change  
In the large dark eye's mutual-darted  
flame;

For she, too, was as one who could avenge,  
If cause should be—a lioness, though  
tame. 350

Her father's blood before her father's face  
Boiled up, and proved her truly of his race.

I said they were alike, their features and  
Their stature differing but in sex and  
years;

Even to the delicacy of their hand 355  
There was resemblance, such as true  
blood wears;

And now to see them, thus divided, stand  
In fixed ferocity, when joyous tears

And sweet sensations should have wel-  
comed both,

Show what the passions are in their full  
growth. 360

The father paused a moment, then withdrew

His weapon, and replaced it; but stood still,

And looking on her, as to look her through,  
 "Not *I*," he said, "have sought this stranger's ill;

Not *I* have made this desolation; few 365  
 Would bear such outrage, and forbear to kill;

But *I* must do my duty—how thou hast  
 Done thine, the present vouches for the past.

"Let him disarm; or, by my father's head,  
 His own shall roll before you like a ball!" 370

He raised his whistle, as the word he said,

And blew; another answered to the call,  
 And, rushing in disorderly, though led,  
 And armed from boot to turban, one and all,

Some twenty of his train came, rank on rank; 375

He gave the word—"Arrest or slay the Frank!"

Then, with a sudden movement, he withdrew

His daughter; while compressed within his clasp,

'Twixt her and Juan interposed the crew;  
 In vain she struggled in her father's grasp— 380

His arms were like a serpent's coil: then flew

Upon their prey, as darts an angry asp,  
 The file of pirates; save the foremost, who  
 Had fallen, with his right shoulder half cut through.

The second had his cheek laid open; but 385

The third, a wary, cool old sworder, took  
 The blows upon his cutlass, and then put  
 His own well in; so well, ere you could look,

His man was floored, and helpless at his foot,

With the blood running like a little brook, 390

From two smart sabre gashes, deep and red—

One on the arm, the other on the head.

And then they bound him where he fell,  
 and bore

Juan from the apartment: with a sign,  
 Old Lambro bade them take him to the shore, 395

Where lay some ships which were to sail  
 at nine.

They laid him in a boat, and plied the oar  
 Until they reached some galliots, placed  
 in line;

On board of one of these, and under  
 hatches,

They stowed him, with strict orders to the  
 watches. 400

The world is full of strange vicissitudes,  
 And here was one exceedingly unpleasant:

A gentleman so rich in the world's goods,  
 Handsome and young, enjoying all the  
 present,

Just at the very time when he least broods  
 On such a thing, is suddenly to sea  
 sent, 406

Wounded and chained, so that he cannot  
 move,

And all because a lady fell in love.

Here *I* must leave him, for *I* grow pathetic,  
 Moved by the Chinese nymph of tears,  
 green tea! 410

Than whom Cassandra was not more prophetic;

For if my pure libations exceed three,  
*I* feel my heart become so sympathetic,  
 That *I* must have recourse to black Bo-  
 hea:

'Tis pity wine should be so deleterious, 415  
 For tea and coffee leave us much more  
 serious.

\* \* \* \* \*

*I* leave Don Juan for the present, safe—425  
 Not sound, poor fellow, but severely  
 wounded;

Yet could his corporal pangs amount to half  
 Of those with which his Haidée's bosom  
 bounded?

She was not one to weep, and rave, and  
 chafe,

And then give way, subdued, because  
 surrounded; 430

Her mother was a Moorish maid, from Fez,  
 Where all is Eden, or a wilderness.

There the large olive rains its amber store  
 In marble founts; there grain, and flower,  
 and fruit,  
 Gush from the earth, until the land runs  
 o'er; 435  
 But there, too, many a poison tree has  
 root,  
 And midnight listens to the lion's roar,  
 And long, long deserts scorch the camel's  
 foot,  
 Or heaving, whelm the helpless caravan;  
 And as the soil is, so the heart of man. 440

Afric is all the sun's, and as her earth  
 Her human clay is kindled: full of power  
 For good or evil, burning from its birth,  
 The Moorish partakes the planet's  
 hour,  
 And like the soil beneath, it will bring  
 forth: 445  
 Beauty and love were Haidée's mother's  
 dower;  
 But her large dark eye showed deep pas-  
 sion's force,  
 Though sleeping like a lion near a source.

Her daughter, tempered with a milder ray,  
 —Like summer's clouds all silvery,  
 smooth, and fair, 450  
 Till slowly charged with thunder, they dis-  
 play  
 Terror to earth, and tempest to the air—  
 Had held till now her soft and milky way,  
 But, overwrought with passion and de-  
 spair,  
 The fire burst forth from her Numidian  
 veins, 455  
 Even as the Simoom sweeps the blasted  
 plains.

The last sight which she saw was Juan's  
 gore,  
 And he himself o'ermastered and cut  
 down;  
 His blood was running on the very floor,  
 Where late he trod, her beautiful, her  
 own; 460  
 Thus much she viewed an instant, and no  
 more—  
 Her struggles ceased with one convul-  
 sive groan;  
 On her sire's arm, which, until now, scarce  
 held  
 Her writhing, fell she like a cedar felled.

A vein had burst, and her sweet lips' pure  
 dyes 465  
 Were dabbled with the deep blood which  
 ran o'er;  
 And her head drooped, as when the lily lies  
 O'ercharged with rain: her summoned  
 handmaids bore  
 Their lady to her couch, with gushing eyes;  
 Of herbs and cordials they produced  
 their store, 470  
 But she defied all means they could em-  
 ploy,  
 Like one life could not hold, nor death de-  
 stroy.

Days lay she in that state, unchanged,  
 though chill—  
 With nothing livid, still her lips were red;  
 She had no pulse, but death seemed ab-  
 sent still; 475  
 No hideous sign proclaimed her surely  
 dead;  
 Corruption came not in each mind to kill  
 All hope; to look upon her sweet face  
 bred  
 New thoughts of life, for it seemed full of  
 soul—  
 She had so much, earth could not claim  
 the whole. 480

The ruling passion, such as marble shows  
 When exquisitely chiselled, still lay  
 there,  
 But fixed as marble's unchanged aspect  
 throws  
 O'er the fair Venus, but forever fair;  
 O'er the Laocoön's all eternal throes, 485  
 And ever-dying Gladiator's air,  
 Their energy, like life, forms all their fame,  
 Yet looks not life, for they are still the  
 same.

She woke at length, but not as sleepers  
 wake,  
 Rather the dead, for life seemed some-  
 thing new, 490  
 A strange sensation which she must partake  
 Perforce, since whatsoever met her view  
 Struck not on memory, though a heavy  
 ache  
 Lay at her heart, whose earliest beat,  
 still true,  
 Brought back the sense of pain without the  
 cause, 495  
 For, for a while, the furies made a pause.

She looked on many a face with vacant eye,  
 On many a token, without knowing  
 what;  
 She saw them watch her, without asking  
 why,  
 And recked not who around her pillow  
 sat; 500  
 Not speechless, though she spoke not; not  
 a sigh  
 Relieved her thoughts; dull silence and  
 quick chat  
 Were tried in vain by those who served;  
 she gave  
 No sign, save breath, of having left the  
 grave.

Her handmaids tended, but she heeded  
 not; 505  
 Her father watched, she turned her eyes  
 away;  
 She recognized no being, and no spot,  
 However dear, or cherished in their day;  
 They changed from room to room, but all  
 forgot,  
 Gentle, but without memory, she lay; 510  
 At length those eyes, which they would  
 fain be weaning  
 Back to old thoughts, waxed full of fearful  
 meaning.

And then a slave bethought her of a harp;  
 The harper came and tuned his instru-  
 ment;  
 At the first notes, irregular and sharp, 515  
 On him her flashing eyes a moment bent,  
 Then to the wall she turned, as if to warp  
 Her thoughts from sorrow through her  
 heart re-sent;  
 And he began a long low island song 519  
 Of ancient days, ere tyranny grew strong.

Anon her thin wan fingers beat the wall,  
 In time to his old tune: he changed the  
 theme,  
 And sung of love; the fierce name struck  
 through all  
 Her recollection; on her flashed the  
 dream  
 Of what she was, and is, if ye could call 525  
 To be so being: in a gushing stream  
 The tears rushed forth from her o'er-  
 clouded brain,  
 Like mountain mists, at length dissolved  
 in rain.

Short solace, vain relief!—thought came  
 too quick,  
 And whirled her brain to madness; she  
 arose, 530  
 As one who ne'er had dwelt among the  
 sick,  
 And flew at all she met, as on her foes;  
 But no one ever heard her speak or shriek,  
 Although her paroxysm drew towards its  
 close:—  
 Hers was a frenzy which disdained to  
 rave, 535  
 Even when they smote her, in the hope to  
 save.

Yet she betrayed at times a gleam of sense;  
 Nothing could make her meet her  
 father's face,  
 Though on all other things with looks in-  
 tense  
 She gazed, but none she ever could re-  
 trace. 540  
 Food she refused, and raiment; no pre-  
 tence  
 Availed for either; neither change of  
 place,  
 Nor time, nor skill, nor remedy, could give  
 her  
 Senses to sleep—the power seemed gone  
 forever.

Twelve days and nights she withered thus;  
 at last, 545  
 Without a groan, or sigh, or glance, to  
 show  
 A parting pang, the spirit from her past;  
 And they who watched her nearest,  
 could not know  
 The very instant, till the change that cast  
 Her sweet face into shadow, dull and  
 slow, 550  
 Glazed o'er her eyes—the beautiful, the  
 black—  
 Oh! to possess such luster—and then lack!

\* \* \* \* \*

Thus lived—thus died she; never more on  
 her  
 Shall sorrow light, or shame. She was  
 not made  
 Through years or moons the inner weight  
 to bear.  
 Which colder hearts endure till they are  
 laid

By age in earth; her days and pleasures  
 were 565  
 Brief but delightful—such as had not  
 stayed  
 Long with her destiny; but she sleeps well  
 By the sea-shore, whereon she loved to  
 dwell.

The isle is now all desolate and bare,  
 Its dwellings down, its tenants passed  
 away; 570  
 None but her own and father's grave is  
 there,  
 And nothing outward tells of human  
 clay:  
 Ye could not know where lies a thing so  
 fair;  
 No stone is there to show, no tongue to  
 say  
 What was: no dirge, except the hollow  
 sea's, 575  
 Mourns o'er the beauty of the Cyclades.

**PERCY BYSSHE SHELLEY (1792–1822)**

**HYMN TO INTELLECTUAL BEAUTY**

The awful shadow of some unseen Power  
 Floats though unseen amongst us,—  
 visiting  
 This various world with as inconstant  
 wing  
 As summer winds that creep from flower  
 to flower;—  
 Like moonbeams that behind some piny  
 mountain shower, 5  
 It visits with inconstant glance  
 Each human heart and countenance;  
 Like hues and harmonies of evening,—  
 Like clouds in starlight widely  
 spread,—  
 Like memory of music fled,— 10  
 Like aught that for its grace may be  
 Dear, and yet dearer for its mystery.

Spirit of BEAUTY, that dost consecrate  
 With thine own hues all thou dost shine  
 upon  
 Of human thought or form,—where art  
 thou gone? 15  
 Why dost thou pass away and leave our  
 state,

This dim vast vale of tears, vacant and  
 desolate?

Ask why the sunlight not forever  
 Weaves rainbows o'er yon mountain  
 river,

Why aught should fail and fade that once  
 is shown, 20

Why fear and dream and death and  
 birth

Cast on the daylight of this earth  
 Such gloom,—why man has such a  
 scope

For love and hate, despondency and hope?

No voice from some sublimer world hath  
 ever 25

To sage or poet these responses given—  
 Therefore the names of Dæmon, Ghost,  
 and Heaven,

Remain the records of their vain endeavor,  
 Frail spells—whose uttered charm might  
 not avail to sever,

From all we hear and all we see, 30  
 Doubt, chance, and mutability.

Thy light alone—like mist o'er mountains  
 driven,

Or music by the night wind sent,  
 Through strings of some still instru-  
 ment,

Or moonlight on a midnight stream, 35  
 Gives grace and truth to life's unquiet  
 dream.

Love, Hope, and Self-esteem, like clouds  
 depart

And come, for some uncertain moments  
 lent;

Man were immortal, and omnipotent,  
 Didst thou, unknown and awful as thou  
 art, 40

Keep with thy glorious train firm state  
 within his heart.

Thou messenger of sympathies,  
 That wax and wane in lovers' eyes—

Thou—that to human thought art nour-  
 ishment,

Like darkness to a dying flame! 45  
 Depart not as thy shadow came,

Depart not—lest the grave should be,  
 Like life and fear, a dark reality.

While yet a boy I sought for ghosts, and  
 sped

Through many a listening chamber,  
 cave, and ruin, 50

And starlight wood, with fearful steps  
 pursuing  
 Hopes of high talk with the departed  
 dead.  
 I called on poisonous names with which  
 our youth is fed;  
 I was not heard—I saw them not—  
 When musing deeply on the lot 55  
 Of life, at the sweet time when winds are  
 wooing  
 All vital things that wake to bring  
 News of birds and blossoming,—  
 Sudden, thy shadow fell on me;  
 I shrieked, and clasped my hands in  
 ecstasy! 60  
 I vowed that I would dedicate my powers  
 To thee and thine—have I not kept the  
 vow?  
 With beating heart and streaming  
 eyes, even now  
 I call the phantoms of a thousand hours  
 Each from his voiceless grave; they have  
 in visioned bowers 65  
 Of studious zeal or love's delight  
 Outwatched with me the envious  
 night—  
 They know that never joy illumed my  
 brow  
 Unlinked with hope that thou wouldst  
 free  
 This world from its dark slavery; 70  
 That thou—O awful LOVELINESS,  
 Wouldst give whate'er these words cannot  
 express.  
 The day becomes more solemn and serene  
 When noon is past—there is a har-  
 mony  
 In autumn, and a lustre in its sky, 75  
 Which through the summer is not heard or  
 seen,  
 As if it could not be, as if it had not  
 been!  
 Thus let thy power, which like the  
 truth  
 Of nature on my passive youth  
 Descended, to my onward life supply 80  
 Its calm—to one who worships thee,  
 And every form containing thee,  
 Whom, SPIRIT fair, thy spells did  
 bind  
 To fear himself, and love all human  
 kind.

## OZYMANDIAS

I met a traveller from an antique land  
 Who said: Two vast and trunkless legs of  
 stone  
 Stand in the desert. Near them, on the  
 sand,  
 Half sunk, a shattered visage lies, whose  
 frown,  
 And wrinkled lip, and sneer of cold com-  
 mand, 5  
 Tell that its sculptor well those passions  
 read  
 Which yet survive, (stamped on these  
 lifeless things,)  
 The hand that mocked them and the heart  
 that fed:  
 And on the pedestal these words appear:  
 "My name is Ozymandias, king of kings:  
 Look on my works, ye Mighty, and de-  
 spair!" 11  
 Nothing beside remains. Round the de-  
 cay  
 Of that colossal wreck, boundless and  
 bare  
 The lone and level sands stretch far away.

## ODE TO THE WEST WIND

## I

O wild West Wind, thou breath of  
 Autumn's being,  
 Thou, from whose unseen presence the  
 leaves dead  
 Are driven, like ghosts from an enchanter  
 fleeing,  
 Yellow, and black, and pale, and hectic  
 red,  
 Pestilence-stricken multitudes: O thou, 5  
 Who chariotest to their dark wintry bed  
 The wingèd seeds, where they lie cold and  
 low,  
 Each like a corpse within its grave, until  
 Thine azure sister of the spring shall  
 blow  
 Her clarion o'er the dreaming earth, and  
 fill 10  
 (Driving sweet buds like flocks to feed in  
 air)  
 With living hues and odors plain and hill:

Wild Spirit, which art moving everywhere;  
Destroyer and preserver; hear, oh hear!

## II

Thou on whose stream, 'mid the steep  
sky's commotion, <sup>15</sup>  
Loose clouds like earth's decaying leaves  
are shed,  
Shook from the tangled boughs of Heaven  
and Ocean,

Angels of rain and lightning: there are  
spread  
On the blue surface of thine airy surge, <sup>19</sup>  
Like the bright hair uplifted from the head

Of some fierce Mænad, even from the dim  
verge  
Of the horizon to the zenith's height  
The locks of the approaching storm. Thou  
dirge

Of the dying year, to which this closing  
night  
Will be the dome of a vast sepulchre, <sup>25</sup>  
Vaulted with all thy congregated might

Of vapors, from whose solid atmosphere  
Black rain, and fire, and hail will burst:  
oh hear!

## III

Thou who didst waken from his summer  
dreams  
The blue Mediterranean, where he lay, <sup>30</sup>  
Lulled by the coil of his crystalline streams

Beside a pumice isle in Baiæ's bay,  
And saw in sleep old palaces and towers  
Quivering within the wave's intenser  
day,

All overgrown with azure moss and  
flowers <sup>35</sup>  
So sweet, the sense faints picturing them!  
Thou  
For whose path the Atlantic's level  
powers

Cleave themselves into chasms, while  
far below  
The sea-blooms and the oozy woods  
which wear  
The sapless foliage of the ocean, know <sup>40</sup>

Thy voice, and suddenly grow gray with  
fear,  
And tremble and despoil themselves:  
oh hear!

## IV

If I were a dead leaf thou mightest bear;  
If I were a swift cloud to fly with thee;  
A wave to pant beneath thy power, and  
share <sup>45</sup>

The impulse of thy strength, only less  
free  
Than thou, O uncontrollable! If even  
I were as in my boyhood, and could be

The comrade of thy wanderings over  
heaven,  
As then, when to outstrip thy skyey  
speed <sup>50</sup>  
Scarce seemed a vision; I would ne'er  
have striven

As thus with thee in prayer in my sore need.  
Oh! lift me as a wave, a leaf, a cloud!  
I fall upon the thorns of life! I bleed!

A heavy weight of hours has chained and  
bowed <sup>55</sup>  
One too like thee: tameless, and swift,  
and proud.

## V

Make me thy lyre, even as the forest is:  
What if my leaves are falling like its own!  
The tumult of thy mighty harmonies

Will take from both a deep, autumnal  
tone, <sup>60</sup>  
Sweet though in sadness. Be thou, spirit  
fierce,  
My spirit! Be thou me, impetuous one!

Drive my dead thoughts over the universe  
Like withered leaves to quicken a new  
birth!  
And, by the incantation of this verse, <sup>65</sup>

Scatter, as from an unextinguished hearth  
Ashes and sparks, my words among man-  
kind!

Be through my lips to unawakened earth

The trumpet of a prophecy! O wind, <sup>69</sup>  
If Winter comes, can Spring be far behind?

## THE INDIAN SERENADE

I arise from dreams of thee  
 In the first sweet sleep of night,  
 When the winds are breathing low,  
 And the stars are shining bright:  
 I arise from dreams of thee, 5  
 And a spirit in my feet  
 Hath led me—who knows how?  
 To thy chamber window, Sweet!

The wandering airs they faint  
 On the dark, the silent stream— 10  
 The Champak odors fail  
 Like sweet thoughts in a dream;  
 The nightingale's complaint,  
 It dies upon her heart;—  
 As I must on thine, 15  
 Oh! belovèd as thou art!

Oh lift me from the grass!  
 I die! I faint! I fail!  
 Let thy love in kisses rain  
 On my lips and eyelids pale. 20  
 My cheek is cold and white, alas!  
 My heart beats loud and fast;—  
 Oh! press it to thine own again,  
 Where it will break at last.

## THE CLOUD

I bring fresh showers for the thirsting  
 flowers,  
 From the seas and the streams;  
 I bear light shade for the leaves when laid  
 In their noon-day dreams.  
 From my wings are shaken the dews that  
 waken 5  
 The sweet buds every one,  
 When rocked to rest on their mother's  
 breast,  
 As she dances about the sun.  
 I wield the flail of the lashing hail,  
 And whiten the green plains under,  
 And then again I dissolve it in rain, 11  
 And laugh as I pass in thunder.

I sift the snow on the mountains below,  
 And their great pines groan aghast;  
 And all the night 'tis my pillow white, 15  
 While I sleep in the arms of the  
 blast.

Sublime on the towers of my skyey bowers,  
 Lightning my pilot sits;  
 In a cavern under is fettered the thunder,—  
 It struggles and howls at fits; 20  
 Over earth and ocean, with gentle motion,  
 This pilot is guiding me,  
 Lured by the love of the genii that move  
 In the depths of the purple sea;  
 Over the rills, and the crags, and the hills;  
 Over the lakes and the plains, 26  
 Wherever he dream, under mountain or  
 stream,  
 The Spirit he loves remains;  
 And I all the while bask in heaven's  
 blue smile,  
 Whilst he is dissolving in rains. 30

The sanguine sunrise, with his meteor eyes,  
 And his burning plumes outspread,  
 Leaps on the back of my sailing rack,  
 When the morning star shines dead,  
 As on the jag of a mountain crag, 35  
 Which an earthquake rocks and  
 swings,  
 An eagle alit one moment may sit  
 In the light of its golden wings.  
 And when sunset may breathe, from the  
 lit sea beneath,  
 It ardors of rest and of love, 40  
 And the crimson pall of eve may fall  
 From the depth of heaven above,  
 With wings folded I rest, on mine airy  
 nest,  
 As still as a brooding dove.

That orbèd maiden with white fire laden,  
 Whom mortals call the moon, 46  
 Glides glimmering o'er my fleece-like  
 floor,  
 By the midnight breezes strewn;  
 And wherever the beat of her unseen feet,  
 Which only the angels hear, 50  
 May have broken the woof of my tent's  
 thin roof,  
 The stars peep behind her and peer;  
 And I laugh to see them whirl and flee,  
 Like a swarm of golden bees,  
 When I widen the rent in my wind-built  
 tent, 55  
 Till the calm rivers, lakes, and seas,  
 Like strips of the sky fallen through me on  
 high,  
 Are each paved with the moon and  
 these.



I bind the sun's throne with a burning zone,  
And the moon's with a girdle of  
pearl; 60

The volcanoes are dim, and the stars reel  
and swim,  
When the whirlwinds my banner  
unfurl.

From cape to cape, with a bridge-like  
shape,

Over a torrent sea,  
Sunbeam-proof, I hang like a roof, 65  
The mountains its columns be.

The triumphal arch through which I  
march

With hurricane, fire, and snow,  
When the powers of the air are chained to  
my chair,

Is the million-colored bow; 70  
The sphere-fire above its soft colors wove,  
While the moist earth was laughing  
below.

I am the daughter of earth and water,  
And the nursling of the sky;

I pass through the pores of the ocean and  
shores; 75

I change, but I cannot die.  
For after the rain when with never a  
stain

The pavilion of heaven is bare,  
And the winds and sunbeams with their  
convex gleams

Build up the blue dome of air, 80  
I silently laugh at my own cenotaph,

And out of the caverns of rain,  
Like a child from the womb, like a ghost  
from the tomb,

I arise and unbuild it again.

### TO A SKYLARK

Hail to thee, blithe spirit!

Bird thou never wert,

That from heaven, or near it,

Pourest thy full heart

In profuse strains of unpremeditated art. 5

Higher still and higher

From the earth thou springest

Like a cloud of fire;

The blue deep thou wingest,

And singing still dost soar, and soaring  
ever singest. 10

In the golden lightning  
Of the sunken sun,  
O'er which clouds are bright'ning,  
Thou dost float and run;  
Like an unbodied joy whose race is just  
begun. 15

The pale purple even  
Melts around thy flight;  
Like a star of heaven  
In the broad day-light  
Thou art unseen, but yet I hear thy shrill  
delight, 20

Keen as are the arrows  
Of that silver sphere,  
Whose intense lamp narrows  
In the white dawn clear, 24  
Until we hardly see, we feel that it is there.

All the earth and air  
With thy voice is loud,  
As, when night is bare,  
From one lonely cloud  
The moon rains out her beams, and heaven  
is overflowed. 30

What thou art we know not;  
What is most like thee?  
From rainbow clouds there flow not  
Drops so bright to see  
As from thy presence showers a rain of  
melody. 35

Like a poet hidden  
In the light of thought,  
Singing hymns unbidden,  
Till the world is wrought  
To sympathy with hopes and fears it  
heeded not: 40

Like a high-born maiden  
In a palace tower,  
Soothing her love-laden  
Soul in secret hour  
With music sweet as love, which over-  
flows her bower: 45

Like a glow-worm golden  
In a dell of dew,  
Scattering unbeholden  
Its aerial hue  
Among the flowers and grass which screen  
it from the view: 50

Like a rose embowered  
 In its own green leaves,  
 By warm winds deflowered,  
 Till the scent it gives  
 Makes faint with too much sweet these  
 heavy-wingèd thieves. 55

Sound of vernal showers  
 On the twinkling grass,  
 Rain-awakened flowers,  
 All that ever was  
 Joyous, and clear, and fresh, thy music  
 doth surpass. 60

Teach us, sprite or bird,  
 What sweet thoughts are thine;  
 I have never heard  
 Praise of love or wine  
 That panted forth a flood of rapture so  
 divine: 65

Chorus Hymenæal,  
 Or triumphal chant,  
 Matched with thine would be all  
 But an empty vaunt,  
 A thing wherein we feel there is some hid-  
 den want. 70

What objects are the fountains  
 Of thy happy strain?  
 What fields, or waves, or moun-  
 tains?  
 What shapes of sky or plain?  
 What love of thine own kind? what ig-  
 norance of pain? 75

With thy clear keen joyance  
 Languor cannot be:  
 Shadow of annoyance  
 Never came near thee:  
 Thou lovest, but ne'er knew love's sad  
 satiety. 80

Waking or asleep,  
 Thou of death must deem  
 Things more true and deep  
 Than we mortals dream,  
 Or how could thy notes flow in such a  
 crystal stream? 85

We look before and after,  
 And pine for what is not:  
 Our sincerest laughter  
 With some pain is fraught;  
 Our sweetest songs are those that tell of  
 saddest thought. 90

Yet if we could scorn  
 Hate, and pride, and fear;  
 If we were things born  
 Not to shed a tear,  
 I know not how thy joy we ever should  
 come near. 95

Better than all measures  
 Of delightful sound,  
 Better than all treasures  
 That in books are found,  
 Thy skill to poet were, thou scorner of the  
 ground! 100

Teach me half the gladness  
 That thy brain must know,  
 Such harmonious madness  
 From my lips would flow,  
 The world should listen then, as I am lis-  
 tening now. 105

## TO ———

Music, when soft voices die,  
 Vibrates in the memory—  
 Odors, when sweet violets sicken,  
 Live within the sense they quicken.  
 Rose-leaves, when the rose is dead, 5  
 Are heaped for the beloved's bed;  
 And so thy thoughts, when thou art gone,  
 Love itself shall slumber on.

## STANZAS

### WRITTEN IN DEJECTION NEAR NAPLES

The sun is warm, the sky is clear,  
 The waves are dancing fast and  
 bright,  
 Blue isles and snowy mountains wear  
 The purple noon's transparent might;  
 The breath of the moist earth is light, 5  
 Around its unexpanded buds;  
 Like many a voice of one delight,  
 The winds, the birds, the ocean floods,  
 The City's voice itself is soft like Solitude's.

I see the Deep's untrampled floor 10  
 With green and purple seaweeds  
 strown;

I see the waves upon the shore,  
 Like light dissolved in star-showers,  
 thrown:  
 I sit upon the sands alone;  
 The lightning of the noon-tide ocean 15  
 Is flashing round me, and a tone  
 Arises from its measured motion,  
 How sweet! did any heart now share in  
 my emotion.

Alas! I have nor hope nor health,  
 Nor peace within nor calm around, 20  
 Nor that content surpassing wealth  
 The sage in meditation found,  
 And walked with inward glory  
 crowned—  
 Nor fame, nor power, nor love, nor  
 leisure.  
 Others I see whom these surround—25  
 Smiling they live, and call life pleas-  
 ure;—  
 To me that cup has been dealt in another  
 measure.

Yet now despair itself is mild,  
 Even as the winds and waters are;  
 I could lie down like a tired child, 30  
 And weep away the life of care  
 Which I have borne and yet must  
 bear,  
 Till death like sleep might steal on me,  
 And I might feel in the warm air  
 My cheek grow cold, and hear the sea  
 Breathe o'er my dying brain its last  
 monotony. 36

Some might lament that I were cold,  
 As I, when this sweet day is gone,  
 Which my lost heart, too soon grown old,  
 Insults with this untimely moan; 40  
 They might lament—for I am one  
 Whom men love not,—and yet regret,  
 Unlike this day, which, when the sun  
 Shall on its stainless glory set,  
 Will linger, though enjoyed, like joy in  
 memory yet. 45

### THE WORLD'S WANDERERS

Tell me, thou Star, whose wings of light  
 Speed thee in thy fiery flight,  
 In what cavern of the night  
 Will thy pinions close now?

Tell me, Moon, thou pale and gray 5  
 Pilgrim of Heaven's homeless way,  
 In what depth of night or day  
 Seekest thou repose now?

Weary Wind, who wanderest 10  
 Like the world's rejected guest,  
 Hast thou still some secret nest  
 On the tree or billow?

### TIME

Unfathomable Sea! whose waves are years,  
 Ocean of Time, whose waters of deep  
 woe  
 Are brackish with the salt of human tears!  
 Thou shoreless flood, which in thy ebb  
 and flow  
 Claspest the limits of mortality, 5  
 And sick of prey, yet howling on for  
 more,  
 Vomitest thy wrecks on its inhospitable  
 shore;  
 Treacherous in calm, and terrible in storm,  
 Who shall put forth on thee,  
 Unfathomable Sea? 10

### TO NIGHT

Swiftly walk o'er the western wave,  
 Spirit of Night!  
 Out of the misty eastern cave,  
 Where all the long and lone daylight  
 Thou wovest dreams of joy and fear, 5  
 Which make thee terrible and dear,—  
 Swift be thy flight!

Wrap thy form in a mantle gray,  
 Star in-wrought!  
 Blind with thine hair the eyes of Day: 10  
 Kiss her until she be wearied out;  
 Then wander o'er city, and sea, and land,  
 Touching all with thine opiate wand—  
 Come, long sought!

When I arose and saw the dawn, 15  
 I sighed for thee;  
 When light rode high, and the dew was  
 gone,  
 And noon lay heavy on flower and tree,  
 And the weary Day turned to his rest,  
 Lingered like an unloved guest, 20  
 I sighed for thee.

Thy brother Death came, and cried,  
     Wouldst thou me?  
 Thy sweet child Sleep, the filmy-eyed,  
 Murmured like a noon-tide bee, 25  
 Shall I nestle near thy side?  
 Wouldst thou me?—And I replied,  
     No, not thee!

Death will come when thou art dead,  
     Soon, too soon— 30  
 Sleep will come when thou art fled;  
 Of neither would I ask the boon  
 I ask of thee, belovèd Night—  
 Swift be thine approaching flight,  
     Come soon, soon! 35

### TO ———

One word is too often profaned  
     For me to profane it,  
 One feeling too falsely disdained  
     For thee to disdain it.  
 One hope is too like despair 5  
     For prudence to smother,  
 And pity from thee more dear  
     Than that from another.

I can give not what men call love,  
     But wilt thou accept not 10  
 The worship the heart lifts above  
     And the Heavens reject not,—  
 The desire of the moth for the star,  
     Of the night for the morrow,  
 The devotion to something afar 15  
     From the sphere of our sorrow?

### PROMETHEUS UNBOUND

*From ACT II, SCENES IV AND V*

*Spirit of the Hour:* My coursers are fed  
     with the lightning,  
     They drink of the whirlwind's stream,  
 And when the red morning is bright'ning  
     They bathe in the fresh sunbeam;  
     They have strength for their swiftness  
     I deem, 5  
 Then ascend with me, daughter of Ocean.

I desire: and their speed makes night  
     kindle;  
 I fear: they outstrip the Typhoon;

Ere the cloud piled on Atlas can dwindle  
     We encircle the earth and the moon: 10  
     We shall rest from long labors at noon:  
 Then ascend with me, daughter of Ocean.  
 On the brink of the night and the morning  
     My coursers are wont to respire;  
 But the earth has just whispered a warn-  
     ing 15  
     That their flight must be swifter than  
     fire:  
     They shall drink the hot speed of de-  
     sire!

### *From ACT II, SCENE V*

*Voice in the Air, singing:* Life of Life! thy  
     lips enkindle  
     With their love the breath between  
     them;  
 And thy smiles before they dwindle  
     Make the cold air fire; then screen them  
 In those looks, where whoso gazes 5  
 Faints, entangled in their mazes.  
 Child of Light! thy limbs are burning  
     Through the vest which seems to hide  
     them;  
 As the radiant lines of morning  
     Through the clouds ere they divide  
     them; 10  
 And this atmosphere divinest  
 Shrouds thee whereso'er thou shinest.  
 Fair are others; none beholds thee,  
     But thy voice sounds low and tender  
 Like the fairest, for it folds thee 15  
     From the sight, that liquid splendor,  
 And all feel, yet see thee never,  
 As I feel now, lost for ever!

Lamp of Earth! where'er thou movest  
     Its dim shapes are clad with brightness,  
 And the souls of whom thou lovest 21  
     Walk upon the winds with lightness,  
 Till they fail, as I am failing,  
 Dizzy, lost, yet unbewailing!

### *From ACT IV*

#### SONG

Here, oh, here  
     We bear the bier  
 Of the Father of many a cancelled year!  
     Spectres we  
     Of the dead Hours be, 5  
 We bear Time to his tomb in eternity.

Strew, oh, strew  
 Hair, not yew!  
 Wet the dusty pall with tears, not dew!  
 Be the faded flowers 10  
 Of Death's bare bowers  
 Spread on the corpse of the King of Hours!

Haste, oh, haste!  
 As shades are chased  
 Trembling, by day, from heaven's blue  
 waste. 15  
 We melt away  
 Like dissolving spray  
 From the children of a diviner day,  
 With the lullaby  
 Of winds that die 20  
 On the bosom of their own harmony!

*From ACT IV*

*Demogorgon:* This is the day, which  
 down the void abyss  
 At the Earth-born's spell yawns for  
 Heaven's despotism,  
 And Conquest is dragged captive  
 through the deep:  
 Love, from its awful throne of patient  
 power  
 In the wise heart, from the last giddy  
 hour 5  
 Of dead endurance, from the slippery,  
 steep,  
 And narrow verge of crag-like agony,  
 springs  
 And folds over the world its healing wings.

Gentleness, Virtue, Wisdom, and Endur-  
 ance,  
 These are the seals of that most firm  
 assurance 10  
 Which bars the pit over Destruction's  
 strength;  
 And if, with infirm hand, Eternity,  
 Mother of many acts and hours, should free  
 The serpent that would clasp her with  
 his length;  
 These are the spells by which to re-assume  
 An empire o'er the disentangled doom. 16

To suffer woes which Hope thinks infinite;  
 To forgive wrongs darker than death or  
 night;  
 To defy Power, which seems omnipo-  
 tent;

To love, and bear; to hope till Hope  
 creates 20  
 From its own wreck the thing it contem-  
 plates;  
 Neither to change, nor falter, nor  
 repent;  
 This, like thy glory, Titan, is to be  
 Good, great, and joyous, beautiful, and  
 free;  
 This is alone Life, Joy, Empire, and Vic-  
 tory. 25

ADONAI

I weep for Adonais—he is dead!  
 Oh, weep for Adonais! though our tears  
 Thaw not the frost which binds so dear  
 a head!  
 And thou, sad Hour, selected from all  
 years  
 To mourn our loss, rouse thy obscure  
 compeers, 5  
 And teach them thine own sorrow! Say:  
 "With me  
 Died Adonais; till the Future dares  
 Forget the Past, his fate and fame shall  
 be  
 An echo and a light unto eternity!"

Where wert thou, mighty Mother, when  
 he lay, 10  
 When thy Son lay, pierced by the shaft  
 which flies  
 In darkness? where was lorn Urania  
 When Adonais died? With veiled eyes,  
 'Mid listening Echoes, in her Paradise  
 She sate, while one, with soft enamored  
 breath, 15  
 Rekindled all the fading melodies,  
 With which, like flowers that mock the  
 corse beneath,  
 He had adorned and hid the coming bulk  
 of death.

Oh, weep for Adonais—he is dead!  
 Wake, melancholy Mother, wake and  
 weep! 20  
 Yet wherefore? Quench within their  
 burning bed  
 Thy fiery tears, and let thy loud heart  
 keep  
 Like his, a mute and uncomplaining  
 sleep;

For he is gone where all things wise and fair  
 Descend;—oh, dream not that the  
 amorous Deep<sup>25</sup>  
 Will yet restore him to the vital air;  
 Death feeds on his mute voice, and laughs  
 at our despair.

Most musical of mourners, weep again!  
 Lament anew, Urania!—He died,—  
 Who was the Sire of an immortal strain,  
 Blind, old, and lonely, when his coun-  
 try's pride,<sup>31</sup>  
 The priest, the slave, and the liberticide,  
 Trampled and mocked with many a  
 loathed rite  
 Of lust and blood; he went, unterrified,  
 Into the gulf of death; but his clear  
 Sprite<sup>35</sup>  
 Yet reigns o'er earth; the third among  
 the sons of light.

Most musical of mourners, weep anew!  
 Not all to that bright station dared to  
 climb;  
 And happier they their happiness who  
 knew,  
 Whose tapers yet burn through that  
 night of time<sup>40</sup>  
 In which suns perished; others more  
 sublime,  
 Struck by the envious wrath of man or  
 God,  
 Have sunk, extinct in their refulgent  
 prime;  
 And some yet live, treading the thorny  
 road,  
 Which leads, through toil and hate, to  
 Fame's serene abode.<sup>45</sup>

But now, thy youngest, dearest one has  
 perished,  
 The nursling of thy widowhood, who  
 grew,  
 Like a pale flower by some sad maiden  
 cherished,  
 And fed with true love tears, instead  
 of dew;  
 Most musical of mourners, weep anew!  
 Thy extreme<sup>1</sup> hope, the loveliest and  
 the last,<sup>51</sup>  
 The bloom, whose petals, nipped be-  
 fore they blew,

<sup>1</sup> last.

Died on the promise of the fruit, is  
 waste;  
 The broken lily lies—the storm is overpast.

To that high Capital, where kingly  
 Death<sup>55</sup>  
 Keeps his pale court in beauty and  
 decay,  
 He came; and bought, with price of  
 purest breath,  
 A grave among the eternal.—Come  
 away!  
 Haste, while the vault of blue Italian  
 day  
 Is yet his fitting charnel-roof! while  
 still<sup>60</sup>  
 He lies, as if in dewy sleep he lay;  
 Awake him not! surely he takes his fill  
 Of deep and liquid rest, forgetful of all ill.

He will awake no more, oh, never  
 more!—  
 Within the twilight chamber spreads  
 apace,<sup>65</sup>  
 The shadow of white Death, and at the  
 door  
 Invisible Corruption waits to trace  
 His extreme way to her dim dwelling-  
 place;  
 The eternal Hunger sits, but pity and awe  
 Soothe her pale rage, nor dares she to  
 deface<sup>70</sup>  
 So fair a prey, till darkness, and the law  
 Of change, shall o'er his sleep the mortal  
 curtain draw.

Oh, weep for Adonais!—The quick  
 Dreams,  
 The passion-wingèd Ministers of  
 thought,  
 Who were his flocks, whom near the  
 living streams<sup>75</sup>  
 Of his young spirit he fed, and whom  
 he taught  
 The love which was its music, wander  
 not,—  
 Wander no more, from kindling brain  
 to brain,  
 But droop there, whence they sprung;  
 and mourn their lot  
 Round the cold heart, where, after  
 their sweet pain,<sup>80</sup>  
 They ne'er will gather strength, or find  
 a home again.

And one with trembling hands clasps  
his cold head,  
And fans him with her moonlight  
wings, and cries:

"Our love, our hope, our sorrow, is  
not dead;

See, on the silken fringe of his faint  
eyes, 85

Like dew upon a sleeping flower, there  
lies

A tear some Dream has loosened from  
his brain."

Lost Angel of a ruined Paradise!

She knew not 'twas her own; as with  
no stain

She faded, like a cloud which had outwept  
its rain. 90

One from a lucid urn of starry dew  
Washed his light limbs as if embalming  
them;

Another clipped her profuse locks, and  
threw

The wreath upon him, like an anadem,<sup>1</sup>  
Which frozen tears instead of pearls  
begem; 95

Another in her wilful grief would break  
Her bow and wingèd reeds, as if to  
stem

A greater loss with one which was more  
weak;

And dull the barbèd fire against his  
frozen cheek.

Another Splendor on his mouth alit, 100  
That mouth, whence it was wont to  
draw the breath

Which gave it strength to pierce the  
guarded wit,

And pass into the panting heart beneath  
With lightning and with music: the  
damp death 104

Quenched its caress upon his icy lips;  
And, as a dying meteor stains a wreath  
Of moonlight vapor, which the cold  
night clips,

It flushed through his pale limbs, and  
passed to its eclipse.

And others came . . . Desires and Ad-  
orations,

Wingèd Persuasions and veiled Desti-  
nies, 110

<sup>1</sup> chaplet.

Splendours, and Glooms, and glimmer-  
ing Incarnations

Of hopes and fears, and twilight Phan-  
tasies;

And Sorrow, with her family of Sighs,  
And Pleasure, blind with tears, led by  
the gleam

Of her own dying smile instead of eyes,  
Came in slow pomp;—the moving  
pomp might seem 116

Like pageantry of mist on an autumnal  
stream.

All he had loved, and moulded into  
thought,

From shape, and hue, and odor, and  
sweet sound,

Lamented Adonais. Morning sought  
Her eastern watch-tower, and her hair  
unbound, 121

Wet with the tears which should adorn  
the ground,

Dimmed the ærial eyes that kindle day;  
Afar the melancholy thunder moaned;

Pale Ocean in unquiet slumber lay; 125  
And the wild winds flew round, sobbing in  
their dismay.

Lost Echo sits amid the voiceless  
mountains,

And feeds her grief with his remembered  
lay,

And will no more reply to winds or  
fountains,

Or amorous birds perched on the young  
green spray, 130

Or herdsman's horn, or bell at closing  
day;

Since she can mimic not his lips, more  
dear

Than those for whose disdain she  
pined away

Into a shadow of all sounds:—a drear  
Murmur, between their songs, is all the  
woodmen hear. 135

Grief made the young Spring wild, and  
she threw down

Her kindling buds, as if she Autumn  
were,

Or they dead leaves; since her delight  
is flown,

For whom should she have waked the  
sullen year?

To Phœbus was not Hyacinth so dear  
Nor to himself Narcissus, as to both <sup>141</sup>  
Thou, Adonais: wan they stand and  
sere

Amid the faint companions of their  
youth,  
With dew all turned to tears; odor, to  
sighing ruth.

Thy spirit's sister, the lorn nightingale,  
Mourns not her mate with such melodi-  
ous pain; <sup>146</sup>

Not so the eagle, who like thee could  
scale

Heaven, and could nourish in the sun's  
domain

Her mighty youth with morning, doth  
complain

Soaring and screaming round her empty  
nest, <sup>150</sup>

As Albion wails for thee: the curse of  
Cain

Light on his head who pierced thy in-  
nocent breast,

And scared the angel soul that was its  
earthly guest!

Ah, woe is me! Winter is come and gone,  
But grief returns with the revolving  
year; <sup>155</sup>

The airs and streams renew their joy-  
ous tone;

The ants, the bees, the swallows re-  
appear;

Fresh leaves and flowers deck the dead  
Seasons' bier;

The amorous birds now pair in every  
brake,

And build their mossy homes in field  
and brere;<sup>1</sup> <sup>160</sup>

And the green lizard, and the golden  
snake,

Like unimprisoned flames, out of their  
trance awake.

Through wood and stream and field and  
hill and ocean

A quickening life from the Earth's heart  
has burst

As it has ever done, with change and  
motion <sup>165</sup>

From the great morning of the world  
when first

<sup>1</sup> briar.

God dawned on Chaos; in its stream  
immersed

The lamps of Heaven flash with a softer  
light;

All baser things pant with life's sacred  
thirst;

Diffuse themselves; and spend in love's  
delight <sup>170</sup>

The beauty and the joy of their renewed  
might.

The leprous corpse touched by this  
spirit tender

Exhales itself in flowers of gentle  
breath;

Like incarnations of the stars, when  
splendor

Is changed to fragrance, they illumine  
death <sup>175</sup>

And mock the merry worm that wakes  
beneath;

Naught we know, dies. Shall that  
alone which knows

Be as a sword consumed before the  
sheath

By sightless<sup>2</sup> lightning?—th' intense  
atom glows

A moment, then is quenched in a most  
cold repose. <sup>180</sup>

Alas! that all we loved of him should be,  
But for our grief, as if it had not been,

And grief itself be mortal! Woe is me!  
Whence are we, and why are we? of  
what scene

The actors or spectators? Great and  
mean

Meet massed in death, who lends what  
life must borrow. <sup>186</sup>

As long as skies are blue, and fields are  
green,

Evening must usher night, night urge  
the morrow,

Month follow month with woe, and year  
wake year to sorrow.

He will awake no more, oh, never more!  
"Wake thou," cried Misery, "childless

Mother, rise <sup>191</sup>

Out of thy sleep, and slake, in thy heart's  
core,

A wound more fierce than his with  
tears and sighs."

<sup>2</sup> invisible.



And all the Dreams that watched  
 Urania's eyes,  
 And all the Echoes whom their sister's  
 song 195  
 Had held in holy silence, cried:  
 "Arise!"  
 Swift as a Thought by the snake  
 Memory stung,  
 From her ambrosial rest the fading  
 Splendor sprung.

She rose like an autumnal Night, that  
 springs  
 Out of the East, and follows wild and  
 drear 200  
 The golden Day, which, on eternal  
 wings,  
 Even as a ghost abandoning a bier,  
 Had left the Earth a corpse. Sorrow  
 and fear  
 So struck, so roused, so rapt Urania;  
 So saddened round her like an atmos-  
 phere 205  
 Of stormy mist; so swept her on her  
 way  
 Even to the mournful place where Adonais  
 lay.

Out of her secret Paradise she sped,  
 Through camps and cities rough with  
 stone, and steel,  
 And human hearts, which to her æry  
 tread 210  
 Yielding not, wounded the invisible  
 Palms of her tender feet where'er they  
 fell:  
 And barbèd tongues, and thoughts more  
 sharp than they,  
 Rent the soft Form they never could  
 repel,  
 Whose sacred blood, like the young  
 tears of May, 215  
 Paved with eternal flowers that unde-  
 serving way.

In the death chamber for a moment  
 Death,  
 Shamed by the presence of that living  
 Might,  
 Blushed to annihilation, and the breath  
 Revisited those lips, and life's pale  
 light 220  
 Flashed through those limbs, so late  
 her dear delight.

"Leave me not wild and drear and  
 comfortless,  
 As silent lightning leaves the starless  
 night!  
 Leave me not!" cried Urania: her dis-  
 tress  
 Roused Death: Death rose and smiled,  
 and met her vain caress. 225

"Stay yet awhile! speak to me once  
 again;  
 Kiss me, so long but as a kiss may live;  
 And in my heartless breast and burn-  
 ing brain  
 That word, that kiss, shall all thoughts  
 else survive,  
 With food of saddest memory kept  
 alive, 230  
 Now thou art dead, as if it were a part  
 Of thee, my Adonais! I would give  
 All that I am to be as thou now art!  
 But I am chained to Time, and cannot  
 thence depart!

"Oh gentle child, beautiful as thou  
 wert, 235  
 Why didst thou leave the trodden paths  
 of men  
 Too soon, and with weak hands though  
 mighty heart  
 Dare the unpastured dragon in his den?  
 Defenceless as thou wert, oh where  
 was then  
 Wisdom the mirrored shield, or scorn  
 the spear? 240  
 Or hadst thou waited the full cycle,  
 when  
 Thy spirit should have filled its crescent  
 sphere,  
 The monsters of life's waste had fled from  
 thee like deer.

"The herded wolves, bold only to pur-  
 sue;  
 The obscene ravens, clamorous o'er the  
 dead; 245  
 The vultures to the conqueror's banner  
 true,  
 Who feed where Desolation first has  
 fed,  
 And whose wings rain contagion;—how  
 they fled,  
 When like Apollo, from his golden bow,  
 The Pythian of the age one arrow sped

And smiled!—The spoilers tempt no  
second blow; 251  
They fawn on the proud feet that spurn  
them lying low.

“The sun comes forth, and many reptiles spawn;  
He sets, and each ephemeral insect then  
Is gathered into death without a dawn, 255  
And the immortal stars awake again;  
So is it in the world of living men:  
A godlike mind soars forth, in its delight  
Making earth bare and veiling heaven,  
and when  
It sinks, the swarms that dimmed or shared its light 260  
Leave to its kindred lamps the spirit’s awful night.”

Thus ceased she: and the mountain shepherds came,  
Their garlands sere, their magic mantles rent;  
The Pilgrim of Eternity, whose fame  
Over his living head like Heaven is bent, 265  
An early but enduring monument,  
Came, veiling all the lightnings of his song  
In sorrow; from her wilds Ierne sent  
The sweetest lyrist of her saddest wrong,  
And love taught grief to fall like music  
from his tongue. 270

Midst others of less note, came one frail Form,  
A phantom among men, companionless  
As the last cloud of an expiring storm  
Whose thunder is its knell; he, as I guess,  
Had gazed on Nature’s naked loveliness, 275  
Actæon-like, and now he fled astray  
With feeble steps o’er the world’s wilderness,  
And his own thoughts, along that rugged way,  
Pursued, like raging hounds, their father  
and their prey.

A pardlike<sup>1</sup> Spirit beautiful and swift—  
A Love in desolation masked;—a Power 281  
Girt round with weakness;—it can scarce uplift  
The weight of the superincumbent hour;  
It is a dying lamp, a falling shower,  
A breaking billow;—even whilst we speak 285  
Is it not broken? On the withering flower  
The killing sun smiles brightly; on a cheek  
The life can burn in blood, even while the heart may break.

His head was bound with pansies overblown,  
And faded violets, white, and pied, and blue; 290  
And a light spear topped with a cypress cone,  
Round whose rude shaft dark ivy tresses grew  
Yet dripping with the forest’s noonday dew,  
Vibrated, as the ever-beating heart  
Shook the weak hand that grasped it; of that crew 295  
He came the last, neglected and apart;  
A herd-abandoned deer, struck by the hunter’s dart.

All stood aloof, and at his partial moan  
Smiled through their tears; well knew that gentle band 299  
Who in another’s fate now wept his own;  
As, in the accents of an unknown land,  
He sung new sorrow; sad Urania scanned  
The Stranger’s mien, and murmured: “Who art thou?”  
He answered not, but with a sudden hand  
Made bare his branded and ensanguined brow, 305  
Which was like Cain’s or Christ’s—Oh! that it should be so!

What softer voice is hushed over the dead?  
Athwart what brow is that dark mantle thrown?

<sup>1</sup> leopardlike.

What form leans sadly o'er the white  
 death-bed,  
 In mockery of monumental stone, 310  
 The heavy heart heaving without a  
 moan?  
 If it be He, who, gentlest of the wise,  
 Taught, soothed, loved, honored the  
 departed one,  
 Let me not vex with inharmonious  
 sighs  
 The silence of that heart's accepted sacri-  
 fice. 315

Our Adonais has drunk poison—oh!  
 What deaf and viperous murderer could  
 crown  
 Life's early cup with such a draught of  
 woe?  
 The nameless worm would now itself  
 disown:  
 It felt, yet could escape the magic tone  
 Whose prelude held all envy, hate, and  
 wrong, 321  
 But what was howling in one breast  
 alone,  
 Silent with expectation of the song,  
 Whose master's hand is cold, whose silver  
 lyre unstrung.

Live thou, whose infamy is not thy  
 fame! 325  
 Live! fear no heavier chastisement from  
 me,  
 Thou noteless blot on a remembered  
 name!  
 But be thyself, and know thyself to  
 be!  
 And ever at thy season be thou free  
 To spill the venom when thy fangs o'er-  
 flow: 330  
 Remorse and Self-contempt shall cling  
 to thee;  
 Hot Shame shall burn upon thy secret  
 brow,  
 And like a beaten hound tremble thou  
 shalt—as now.

Nor let us weep that our delight is fled  
 Far from these carrion kites that scream  
 below; 335  
 He wakes or sleeps with the enduring  
 dead;  
 Thou canst not soar where he is sitting  
 now.—

Dust to the dust! but the pure spirit  
 shall flow  
 Back to the burning fountain whence  
 it came,  
 A portion of the Eternal, which must  
 glow 340  
 Through time and change, unquench-  
 ably the same,  
 Whilst thy cold embers choke the sordid  
 hearth of shame.

Peace, peace! he is not dead, he doth  
 not sleep—  
 He hath awakened from the dream of  
 life—  
 'Tis we who, lost in stormy visions,  
 keep 345  
 With phantoms an unprofitable strife,  
 And in mad trance strike with our  
 spirit's knife  
 Invulnerable nothings.—*We* decay  
 Like corpses in a charnel; fear and  
 grief  
 Convulse us and consume us day by  
 day, 350  
 And cold hopes swarm like worms within  
 our living clay

He has outsoared the shadow of our  
 night;  
 Envy and calumny and hate and pain,  
 And that unrest which men miscall de-  
 light,  
 Can touch him not and torture not  
 again; 355  
 From the contagion of the world's slow  
 stain  
 He is secure, and now can never mourn  
 A heart grown cold, a head grown grey  
 in vain;  
 Nor, when the spirit's self has ceased  
 to burn,  
 With sparkless ashes load an unlamented  
 urn. 360

He lives, he wakes—'tis Death is dead,  
 not he;  
 Mourn not for Adonais.—Thou young  
 Dawn,  
 Turn all thy dew to splendor, for from  
 thee  
 The spirit thou lamentest is not gone;  
 Ye caverns and ye forests, cease to  
 moan! 365

Cease, ye faint flowers and fountains,  
 and thou Air,  
 Which like a mourning veil thy scarf  
 hadst thrown  
 O'er the abandoned Earth, now leave  
 it bare  
 Even to the joyous stars which smile on  
 its despair!

He is made one with Nature: there is  
 heard 370  
 His voice in all her music, from the  
 moan  
 Of thunder, to the song of night's sweet  
 bird;  
 He is a presence to be felt and known  
 In darkness and in light, from herb and  
 stone,  
 Spreading itself where'er that Power  
 may move 375  
 Which has withdrawn his being to its  
 own;  
 Which wields the world with never-  
 wearied love,  
 Sustains it from beneath, and kindles it  
 above.

He is a portion of the loveliness  
 Which once he made more lovely: he  
 doth bear 380  
 His part, while the one Spirit's plastic  
 stress  
 Sweeps through the dull dense world,  
 compelling there  
 All new successions to the forms they  
 wear;  
 Torturing th' unwilling dross that  
 checks its flight  
 To its own likeness, as each mass may  
 bear; 385  
 And bursting in its beauty and its  
 might  
 From trees and beasts and men into the  
 Heaven's light.

The splendors of the firmament of time  
 May be eclipsed, but are extinguished  
 not;  
 Like stars to their appointed height  
 they climb, 390  
 And death is a low mist which cannot  
 blot  
 The brightness it may veil. When  
 lofty thought

Lifts a young heart above its mortal  
 lair,  
 And love and life contend in it, for what  
 Shall be its earthly doom, the dead live  
 there 395  
 And move like winds of light on dark and  
 stormy air.

The inheritors of unfulfilled renown  
 Rose from their thrones, built beyond  
 mortal thought,  
 Far in the Unapparent. Chatterton  
 Rose pale, his solemn agony had not 400  
 Yet faded from him; Sidney, as he  
 fought  
 And as he fell and as he lived and loved,  
 Sublimely mild, a Spirit without spot,  
 Arose; and Lucan, by his death ap-  
 proved:  
 Oblivion, as they rose, shrank like a thing  
 reprov'd. 405

And many more, whose names on Earth  
 are dark,  
 But whose transmitted effluence cannot  
 die  
 So long as fire outlives the parent spark,  
 Rose, robed in dazzling immortality.  
 "Thou art become as one of us," they  
 cry, 410  
 "It was for thee yon kingless sphere has  
 long  
 Swung blind in unascended majesty,  
 Silent alone amid an Heaven of Song.  
 Assume thy wingèd throne, thou Vesper  
 of our throng!"

Who mourns for Adonais? Oh come  
 forth, 415  
 Fond wretch! and know thyself and  
 him aright.  
 Clasp with thy panting soul the pen-  
 dulous Earth;  
 As from a centre, dart thy spirit's light  
 Beyond all worlds, until its spacious  
 might  
 Sate the void circumference: then  
 shrink 420  
 Even to a point within our day and  
 night;  
 And keep thy heart light, lest it make  
 thee sink,  
 When hope has kindled hope, and lured  
 thee to the brink.

Or go to Rome, which is the sepulchre,  
 Oh! not of him, but of our joy: 'tis  
   naught 425  
 That ages, empires, and religions there  
 Lie buried in the ravage they have  
   wrought;  
 For such as he can lend,—they borrow  
   not  
 Glory from those who made the world  
   their prey;  
 And he is gathered to the kings of  
   thought 430  
 Who waged contention with their time's  
   decay,  
 And of the past are all that cannot pass  
   away.

Go thou to Rome,—at once the Par-  
   adise,  
 The grave, the city, and the wilder-  
   ness;  
 And where its wrecks like shattered  
   mountains rise, 435  
 And flowering weeds and fragrant copes  
   dress  
 The bones of Desolation's nakedness  
 Pass, till the Spirit of the spot shall  
   lead  
 Thy footsteps to a slope of green access  
 Where, like an infant's smile, over the  
   dead 440  
 A light of laughing flowers along the grass  
   is spread.

And grey walls moulder round, on which  
   dull Time  
 Feeds, like slow fire upon a hoary  
   brand;  
 And one keen pyramid with wedge sub-  
   lime,  
 Pavilioning the dust of him who  
   planned 445  
 This refuge for his memory, doth stand  
 Like flame transformed to marble; and  
   beneath,  
 A field is spread, on which a newer band  
 Have pitched in Heaven's smile their  
   camp of death,  
 Welcoming him we lose with scarce ex-  
   tinguished breath. 450

Here pause: these graves are all too  
   young as yet  
 To have outgrown the sorrow which  
   consigned

Its charge to each; and if the seal is  
   set,  
 Here, on one fountain of a mourning  
   mind,  
 Break it not thou! too surely shalt thou  
   find 455  
 Thine own well full, if thou returnest  
   home,  
 Of tears and gall. From the world's  
   bitter wind  
 Seek shelter in the shadow of the  
   tomb.  
 What Adonais is, why fear we to be-  
   come?

The One remains, the many change and  
   pass; 460  
 Heaven's light forever shines, Earth's  
   shadows fly;  
 Life, like a dome of many-colored glass,  
 Stains the white radiance of Eternity,  
 Until Death tramples it to fragments.—  
   Die,  
 If thou wouldst be with that which  
   thou dost seek! 465  
 Follow where all is fled!—Rome's azure  
   sky,  
 Flowers, ruins, statues, music, words,  
   are weak  
 The glory they transfuse with fitting  
   truth to speak.

Why linger, why turn back, why shrink,  
   my Heart?  
 Thy hopes are gone before: from all  
   things here 470  
 They have departed; thou shouldst now  
   depart!  
 A light is past from the revolving  
   year,  
 And man, and woman; and what still is  
   dear  
 Attracts to crush, repels to make thee  
   wither.  
 The soft sky smiles,—the low wind  
   whispers near; 475  
 'Tis Adonais calls! oh, hasten thither,  
 No more let Life divide what Death can  
   join together.

That Light whose smile kindles the  
   Universe,  
 That Beauty in which all things work  
   and move,

That Benediction which the eclipsing  
 Curse 480  
 Of birth can quench not, that sustaining  
 Love  
 Which, through the web of being  
 blindly wove  
 By man and beast and earth and air and  
 sea,  
 Burns bright or dim, as each are mirrors  
 of  
 The fire for which all thirst, now beams  
 on me, 485  
 Consuming the last clouds of cold mor-  
 tality.

The breath whose might I have invoked  
 in song  
 Descends on me; my spirit's bark is  
 driven  
 Far from the shore, far from the trem-  
 bling throng  
 Whose sails were never to the tempest  
 given; 490  
 The massy earth and spherèd skies  
 are riven!  
 I am borne darkly, fearfully, afar;  
 Whilst, burning through the inmost  
 veil of Heaven,  
 The soul of Adonais, like a star, 494  
 Beacons from the abode where the Eternal  
 are.

#### FINAL CHORUS FROM HELLAS

The world's great age begins anew,  
 The golden years return,  
 The earth doth like a snake renew  
 Her winter weeds outworn:  
 Heaven smiles, and faiths and empires  
 gleam, 5  
 Like wrecks of a dissolving dream.

A brighter Hellas rears its mountains  
 From waves serener far;  
 A new Peneus rolls his fountains  
 Against the morning-star. 10  
 Where fairer Tempes bloom, there sleep  
 Young Cyclads on a sunnier deep.

A loftier Argo cleaves the main,  
 Fraught with a later prize;  
 Another Orpheus sings again, 15  
 And loves, and weeps, and dies.

A new Ulysses leaves once more  
 Calypso for his native shore.

Oh, write no more the tale of Troy,  
 If earth Death's scroll must be! 20  
 Nor mix with Laian rage the joy  
 Which dawns upon the free:  
 Although a subtler Sphinx renew  
 Riddles of death Thebes never knew.

Another Athens shall arise, 25  
 And to remoter time  
 Bequeath, like sunset to the skies,  
 The splendor of its prime;  
 And leave, if naught so bright may live,  
 All earth can take or Heaven can give. 30

Saturn and Love their long repose  
 Shall burst, more bright and good  
 Than all who fell, than One who rose,  
 Than many unsubdued:  
 Not gold, not blood, their altar dowers, 35  
 But votive tears and symbol flowers.

Oh, cease! must hate and death return?  
 Cease! must men kill and die?  
 Cease! drain not to its dregs the urn  
 Of bitter prophecy. 40  
 The world is weary of the past,  
 Oh, might it die or rest at last!

#### WHEN THE LAMP IS SHATTERED

When the lamp is shattered,  
 The light in the dust lies dead;  
 When the cloud is scattered,  
 The rainbow's glory is shed.  
 When the lute is broken, 5  
 Sweet tones are remembered not;  
 When the lips have spoken,  
 Loved accents are soon forgot.

As music and splendor  
 Survive not the lamp and the lute, 10  
 The heart's echoes render  
 No song when the spirit is mute:—  
 No song but sad dirges,  
 Like the wind through a ruined cell,  
 Or the mournful surges 15  
 That ring the dead seaman's knell.

When hearts have once mingled,  
 Love first leaves the well-built nest;  
 The weak one is singled  
 To endure what it once possessed. 20

O Love! who bewailest  
The frailty of all things here,  
Why choose you the frailest  
For your cradle, your home, and your  
bier?

Its passions will rock thee 25  
As the storms rock the ravens on high:  
Bright reason will mock thee,  
Like the sun from a wintry sky.  
From thy nest every rafter  
Will rot, and thine eagle home 30  
Leave thee naked to laughter,  
When leaves fall and cold winds come.

### WITH A GUITAR, TO JANE

Ariel to Miranda:—Take  
This slave of Music, for the sake  
Of him who is the slave of thee,  
And teach it all the harmony  
In which thou canst, and only thou, 5  
Make the delighted spirit glow,  
Till joy denies itself again,  
And, too intense, is turned to pain;  
For by permission and command  
Of thine own Prince Ferdinand, 10  
Poor Ariel sends this silent token  
Of more than ever can be spoken;  
Your guardian spirit, Ariel, who,  
From life to life, must still pursue  
Your happiness;—for thus alone 15  
Can Ariel ever find his own.  
From Prospero's enchanted cell,  
As the mighty verses tell,  
To the throne of Naples, he  
Lit you o'er the trackless sea, 20  
Flitting on, your prow before,  
Like a living meteor.  
When you die, the silent Moon,  
In her interlunar swoon,  
Is not sadder in her cell 25  
Than deserted Ariel.  
When you live again on earth,  
Like an unseen star of birth,  
Ariel guides you o'er the sea  
Of life from your nativity. 30  
Many changes have been run,  
Since Ferdinand and you begun  
Your course of love, and Ariel still  
Has tracked your steps, and served your  
will;

Now, in humbler, happier lot, 35  
This is all remembered not;  
And now, alas! the poor sprite is  
Imprisoned, for some fault of his,  
In a body like a grave;—  
From you he only dares to crave, 40  
For his service and his sorrow,  
A smile to-day, a song to-morrow.

The artist who this idol wrought,  
To echo all harmonious thought,  
Felled a tree, while on the steep 45  
The woods were in their winter sleep,  
Rocked in that repose divine  
On the wind-swept Apennine;  
And dreaming, some of Autumn past,  
And some of Spring approaching fast, 50  
And some of April buds and showers,  
And some of songs in July bowers,  
And all of love; and so this tree,—  
Oh, that such our death may be!—  
Died in sleep, and felt no pain, 55  
To live in happier form again:  
From which, beneath Heaven's fairest  
star,

The artist wrought this loved Guitar,  
And taught it justly to reply,  
To all who question skilfully, 60  
In language gentle as thine own;  
Whispering in enamored tone  
Sweet oracles of woods and dells,  
And summer winds in sylvan cells;  
For it had learned all harmonies 65  
Of the plains and of the skies,  
Of the forests and the mountains,  
And the many-voicèd fountains;  
The clearest echoes of the hills,  
The softest notes of falling rills, 70  
The melodies of birds and bees,  
The murmuring of summer seas,  
And pattering rain, and breathing dew,  
And airs of evening; and it knew  
That seldom-heard mysterious sound, 75  
Which, driven on its diurnal round,  
As it floats through boundless day,  
Our world enkindles on its way—  
All this it knows, but will not tell  
To those who cannot question well 80  
The spirit that inhabits it;  
It talks according to the wit  
Of its companions; and no more  
Is heard than has been felt before,  
By those who tempt it to betray 85  
These secrets of an elder day:

But sweetly as its answers will  
 Flatter hands of perfect skill,  
 It keeps its highest, holiest tone  
 For our beloved Jane alone. 90

### JOHN KEATS (1795–1821)

#### *From SLEEP AND POETRY*

Is there so small a range  
 In the present strength of manhood, that  
 the high  
 Imagination cannot freely fly  
 As she was wont of old? prepare her steeds,  
 Paw up against the light, and do strange  
 deeds 5  
 Upon the clouds? Has she not shown us  
 all?  
 From the clear space of ether, to the small  
 Breath of new buds unfolding? From  
 the meaning  
 Of Jove's large eyebrow, to the tender  
 greening 9  
 Of April meadows? Here her altar shone,  
 E'en in this isle; and who could paragon  
 The fervid choir that lifted up a noise  
 Of harmony, to where it aye will poise  
 Its mighty self of convoluting sound,  
 Huge as a planet, and like that roll round,  
 Eternally around a dizzy void? 16  
 Ay, in those days the muses were nigh  
 cloyed  
 With honors; nor had any other care  
 Than to sing out and soothe their wavy  
 hair.  
 Could all this be forgotten? Yes, a  
 schism 20  
 Nurtured by foppery and barbarism,  
 Made great Apollo blush for this his land.  
 Men were thought wise who could not  
 understand  
 His glories; with a puling infant's force  
 They swayed about upon a rocking-horse,  
 And thought it Pegasus. Ah, dismal-  
 souled! 26  
 The winds of heaven blew, the ocean  
 rolled  
 Its gathering waves—ye felt it not. The  
 blue  
 Bared its eternal bosom, and the dew  
 Of summer nights collected still to make 30  
 The morning precious: beauty was awake!

Why were ye not awake? But ye were  
 dead  
 To things ye knew not of,—were closely  
 wed  
 To musty laws lined out with wretched  
 rule  
 And compass vile: so that ye taught a  
 school 35  
 Of dolts to smooth, inlay, and clip, and fit,  
 Till, like the certain wands of Jacob's wit,  
 Their verses tallied. Easy was the task:  
 A thousand handicraftsmen wore the  
 mask  
 Of Poesy. Ill-fated, impious race! 40  
 That blasphemed the bright Lyrist to  
 his face,  
 And did not know it,—no, they went  
 about,  
 Holding a poor, decrepit standard out,  
 Marked with most flimsy mottoes, and in  
 large  
 The name of one Boileau! 45

#### *From ENDYMION, BOOK I*

A thing of beauty is a joy for ever:  
 Its loveliness increases; it will never  
 Pass into nothingness; but still will keep  
 A bower quiet for us, and a sleep  
 Full of sweet dreams, and health, and quiet  
 breathing. 5  
 Therefore, on every morrow, are we  
 wreathing  
 A flowery band to bind us to the earth,  
 Spite of despondence, of the inhuman  
 dearth  
 Of noble natures, of the gloomy days,  
 Of all the unhealthy and o'er-darkened  
 ways 10  
 Made for our searching: yes, in spite of  
 all,  
 Some shape of beauty moves away the pall  
 From our dark spirits. Such the sun, the  
 moon,  
 Trees old and young, sprouting a shady  
 boon  
 For simple sheep: and such are daffodils 15  
 With the green world they live in; and  
 clear rills  
 That for themselves a cooling covert make  
 'Gainst the hot season; the mid-forest  
 brake,



Rich with a sprinkling of fair musk-rose  
blooms:

And such too is the grandeur of the dooms  
We have imagined for the mighty dead; 21  
All lovely tales that we have heard or  
read:

An endless fountain of immortal drink,  
Pouring unto us from the heaven's brink.

Nor do we merely feel these essences 25  
For one short hour; no, even as the trees  
That whisper round a temple become soon  
Dear as the temple's self, so does the moon,  
The passion poesy, glories infinite,  
Haunt us till they become a cheering light  
Unto our souls, and bound to us so fast, 31  
That, whether there be shine, or gloom  
o'ercast,

They always must be with us, or we die.

Therefore, 'tis with full happiness that I  
Will trace the story of Endymion. 35

The very music of the name has gone  
Into my being, and each pleasant scene  
Is growing fresh before me as the green  
Of our own valleys: so I will begin  
Now while I cannot hear the city's din; 40  
Now while the early budders are just new,  
And run in mazes of the youngest hue  
About old forests; while the willow trails  
Its delicate amber; and the dairy pails  
Bring home increase of milk. And, as the  
year 45

Grows lush in juicy stalks, I'll smoothly  
steer

My little boat, for many quiet hours,  
With streams that deepen freshly into  
bowers.

Many and many a verse I hope to write,  
Before the daisies, vermeil rimmed and  
white, 50

Hide in deep herbage; and ere yet the bees  
Hum about globes of clover and sweet  
peas,

I must be near the middle of my story.

O may no wintry season, bare and hoary,  
See it half finished: but let Autumn bold, 55

With universal tinge of sober gold,  
Be all about me when I make an end.

And now at once, adventuresome, I send  
My herald thought into a wilderness:

There let its trumpet blow, and quickly  
dress 60

My uncertain path with green, that I  
may speed

Easily onward, thorough flowers and weed.

## LA BELLE DAME SANS MERCI

O what can ail thee, knight-at-arms,  
Alone and palely loitering?  
The sedge has withered from the lake,  
And no birds sing.

O what can ail thee, knight-at-arms, 5  
So haggard and so woe-begone?  
The squirrel's granary is full,  
And the harvest's done.

I see a lily on thy brow  
With anguish moist and fever dew; 10  
And on thy cheeks a fading rose  
Fast withereth too.

"I met a lady in the meads,  
Full beautiful—a faery's child;  
Her hair was long, her foot was light, 15  
And her eyes were wild.

"I made a garland for her head,  
And bracelets too, and fragrant zone;<sup>1</sup>  
She looked at me as she did love,  
And made sweet moan. 20

"I set her on my pacing steed,  
And nothing else saw all day long;  
For sideways would she lean, and sing  
A faery's song.

"She found me roots of relish sweet, 25  
And honey wild, and manna-dew,  
And sure in language strange she said—  
'I love thee true.'

"She took me to her elfin grot,  
And there she wept, and sighed full sore, 30  
And there I shut her wild, wild eyes,  
With kisses four.

"And there she lullèd me asleep,  
And there I dreamed—ah! woe betide!—  
The latest dream I ever dreamed 35  
On the cold hill's side.

"I saw pale kings and princes too,  
Pale warriors, death-pale were they all,  
Who cried—'La Belle Dame sans Merci  
Hath thee in thrall!'

<sup>1</sup> girdle.

"I saw their starved lips in the gloam,  
With horrid warning gapèd wide;  
And I awoke, and found me here  
On the cold hill's side.

"And this is why I sojourn here, 45  
Alone and palely loitering,  
Though the sedge is withered from the lake,  
And no birds sing."

### ODE TO A NIGHTINGALE

My heart aches, and a drowsy numbness  
pains

My sense, as though of hemlock I had  
drunk,  
Or emptied some dull opiate to the drains  
One minute past, and Lethe-wards had  
sunk:

'Tis not through envy of thy happy lot, 5  
But being too happy in thine happi-  
ness,—  
That thou, light-wingèd Dryad of the  
trees,

In some melodious plot  
Of beechen green, and shadows number-  
less,  
Singest of summer in full-throated  
ease. 10

O for a draught of vintage! that hath been  
Cooled a long age in the deep-delvèd  
earth,  
Tasting of Flora and the country green,  
Dance, and Provençal song, and sun-  
burnt mirth!

O for a beaker full of the warm South, 15  
Full of the true, the blushful Hippo-  
crene,  
With beaded bubbles winking at the  
brim,

And purple-stainèd mouth;  
That I might drink, and leave the world  
unseen,  
And with thee fade away into the  
forest dim: 20

Fade far away, dissolve, and quite forget  
What thou among the leaves has never  
known,  
The weariness, the fever, and the fret  
Here, where men sit and hear each other  
groan;

Where palsy shakes a few, sad, last grey  
hairs, 25  
Where youth grows pale, and spectre-  
thin, and dies;  
Where but to think is to be full of  
sorrow  
And leaden-eyed despairs,  
Where Beauty cannot keep her lustrous  
eyes,  
Or new Love pine at them beyond to-  
morrow. 30

Away! away! for I will fly to thee,  
Not charioted by Bacchus and his pards,<sup>1</sup>  
But on the viewless<sup>2</sup> wings of Poesy,  
Though the dull brain perplexes and  
retards:

Already with thee! tender is the night, 35  
And haply the Queen-Moon is on her  
throne,  
Clustered around by all her starry  
Fays;

But here there is no light,  
Save what from heaven is with the  
breezes blown  
Through verdurous glooms and wind-  
ing mossy ways. 40

I cannot see what flowers are at my feet,  
Nor what soft incense hangs upon the  
boughs,

But, in embalmèd darkness, guess each  
sweet  
Wherewith the seasonable month en-  
dows

The grass, the thicket, and the fruit-tree  
wild; 45

White hawthorn, and the pastoral  
eglantine;

Fast fading violets covered up in  
leaves;

And mid-May's eldest child,  
The coming musk-rose, full of dewy  
wine,

The murmurous haunt of flies on  
summer eves. 50

Darkling I listen; and, for many a time  
I have been half in love with easeful  
Death,

Called him soft names in many a musèd  
rhyme,

To take into the air my quiet breath;

<sup>1</sup> leopards.

<sup>2</sup> invisible.

Now more than ever seems it rich to die, 55  
 To cease upon the midnight with no  
 pain,  
 While thou art pouring forth thy soul  
 abroad  
 In such an ecstasy!  
 Still wouldst thou sing, and I have ears  
 in vain—  
 To thy high requiem become a sod. 60

Thou wast not born for death, immortal  
 Bird!  
 No hungry generations tread thee down;  
 The voice I hear this passing night was  
 heard  
 In ancient days by emperor and clown:  
 Perhaps the self-same song that found a  
 path 65  
 Through the sad heart of Ruth, when,  
 sick for home,  
 She stood in tears amid the alien corn;  
 The same that oft-times hath  
 Charmed magic casements, opening on  
 the foam  
 Of perilous seas, in faery lands for-  
 lorn. 70

Forlorn! the very word is like a bell  
 To toll me back from thee to my sole self!  
 Adieu! the fancy cannot cheat so well  
 As she is famed to do, deceiving elf.  
 Adieu! adieu! thy plaintive anthem fades 75  
 Past the near meadows, over the still  
 stream,  
 Up the hill-side; and now 'tis buried  
 deep  
 In the next valley-glades:  
 Was it a vision, or a waking dream?  
 Fled is that music:—Do I wake or  
 sleep? 80

### ODE ON A GRECIAN URN

Thou still unravished bride of quietness,  
 Thou foster-child of silence and slow  
 time,  
 Sylvan historian, who canst thus express  
 A flowery tale more sweetly than our  
 rhyme:  
 What leaf-fringed legend haunts about thy  
 shape 5  
 Of deities or mortals, or of both,  
 In Tempe or the dales of Arcady?

What men or gods are these? What  
 maidens loth?  
 What mad pursuit? What struggle to  
 escape?  
 What pipes and timbrels? What  
 wild ecstasy? 10

Heard melodies are sweet, but those un-  
 heard  
 Are sweeter; therefore, ye soft pipes,  
 play on;  
 Not to the sensual ear, but, more endeared,  
 Pipe to the spirit ditties of no tone:  
 Fair youth, beneath the trees, thou canst  
 not leave 15  
 Thy song, nor ever can those trees be  
 bare;  
 Bold Lover, never, never canst thou  
 kiss,  
 Though winning near the goal—yet, do  
 not grieve;  
 She cannot fade, though thou hast not  
 thy bliss,  
 Forever wilt thou love, and she be  
 fair! 20

Ah, happy, happy boughs! that cannot shed  
 Your leaves, nor ever bid the Spring  
 adieu:  
 And, happy melodist, unwearied,  
 Forever piping songs forever new;  
 More happy love! more happy, happy  
 love! 25  
 Forever warm and still to be enjoyed,  
 Forever panting, and forever young;  
 All breathing human passion far above,  
 That leaves a heart high-sorrowful and  
 cloyed,  
 A burning forehead, and a parching  
 tongue. 30

Who are these coming to the sacrifice?  
 To what green altar, O mysterious priest,  
 Lead'st thou that heifer lowing at the skies,  
 And all her silken flanks with garlands  
 dressed?  
 What little town by river or sea shore, 35  
 Or mountain-built with peaceful citadel,  
 Is emptied of this folk, this pious  
 morn?  
 And, little town, thy streets for evermore  
 Will silent be; and not a soul to tell  
 Why thou art desolate, can e'er re-  
 turn. 40

O Attic shape! Fair attitude! with brede!<sup>1</sup>  
 Of marble men and maidens over-  
 wrought,  
 With forest branches and the trodden  
 weed;  
 Thou, silent form, dost tease us out of  
 thought  
 As doth eternity: Cold Pastoral! 45  
 When old age shall this generation  
 waste,  
 Thou shalt remain, in midst of other  
 woe  
 Than ours, a friend to man, to whom thou  
 say'st,  
 "Beauty is truth, truth beauty,"—that  
 is all  
 Ye know on earth, and all ye need to  
 know. 50

## ODE ON MELANCHOLY

No, no! go not to Lethe, neither twist  
 Wolf's-bane, tight-rooted, for its poison-  
 ous wine;  
 Nor suffer thy pale forehead to be kissed  
 By nightshade, ruby grape of Proser-  
 pine;  
 Make not your rosary of yew-berries, 5  
 Nor let the beetle, nor the death-moth  
 be  
 Your mournful Psyche, nor the  
 downy owl  
 A partner in your sorrow's mysteries;  
 For shade to shade will come too  
 drowsily,  
 And drown the wakeful anguish of the  
 soul. 10

But when the melancholy fit shall fall  
 Sudden from heaven like a weeping  
 cloud,  
 That fosters the droop-headed flowers all,  
 And hides the green hills in an April  
 shroud;  
 Then glut thy sorrow on a morning rose, 15  
 Or on the rainbow of the salt-sand wave,  
 Or on the wealth of globed peonies;  
 Or if thy mistress some rich anger shows,  
 Emprison her soft hand, and let her  
 rave,  
 And feed deep, deep upon her peer-  
 less eyes. 20

<sup>1</sup> embroidery.

She dwells with Beauty—Beauty that  
 must die;  
 And Joy, whose hand is ever at his  
 lips  
 Bidding adieu; and aching Pleasure  
 nigh,  
 Turning to poison while the bee-mouth  
 sips:  
 Ay, in the very temple of Delight 25  
 Veiled Melancholy has her sovran  
 shrine,  
 Though seen of none save him whose  
 strenuous tongue  
 Can burst Joy's grape against his palate  
 fine:  
 His soul shall taste the sadness of her  
 might,  
 And be among her cloudy trophies  
 hung. 30

## TO AUTUMN

Season of mists and mellow fruitfulness,  
 Close bosom-friend of the maturing sun;  
 Conspiring with him how to load and bless  
 With fruit the vines that round the  
 thatch-eaves run;  
 To bend with apples the mossed cottage-  
 trees, 5  
 And fill all fruit with ripeness to the  
 core;  
 To swell the gourd, and plump the  
 hazel shells  
 With a sweet kernel; to set budding more,  
 And still more, later flowers for the  
 bees,  
 Until they think warm days will never  
 cease, 10  
 For Summer has o'er-brimmed their  
 clammy cells.

Who hath not seen thee oft amid thy  
 store?  
 Sometimes whoever seeks abroad may  
 find  
 Thee sitting careless on a granary floor,  
 Thy hair soft-lifted by the winnowing  
 wind; 15  
 Or on a half-reaped furrow sound asleep,  
 Drowsed with the fume of poppies, while  
 thy hook  
 Spares the next swath and all its  
 twinèd flowers:

And sometimes like a gleaner thou dost keep  
 Steady thy laden head across a brook; 20  
 Or by a cider-press, with patient look,  
 Thou watchest the last oozings hours  
 by hours.

Where are the songs of Spring? Ay, where  
 are they?

Think not of them, thou hast thy music  
 too,—

While barrèd clouds bloom the soft-dying  
 day, 25

And touch the stubble-plains with rosy  
 hue;

Then in a wailful choir the small gnats  
 mourn

Among the river shallows, borne aloft  
 Or sinking as the light wind lives or  
 dies;

And full-grown lambs loud bleat from  
 hilly bourn; 30

Hedge-crickets sing; and now with  
 treble soft

The red-breast whistles from a garden-  
 croft;

And gathering swallows twitter in the  
 skies.

#### LINES ON THE MERMAID TAVERN

Souls of Poets dead and gone,  
 What Elysium have ye known,  
 Happy field or mossy cavern,  
 Choicer than the Mermaid Tavern?  
 Have ye tippled drink more fine 5  
 Than mine host's Canary wine?  
 Or are fruits of Paradise  
 Sweeter than those dainty pies  
 Of venison? O generous food!  
 Dressed as though bold Robin Hood 10  
 Would, with his maid Marian,  
 Sup and bowse from horn and can.

I have heard that on a day  
 Mine host's sign-board flew away,  
 Nobody knew whither, till 15  
 An astrologer's old quill  
 To a sheepskin gave the story,  
 Said he saw you in your glory,  
 Underneath a new-old sign  
 Sipping beverage divine, 20  
 And pledging with contented smack  
 The Mermaid in the Zodiac.

Souls of Poets dead and gone,  
 What Elysium have ye known,  
 Happy field or mossy cavern, 25  
 Choicer than the Mermaid Tavern?

#### ROBIN HOOD

No! those days are gone away,  
 And their hours are old and gray,  
 And their minutes buried all  
 Under the down-trodden pall  
 Of the leaves of many years: 5  
 Many times have winter's shears,  
 Frozen North, and chilling East,  
 Sounded tempests to the feast  
 Of the forest's whispering fleeces,  
 Since men knew nor rent nor leases. 10

No, the bugle sounds no more,  
 And the twanging bow no more;  
 Silent is the ivory shrill  
 Past the heath and up the hill;  
 There is no mid-forest laugh, 15  
 Where lone Echo gives the half  
 To some wight, amazed to hear  
 Jestng, deep in forest drear.

On the fairest time of June  
 You may go, with sun or moon, 20  
 Or the seven stars to light you,  
 Or the polar ray to right you;  
 But you never may behold  
 Little John, or Robin bold;  
 Never one, of all the clan, 25  
 Thrumming on an empty can  
 Some old hunting ditty, while  
 He doth his green way beguile  
 To fair hostess Merriment,  
 Down beside the pasture Trent; 30  
 For he left the merry tale  
 Messenger for spicy ale.

Gone, the merry morris din;  
 Gone, the song of Gamelyn;  
 Gone, the tough-belted outlaw 35  
 Idling in the "grenè shawe";  
 All are gone away and past!  
 And if Robin should be cast  
 Sudden from his turfèd grave,  
 And if Marian should have, 40  
 Once again her forest days,  
 She would weep, and he would craze:

He would swear, for all his oaks,  
 Fallen beneath the dockyard strokes,  
 Have rotted on the briny seas; 45  
 She would weep that her wild bees  
 Sang not to her—strange! that honey  
 Can't be got without hard money!

So it is: yet let us sing,  
 Honor to the old bow-string! 50  
 Honor to the bugle-horn!  
 Honor to the woods unshorn!  
 Honor to the Lincoln green!  
 Honor to the archer keen!  
 Honor to tight Little John, 55  
 And the horse he rode upon!  
 Honor to bold Robin Hood,  
 Sleeping in the underwood!  
 Honor to Maid Marian,  
 And to all the Sherwood-clan! 60  
 Though their days have hurried by,  
 Let us two a burden<sup>1</sup> try.

### THE EVE OF ST. AGNES

St. Agnes' Eve—Ah, bitter chill it was!  
 The owl, for all his feathers, was a-cold;  
 The hare limped trembling through the  
 frozen grass,  
 And silent was the flock in woolly fold:  
 Numb were the Beadsman's fingers,  
 while he told 5  
 His rosary, and while his frosted breath,  
 Like pious incense from a censer old,  
 Seemed taking flight for heaven, with-  
 out a death,  
 Past the sweet Virgin's picture, while his  
 prayer he saith.

His prayer he saith, this patient, holy  
 man; 10  
 Then takes his lamp, and riseth from  
 his knees,  
 And back returneth, meagre, barefoot,  
 wan,  
 Along the chapel aisle by slow degrees:  
 The sculptured dead, on each side, seem  
 to freeze,  
 Emprisoned in black, purgatorial rails:  
 Knights, ladies, praying in dumb or-  
 at'ries, 16  
 He passeth by; and his weak spirit fails  
 To think how they may ache in icy hoods  
 and mails.

<sup>1</sup> chorus.

Northward he turneth through a little  
 door,  
 And scarce three steps, ere Music's  
 golden tongue 20  
 Flattered to tears this aged man and  
 poor;  
 But no—already had his deathbell  
 rung;  
 The joys of all his life were said and  
 sung:  
 His was harsh penance on St. Agnes'  
 Eve:  
 Another way he went, and soon among 25  
 Rough ashes sat he for his soul's re-  
 prieve,  
 And all night kept awake, for sinners' sake  
 to grieve.

That ancient Beadsman heard the pre-  
 lude soft;  
 And so it chanced, for many a door was  
 wide,  
 From hurry to and fro. Soon, up aloft,  
 The silver, snarling trumpets 'gan to  
 chide: 31  
 The level chambers, ready with their  
 pride,  
 Were glowing to receive a thousand  
 guests:  
 The carved angels, ever eager-eyed,  
 Stared, where upon their heads the  
 cornice rests, 35  
 With hair blown back, and wings put  
 crosswise on their breasts.

At length burst in the argent revelry,  
 With plume, tiara, and all rich array,  
 Numerous as shadows haunting fairily  
 The brain, new stuffed, in youth, with  
 triumphs gay 40  
 Of old romance. These let us wish  
 away,  
 And turn, sole-thoughted, to one Lady  
 there,  
 Whose heart had brooded, all that win-  
 try day,  
 On love, and winged St. Agnes' saintly  
 care,  
 As she had heard old dames full many  
 times declare. 45

They told her how, upon St. Agnes' Eve,  
 Young virgins might have visions of  
 delight,

And soft adorings from their loves receive  
 Upon the honeyed middle of the night,  
 If ceremonies due they did aright: 50  
 As, supperless to bed they must retire,  
 And couch supine their beauties, lily  
 white;  
 Nor look behind, nor sideways, but  
 require  
 Of Heaven with upward eyes for all that  
 they desire.

Full of this whim was thoughtful Madeline: 55  
 The music, yearning like a God in  
 pain,  
 She scarcely heard: her maiden eyes  
 divine,  
 Fixed on the floor, saw many a sweeping  
 train  
 Pass by—she heeded not at all: in vain  
 Came many a tiptoe, amorous cavalier,  
 And back retired; not cooled by high  
 disdain, 61  
 But she saw not: her heart was other-  
 where:  
 She sighed for Agnes' dreams, the sweetest  
 of the year.

She danced along with vague, regardless  
 eyes,  
 Anxious her lips, her breathing quick  
 and short: 65  
 The hallowed hour was near at hand:  
 she sighs  
 Amid the timbrels, and the thronged  
 resort  
 Of whisperers in anger, or in sport;  
 'Mid looks of love, defiance, hate, and  
 scorn,  
 Hoodwinked with faery fancy; all  
 amort,<sup>1</sup> 70  
 Save to St. Agnes and her lambs un-  
 shorn,  
 And all the bliss to be before to-morrow  
 morn.

So, purposing each moment to retire,  
 She lingered still. Meantime, across the  
 moors,  
 Had come young Porphyro, with heart  
 on fire 75  
 For Madeline. Beside the portal doors,

<sup>1</sup> deadened.

Buttressed from moonlight, stands he,  
 and implores  
 All saints to give him sight of Madeline,  
 But for one moment in the tedious hours,  
 That he might gaze and worship all un-  
 seen; 80  
 Perchance speak, kneel, touch, kiss—in  
 sooth such things have been.

He ventures in: let no buzzed whisper  
 tell:  
 All eyes be muffled, or a hundred swords  
 Will storm his heart, Love's fev'rous  
 citadel:  
 For him, those chambers held bar-  
 barian hordes, 85  
 Hyena foemen, and hot-blooded lords,  
 Whose very dogs would execrations howl  
 Against his lineage: not one breast  
 affords  
 Him any mercy, in that mansion foul,  
 Save one old beldame, weak in body and  
 in soul. 90

Ah, happy chance! the aged creature  
 came,  
 Shuffling along with ivory-headed wand,  
 To where he stood, hid from the torch's  
 flame,  
 Behind a broad hall-pillar, far beyond  
 The sound of merriment and chorus  
 bland: 95  
 He startled her; but soon she knew his  
 face,  
 And grasped his fingers in her palsied  
 hand,  
 Saying, "Mercy, Porphyro! hie thee  
 from this place;  
 They are all here to-night, the whole  
 bloodthirsty race!

"Get hence! get hence! there's dwarfish  
 Hildebrand; 100  
 He had a fever late, and in the fit  
 He cursed thee and thine, both house  
 and land:  
 Then there's that old Lord Maurice, not  
 a whit  
 More tame for his gray hairs—Alas me!  
 flit!  
 Flit like a ghost away."—"Ah, Gossip  
 dear, 105  
 We're safe enough; here in this arm-  
 chair sit,

And tell me how"—"Good Saints! not  
here, not here;  
Follow me, child, or else these stones will  
be thy bier."

He followed through a lowly archèd  
way,  
Brushing the cobwebs with his lofty  
plume;  
And as she muttered "Well-a-day!"<sup>110</sup>  
He found him in a little moonlight  
room,  
Pale, latticed, chill, and silent as a  
tomb.  
"Now tell me where is Madeline," said  
he,  
"O tell me, Angela, by the holy loom<sup>115</sup>  
Which none but secret sisterhood may  
see,  
When they St. Agnes' wool are weaving  
piously."

"St. Agnes! Ah! it is St. Agnes' Eve—  
Yet men will murder upon holy days:  
Thou must hold water in a witch's  
sieve,<sup>120</sup>  
And be liege-lord of all the Elves and  
Fays,  
To venture so: it fills me with amaze  
To see thee, Porphyro!—St. Agnes' Eve!  
God's help! my lady fair the conjurer  
plays  
This very night: good angels her de-  
ceive!<sup>125</sup>  
But let me laugh awhile, I've mickle time  
to grieve."

Feebly she laugheth in the languid  
moon,  
While Porphyro upon her face doth  
look,  
Like puzzled urchin on an aged crone  
Who keepeth closed a wond'rous riddle-  
book,<sup>130</sup>  
As spectacted she sits in chimney nook.  
But soon his eyes grew brilliant, when  
she told  
His lady's purpose; and he scarce could  
brook<sup>1</sup>  
Tears, at the thought of those enchant-  
ments cold,  
And Madeline asleep in lap of legends  
old.<sup>135</sup>

<sup>1</sup> check.

Sudden a thought came like a full-blown  
rose,  
Flushing his brow, and in his pained  
heart  
Made purple riot: then doth he propose  
A stratagem, that makes the beldame  
start:  
"A cruel man and impious thou art:<sup>140</sup>  
Sweet lady, let her pray, and sleep, and  
dream  
Alone with her good angels, far apart  
From wicked men like thee. Go, go!—  
I deem  
Thou canst not surely be the same that  
thou didst seem."

"I will not harm her, by all saints I  
swear,"<sup>145</sup>  
Quoth Porphyro: "O may I ne'er find  
grace  
When my weak voice shall whisper its  
last prayer,  
If one of her soft ringlets I displace,  
Or look with ruffian passion in her face:  
Good Angela, believe me by these tears;  
Or I will, even in a moment's space,<sup>151</sup>  
Awake, with horrid shout, my foemen's  
ears,  
And beard them, though they be more  
fanged than wolves and bears."

"Ah! why wilt thou affright a feeble  
soul?  
A poor, weak, palsy-stricken, church-  
yard thing,—<sup>155</sup>  
Whose passing-bell may ere the mid-  
night toll;  
Whose prayers for thee, each morn  
and evening,  
Were never missed."—Thus plaining,  
doth she bring  
A gentler speech from burning Por-  
phyro;  
So woeful, and of such deep sorrowing,  
That Angela gives promise she will  
do<sup>161</sup>  
Whatever he shall wish, betide her weal  
or woe.

Which was, to lead him, in close secrecy,  
Even to Madeline's chamber, and there  
hide  
Him in a closet, of such privacy<sup>165</sup>  
That he might see her beauty unespied,



And win perhaps that night a peerless  
bride,

While legioned fairies paced the cover-  
let,

And pale enchantment held her sleepy-  
eyed.

Never on such a night have lovers  
met, 170

Since Merlin paid his Demon all the mon-  
strous debt.

"It shall be as thou wishest," said the  
dame:

"All cates and dainties shall be storèd  
there

Quickly on this feast-night: by the  
tambour frame

Her own lute thou wilt see: no time to  
spare, 175

For I am slow and feeble, and scarce  
dare

On such a catering trust my dizzy head.  
Wait here, my child, with patience;

kneel in prayer  
The while. Ah! thou must needs the  
lady wed,

Or may I never leave my grave among  
the dead." 180

So saying, she hobbled off with busy  
fear.

The lover's endless minutes slowly  
passed;

The dame returned, and whispered in  
his ear

To follow her; with agèd eyes aghast  
From fright of dim espial. Safe at

last, 185

Through many a dusky gallery, they  
gain

The maiden's chamber, silken, hushed,  
and chaste;

Where Porphyro took covert, pleased  
amain.

His poor guide hurried back with agues in  
her brain.

Her falt'ring hand upon the balustrade,  
Old Angela was feeling for the stair, 191

When Madeline, St. Agnes' charmèd  
maid,

Rose, like a missioned spirit, unaware:  
With silver taper's light, and pious  
care,

She turned, and down the agèd gossip  
led 195

To a safe level matting. Now prepare,  
Young Porphyro, for gazing on that bed:  
She comes, she comes again, like ring-dove  
frayed<sup>1</sup> and fled.

Out went the taper as she hurried in;  
Its little smoke, in pallid moonshine,  
died: 200

She closed the door, she panted, all akin  
To spirits of the air, and visions wide:

No uttered syllable, or, woe betide!  
But to her heart, her heart was voluble,

Paining with eloquence her balmy side;  
As though a tongueless nightingale

should swell 206

Her throat in vain, and die, heart-stifled,  
in her dell.

A casement high and triple-arched there  
was,

All garlanded with carven imag'ries  
Of fruits, and flowers, and bunches of

knot-grass, 210

And diamonded with panes of quaint  
device,

Innumerable of stains and splendid dyes,  
As are the tiger-moth's deep-damasked

wings;

And in the midst, 'mong thousand  
heraldries,

And twilight saints, and dim em-  
blazonings, 215

A shielded scutcheon blushed with blood  
of queens and kings.

Full on this casement shone the wintry  
moon,

And threw warm gules<sup>2</sup> on Madeline's  
fair breast,

As down she knelt for heaven's grace and  
boon;

Rose-bloom fell on her hands, together  
pressed, 220

And on her silver cross soft amethyst,  
And on her hair a glory, like a saint:

She seemed a splendid angel, newly  
dressed,

Save wings, for heaven:—Porphyro grew  
faint:

She knelt, so pure a thing, so free from  
mortal taint. 225

<sup>1</sup> frightened.

<sup>2</sup> red.

Anon his heart revives: her vespers  
 done,  
 Of all its wreathèd pearls her hair she  
 frees;  
 Unclasps her warmèd jewels one by one;  
 Loosens her fragrant bodice; by degrees  
 Her rich attire creeps rustling to her  
 knees:  
 Half-hidden, like a mermaid in sea-  
 weed,  
 Pensive awhile she dreams awake, and  
 sees,  
 In fancy, fair St. Agnes in her bed,  
 But dares not look behind, or all the  
 charm is fled.

Soon, trembling in her soft and chilly  
 nest,  
 In sort of wakeful swoon, perplexed  
 she lay,  
 Until the poppièd warmth of sleep  
 oppressed  
 Her soothèd limbs, and soul fatigued  
 away;  
 Flown, like a thought, until the mor-  
 row-day;  
 Blissfully havened both from joy and  
 pain;  
 Clasped like a missal where swart<sup>1</sup>  
 Paynims pray;  
 Blinded alike from sunshine and from  
 rain,  
 As though a rose should shut, and be a  
 bud again.

Stol'n to this paradise, and so en-  
 tranced,  
 Porphyro gazed upon her empty dress,  
 And listened to her breathing, if it  
 chanced  
 To wake into a slumberous tenderness;  
 Which when he heard, that minute did  
 he bless,  
 And breathed himself: then from the  
 closet crept,  
 Noiseless as fear in a wide wilderness,  
 And over the hushed carpet, silent,  
 stepped,  
 And 'tween the curtains peeped, where,  
 lo!—how fast she slept.

Then by the bedside, where the faded  
 moon  
 Made a dim, silver twilight, soft he set

<sup>1</sup> black.

A table, and, half anguished, threw  
 thereon  
 A cloth of woven crimson, gold, and  
 jet:—  
 O for some drowsy Morphean amulet!  
 The boisterous, midnight, festive clar-  
 ion,  
 The kettle-drum, and far-heard clar-  
 ionet,  
 Affray his ears, though but in dying  
 tone:—  
 The hall door shuts again, and all the noise  
 is gone.

And still she slept an azure-lidded sleep,  
 In blanchèd linen, smooth, and lav-  
 endered,  
 While he from forth the closet brought  
 a heap  
 Of candied apple, quince, and plum, and  
 gourd;  
 With jellies soother than the creamy  
 curd,  
 And lucent syrups, tinct with cinnamon;  
 Manna and dates, in argosy transferred  
 From Fez; and spicèd dainties, every  
 one,  
 From silken Samarcand to cedared Leb-  
 anon.

These delicacies he heaped with glowing  
 hand  
 On golden dishes and in baskets bright  
 Of wreathèd silver: sumptuous they  
 stand  
 In the retired quiet of the night,  
 Filling the chilly room with perfume  
 light.—  
 “And now, my love, my seraph fair,  
 awake!  
 Thou art my heaven, and I thine  
 eremite:  
 Open thine eyes, for meek St. Agnes’  
 sake,  
 Or I shall drowse beside thee, so my soul  
 doth ache.”

Thus whispering, his warm, unnervèd  
 arm  
 Sank in her pillow. Shaded was her  
 dream  
 By the dusk curtains:—’twas a mid-  
 night charm  
 Impossible to melt as icèd stream:

The lustrous salvers in the moonlight  
gleam;  
Broad golden fringe upon the carpet  
lies: 285  
It seemed he never, never could re-  
deem  
From such a steadfast spell his lady's  
eyes;  
So mused awhile, entailed in woofed  
phantasies.

Awakening up, he took her hollow lute,—  
Tumultuous,—and, in chords that ten-  
derest be, 290  
He played an ancient ditty, long since  
mute,  
In Provence called, “La belle dame sans  
merci,”  
Close to her ear touching the melody;—  
Wherewith disturbed she uttered a soft  
moan:  
He ceased—she panted quick—and  
suddenly 295  
Her blue affrayèd eyes wide open  
shone:  
Upon his knees he sank, pale as smooth-  
sculptured stone.

Her eyes were open, but she still be-  
held,  
Now wide awake, the vision of her  
sleep:  
There was a painful change, that nigh  
expelled 300  
The blisses of her dream so pure and  
deep,  
At which fair Madeline began to weep,  
And moan forth witless words with  
many a sigh;  
While still her gaze on Porphyro would  
keep;  
Who knelt, with joinèd hands and  
piteous eye, 305  
Fearing to move or speak, she looked so  
dreamingly.

“Ah, Porphyro!” said she, “but even  
now  
Thy voice was at sweet tremble in mine  
ear,  
Made tunable with every sweetest  
vow;  
And those sad eyes were spiritual and  
clear: 310

How changed thou art! how pallid,  
chill, and drear!  
Give me that voice again, my Porphyro,  
Those looks immortal, those complain-  
ings dear!  
Oh leave me not in this eternal woe,  
For if thou diest, my Love, I know not  
where to go.” 315

Beyond a mortal man impassioned far  
At these voluptuous accents, he arose,  
Ethereal, flushed, and like a throbbing  
star  
Seen 'mid the sapphire heaven's deep  
repose;  
Into her dream he melted, as the rose 320  
Blendeth its odor with the violet,—  
Solution sweet: meantime the frost-  
wind blows  
Like Love's alarum, pattering the sharp  
sleet  
Against the window-panes; St. Agnes'   
moon hath set.

'Tis dark: quick pattereth the flaw-  
blown sleet: 325  
“This is no dream, my bride, my  
Madeline!”  
'Tis dark: the icèd gusts still rave and  
beat:  
“No dream, alas! alas! and woe is mine!  
Porphyro will leave me here to fade and  
pine.—  
Cruel! what traitor could thee hither  
bring? 330  
I curse not, for my heart is lost in thine.  
Though thou forsakest a deceived  
thing;—  
A dove forlorn and lost with sick un-  
pruned wing.”

“My Madeline! sweet dreamer! lovely  
bride!  
Say, may I be for aye thy vassal blest?  
Thy beauty's shield, heart-shaped and  
vermeil dyed? 336  
Ah, silver shrine, here will I take my rest  
After so many hours of toil and quest,  
A famished pilgrim,—saved by miracle.  
Though I have found, I will not rob thy  
nest 340  
Saving of thy sweet self; if thou think'st  
well  
To trust, fair Madeline, to no rude infidel.

"Hark! 'tis an elfin-storm from faery  
land,  
Of haggard seeming, but a boon indeed:  
Arise—arise! the morning is at hand;—  
The bloated wassailers will never  
heed:—<sup>346</sup>  
Let us away, my love, with happy  
speed;  
There are no ears to hear, or eyes to  
see,—  
Drowned all in Rhenish and the sleepy  
mead:  
Awake! arise! my love, and fearless be,  
For o'er the southern moors I have a  
home for thee."<sup>351</sup>

She hurried at his words, beset with  
fears,  
For there were sleeping dragons all  
around,  
At glaring watch, perhaps, with ready  
spears—  
Down the wide stairs a darkling way  
they found.—<sup>355</sup>  
In all the house was heard no human  
sound.  
A chain-drooped lamp was flickering by  
each door;  
The arras, rich with horseman, hawk,  
and hound,  
Fluttered in the besieging wind's up-  
roar;  
And the long carpets rose along the gusty  
floor.<sup>360</sup>

They glide, like phantoms, into the  
wide hall;  
Like phantoms, to the iron porch they  
glide;  
Where lay the Porter, in uneasy sprawl,  
With a huge empty flagon by his side:  
The wakeful bloodhound rose, and  
shook his hide,<sup>365</sup>  
But his sagacious eye an inmate owns:  
By one, and one, the bolts full easy  
slide:—  
The chains lie silent on the footworn  
stones;—  
The key turns, and the door upon its  
hinges groans.

And they are gone: ay, ages long  
ago<sup>370</sup>  
These lovers fled away into the storm.

That night the Baron dreamt of many  
a woe,  
And all his warrior-guests, with shade  
and form  
Of witch, and demon, and large coffin-  
worm,  
Were long be-nightmared. Angela the  
old<sup>375</sup>  
Died palsy-twitched, with meagre face  
deform;  
The Bedsman, after thousand avè's  
told,  
For aye unsought for slept among his  
ashes cold.

## HYPERION

### A FRAGMENT

#### BOOK I

Deep in the shady sadness of a vale  
Far sunken from the healthy breath of  
morn,  
Far from the fiery noon, and eve's one  
star,  
Sat gray-haired Saturn, quiet as a stone,  
Still as the silence round about his lair; <sup>5</sup>  
Forest on forest hung about his head  
Like cloud on cloud. No stir of air was  
there,  
Not so much life as on a summer's day  
Robs not one light seed from the feathered  
grass,  
But where the dead leaf fell, there did it  
rest.<sup>10</sup>  
A stream went voiceless by, still deadened  
more  
By reason of his fallen divinity  
Spreading a shade: the Naiad 'mid her  
reeds  
Pressed her cold finger closer to her lips.  
Along the margin-sand large footmarks  
went,<sup>15</sup>  
No further than to where his feet had  
strayed,  
And slept there since. Upon the sodden  
ground  
His old right hand lay nerveless, listless,  
dead,  
Unsceptered; and his realmless eyes were  
closed;  
While his bowed head seemed listening to  
the Earth,<sup>20</sup>  
His ancient mother, for some comfort yet.

It seemed no force could wake him from  
 his place;  
 But there came one, who with a kindred  
 hand  
 Touched his wide shoulders, after bending  
 low  
 With reverence, though to one who knew it  
 not. 25  
 She was a Goddess of the infant world;  
 By her in stature the tall Amazon  
 Had stood a pigmy's height: she would  
 have ta'en  
 Achilles by the hair and bent his neck;  
 Or with a finger stayed Ixion's wheel. 30  
 Her face was large as that of Memphian  
 sphinx,  
 Pedestaled haply in a palace court,  
 When sages looked to Egypt for their lore.  
 But oh! how unlike marble was that face;  
 How beautiful, if sorrow had not made 35  
 Sorrow more beautiful than Beauty's self.  
 There was a listening fear in her regard,  
 As if calamity had but begun;  
 As if the vanward clouds of evil days  
 Had spent their malice, and the sullen  
 rear 40  
 Was with its storèd thunder laboring up.  
 One hand she pressed upon that aching  
 spot  
 Where beats the human heart, as if just  
 there,  
 Though an immortal, she felt cruel pain;  
 The other upon Saturn's bended neck 45  
 She laid, and to the level of his ear  
 Leaning with parted lips, some words she  
 spake  
 In solemn tenor and deep organ tone:  
 Some mourning words, which in our feeble  
 tongue  
 Would come in these like accents; oh how  
 frail 50  
 To that large utterance of the early Gods!  
 "Saturn, look up!—though wherefore,  
 poor old King?  
 I have no comfort for thee, no, not one:  
 I cannot say, 'O wherefore sleepest thou?'  
 For heaven is parted from thee, and the  
 earth 55  
 Knows thee not, thus afflicted, for a  
 God;  
 And ocean too, with all its solemn noise,  
 Has from thy scepter passed; and all the  
 air  
 Is emptied of thine hoary majesty.

Thy thunder, conscious of the new com-  
 mand, 60  
 Rumbles reluctant o'er our fallen house;  
 And thy sharp lightning in unpractised  
 hands  
 Scorches and burns our once serene do-  
 main.  
 O aching time! O moments big as years!  
 All as ye pass swell out the monstrous  
 truth, 65  
 And press it so upon our weary griefs  
 That unbelief has not a space to breathe.  
 Saturn, sleep on:—O thoughtless, why  
 did I  
 Thus violate thy slumbrous solitude?  
 Why should I ope thy melancholy eyes? 70  
 Saturn, sleep on! while at thy feet I weep."  
 As when, upon a trancèd summer night,  
 Those green-robed senators of mighty  
 woods,  
 Tall oaks, branch-charmèd by the earnest  
 stars,  
 Dream, and so dream all night without a  
 stir, 75  
 Save from one gradual solitary gust  
 Which comes upon the silence, and dies  
 off,  
 As if the ebbing air had but one wave:  
 So came these words and went; the while  
 in tears  
 She touched her fair large forehead to the  
 ground, 80  
 Just where her falling hair might be out-  
 spread  
 A soft and silken mat for Saturn's feet.  
 One moon, with alteration slow, had shed  
 Her silver seasons four upon the night,  
 And still these two were postured motion-  
 less, 85  
 Like natural sculpture in cathedral cavern;  
 The frozen God still couchant on the  
 earth,  
 And the sad Goddess weeping at his feet:  
 Until at length old Saturn lifted up  
 His faded eyes, and saw his kingdom  
 gone, 90  
 And all the gloom and sorrow of the place,  
 And that fair kneeling Goddess; and then  
 spake,  
 As with a palsied tongue, and while his  
 beard  
 Shook horrid with such aspen-malady:  
 "O tender spouse of gold Hyperion, 95  
 Thea, I feel thee ere I see thy face;

Look up, and let me see our doom in it;  
 Look up, and tell me if this feeble shape  
 Is Saturn's; tell me, if thou hear'st the  
     voice

Of Saturn; tell me, if this wrinkling brow,  
 Naked and bare of its great diadem, 101  
 Peers like the front of Saturn. Who had  
     power

To make me desolate? whence came the  
     strength?

How was it nurtured to such bursting  
     forth,

While Fate seemed strangled in my  
     nervous grasp? 105

But it is so; and I am smothered up,  
 And buried from all godlike exercise  
 Of influence benign on planets pale,  
 Of admonitions to the winds, and seas,  
 Of peaceful sway above man's harvest-  
     ing, 110

And all those acts which Deity supreme  
 Doth ease its heart of love in.—I am gone  
 Away from my own bosom: I have left  
 My strong identity, my real self,  
 Somewhere between the throne, and where  
     I sit 115

Here on this spot of earth. Search, Thea,  
     search!

Open thine eyes eterne, and sphere them  
     round

Upon all space: space starred, and lorn of  
     light;

Space regioned with life-air; and barren  
     void;

Spaces of fire, and all the yawn of hell. 120  
 Search, Thea, search! and tell me, if thou  
     seest

A certain shape or shadow, making way  
 With wings or chariot fierce to repossess  
 A heaven he lost erewhile: it must—it  
     must

Be of ripe progress—Saturn must be  
     King. 125

Yes, there must be a golden victory;  
 There must be Gods thrown down, and  
     trumpets blown

Of triumph calm, and hymns of festival  
 Upon the gold clouds metropolitan,  
 Voices of soft proclaim, and silver stir 130  
 Of strings in hollow shells; and there  
     shall be

Beautiful things made new, for the surprise  
 Of the sky-children; I will give com-  
     mand:

Thea! Thea! Thea! where is Saturn?"

This passion lifted him upon his feet, 135  
 And made his hands to struggle in the air,  
 His Druid locks to shake and ooze with  
     sweat,

His eyes to fever out, his voice to cease.  
 He stood, and heard not Thea's sobbing  
     deep; 139

A little time, and then again he snatched  
 Utterance thus:—"But cannot I create?  
 Cannot I form? Cannot I fashion forth  
 Another world, another universe,

To overbear and crumble this to nought?  
 Where is another chaos? Where?"—That  
     word 145

Found way unto Olympus, and made  
     quake

The rebel three.—Thea was startled up,  
 And in her bearing was a sort of hope,  
 As thus she quick-voiced spake, yet full of  
     awe:

"This cheers our fallen house: come to  
     our friends, 150

O Saturn! come away, and give them  
     heart;

I know the covert, for thence came I  
     hither."

Thus brief; then with beseeching eyes she  
     went

With backward footing through the shade  
     a space:

He followed, and she turned to lead the  
     way 155

Through agèd boughs, that yielded like the  
     mist

Which eagles cleave upmounting from  
     their nest.

Meanwhile in other realms big tears  
     were shed,

More sorrow like to this, and such like woe,  
 Too huge for mortal tongue or pen of  
     scribe; 160

The Titans fierce, self-hid, or prison-  
     bound,

Groaned for the old allegiance once more,  
 And listened in sharp pain for Saturn's  
     voice.

But one of the whole mammoth-brood still  
     kept

His sovereignty, and rule, and majesty; 165  
 Blazing Hyperion on his orbèd fire

Still sat, snuffed the incense, teeming up  
 From man to the sun's God; yet un-  
     secure:

For as among us mortals omens drear  
 Fright and perplex, so also shuddered  
 he,— 170  
 Not at dog's howl, or gloom-bird's hated  
 screech,  
 Or the familiar visiting of one  
 Upon the first toll of his passing-bell,  
 Or prophesyings of the midnight lamp;  
 But horrors, portioned to a giant nerve, 175  
 Oft made Hyperion ache. His palace  
 bright,  
 Bastioned with pyramids of glowing gold,  
 And touched with shade of bronzed obe-  
 lisks,  
 Glared a blood-red through all its thou-  
 sand courts,  
 Arches, and domes, and fiery galleries; 180  
 And all its curtains of Aurorian clouds  
 Flushed angrily: while sometimes eagle's  
 wings,  
 Unseen before by Gods or wondering men,  
 Darkened the place; and neighing steeds  
 were heard,  
 Not heard before by Gods or wondering  
 men. 185  
 Also, when he would taste the spicy  
 wreaths  
 Of incense, breathed aloft from sacred  
 hills,  
 Instead of sweets, his ample palate took  
 Savor of poisonous brass and metal sick:  
 And so, when harbored in the sleepy  
 west, 190  
 After the full completion of fair day,—  
 For rest divine upon exalted couch  
 And slumber in the arms of melody,  
 He paced away the pleasant hours of ease  
 With stride colossal, on from hall to hall;  
 While far within each aisle and deep re-  
 cess, 196  
 His winged minions in close clusters stood,  
 Amazed and full of fear; like anxious men  
 Who on wide plains gather in panting  
 troops,  
 When earthquakes jar their battlements  
 and towers. 200  
 Even now, while Saturn, roused from icy  
 trance,  
 Went step for step with Thea through the  
 woods,  
 Hyperion, leaving twilight in the rear,  
 Came slope upon the threshold of the west;  
 Then, as was wont, his palace-door flew  
 ope 205

In smoothest silence, save what solemn  
 tubes,  
 Blown by the serious Zephyrs, gave of  
 sweet  
 And wandering sounds, slow-breathèd  
 melodies;  
 And like a rose in vermeil tint and shape,  
 In fragrance soft, and coolness to the eye,  
 That inlet to severe magnificence 211  
 Stood full blown, for the God to enter in.  
 He entered, but he entered full of wrath;  
 His flaming robes streamed out beyond his  
 heels,  
 And gave a roar, as if of earthly fire, 215  
 That scared away the meek ethereal  
 Hours  
 And made their dove-wings tremble. On  
 he flared,  
 From stately nave to nave, from vault to  
 vault,  
 Through bowers of fragrant and en-  
 wreathèd light,  
 And diamond-pavèd lustrous long ar-  
 cades, 220  
 Until he reached the great main cupola;  
 There standing fierce beneath, he stamped  
 his foot,  
 And from the basements deep to the high  
 towers  
 Jarred his own golden region; and before  
 The quavering thunder thereupon had  
 ceased, 225  
 His voice leapt out, despite of godlike curb,  
 To this result: "O dreams of day and  
 night!  
 O monstrous forms! O effigies of pain!  
 O specters busy in a cold, cold gloom!  
 O lank-eared Phantoms of black-weeded  
 pools! 230  
 Why do I know ye? why have I seen ye?  
 why  
 Is my eternal essence thus distraught  
 To see and to behold these horrors new?  
 Saturn is fallen; am I too to fall?  
 Am I to leave this haven of my rest, 235  
 This cradle of my glory, this soft clime,  
 This calm luxuriance of blissful light,  
 These crystalline pavilions, and pure fanes,  
 Of all my lucent empire? It is left  
 Deserted, void, nor any haunt of mine. 240  
 The blaze, the splendor, and the sym-  
 metry,  
 I cannot see—but darkness, death and  
 darkness.

Even here, into my center of repose,  
The shady visions come to domineer,  
Insult, and blind, and stifle up my  
pomp.—<sup>245</sup>

Fall!—No, by Tellus and her briny robes!  
Over the fiery frontier of my realms  
I will advance a terrible right arm,  
Shall scare that infant thunderer, rebel  
Jove,

And bid old Saturn take his throne  
again.”—<sup>250</sup>

He spake and ceased, the while a heavier  
threat

Held struggle with his throat, but came  
not forth;

For as in theatres of crowded men  
Hubbub increases more they call out  
“Hush!”

So at Hyperion’s words the Phantoms  
pale<sup>255</sup>

Bestirred themselves, thrice horrible and  
cold;

And from the mirrored level where he stood  
A mist arose, as from a scummy marsh.

At this, through all his bulk an agony  
Crept gradual, from the feet unto the  
crown,<sup>260</sup>

Like a lithe serpent vast and muscular  
Making slow way, with head and neck con-  
vulsed

From over-strained might. Released, he  
fled

To the eastern gates, and full six dewy  
hours

Before the dawn in season due should  
blush,<sup>265</sup>

He breathed fierce breath against the  
sleepy portals,

Cleared them of heavy vapors, burst them  
wide

Suddenly on the ocean’s chilly streams.

The planet orb of fire, whereon he rode  
Each day from east to west the heavens  
through,<sup>270</sup>

Spun round in sable curtaining of clouds;  
Not therefore veiled quite, blindfold, and  
hid,

But ever and anon the glancing spheres,  
Circles, and arcs, and broad-belting colure,  
Glowed through, and wrought upon the  
muffling dark<sup>275</sup>

Sweet-shaped lightnings from the nadir  
deep

Up to the Zenith,—hieroglyphics old,

Which sages and keen-eyed astrologers  
Then living on the earth, with laboring  
thought

Won from the gaze of many centuries: 280  
Now lost, save what we find on remnants  
huge

Of stone, or marble swart; their import  
gone,

Their wisdom long since fled.—Two wings  
this orb

Possessed for glory, two fair argent wings,  
Ever exalted at the God’s approach: 285

And now, from forth the gloom their  
plumes immense

Rose, one by one, till all outspreaded were;  
While still the dazzling globe maintained  
eclipse,

Awaiting for Hyperion’s command.  
Fain would he have commanded, fain took  
throne<sup>290</sup>

And bid the day begin, if but for change.  
He might not:—No, though a primeval  
God:

The sacred seasons might not be disturbed.  
Therefore the operations of the dawn  
Stayed in their birth, even as here ’tis  
told.<sup>295</sup>

Those silver wings expanded sisterly,  
Eager to sail their orb; the porches wide  
Opened upon the dusk demesnes of night;  
And the bright Titan, frenzied with new  
woes,

Unused to bend, by hard compulsion  
bent<sup>300</sup>

His spirit to the sorrow of the time;  
And all along a dismal rack of clouds,  
Upon the boundaries of day and night,  
He stretched himself in grief and radiance  
faint.

There as he lay, the Heaven with its  
stars<sup>305</sup>

Looked down on him with pity, and the  
voice

Of Coelus, from the universal space,  
Thus whispered low and solemn in his  
ear:

“O brightest of my children dear, earth-  
born

And sky-engendered, Son of Mysteries 310  
All unrevealed even to the powers

Which met at thy creating; at whose joys  
And palpitations sweet, and pleasures soft,  
I, Coelus, wonder, how they came and  
whence;



And at the fruits thereof what shapes they  
be, <sup>315</sup>

Distinct, and visible; symbols divine,  
Manifestations of that beauteous life  
Diffused unseen throughout eternal space;  
Of these new-formed art thou, O brightest  
child!

Of these, thy brethren and the God-  
desses! <sup>320</sup>

There is sad feud among ye, and rebellion  
Of son against his sire. I saw him fall,  
I saw my first-born tumbled from his  
throne!

To me his arms were spread, to me his  
voice

Found way from forth the thunders round  
his head! <sup>325</sup>

Pale wox I, and in vapors hid my face.  
Art thou, too, near such doom? vague fear  
there is:

For I have seen my sons most unlike Gods.  
Divine ye were created, and divine  
In sad demeanor, solemn, undisturbed, <sup>330</sup>  
Unruffled like high Gods, ye lived and  
ruled:

Now I behold in you fear, hope, and wrath;  
Actions of rage and passion; even as  
I see them, on the mortal world beneath,  
In men who die.—This is the grief, O  
Son! <sup>335</sup>

Sad sign of ruin, sudden dismay, and fall!  
Yet do thou strive; as thou art capable,  
As thou canst move about, an evident  
God;

And canst oppose to each malignant hour  
Ethereal presence:—I am but a voice; <sup>340</sup>  
My life is but the life of winds and tides;  
No more than winds and tides can I  
avail:—

But thou canst.—Be thou therefore in the  
van

Of circumstance; yea, seize the arrow's  
barb

Before the tense string murmur.—To the  
earth! <sup>345</sup>

For there thou wilt find Saturn, and his  
woes.

Meantime I will keep watch on thy bright  
sun,

And of thy seasons be a careful nurse."—  
Ere half this region-whisper had come  
down,

Hyperion arose, and on the stars <sup>350</sup>  
Lifted his curvèd lids, and kept them wide

Until it ceased; and still he kept them  
wide:

And still they were the same bright,  
patient stars.

Then with a slow incline of his broad  
breast,

Like to a diver in the pearly seas, <sup>355</sup>  
Forward he stooped over the airy shore,  
And plunged all noiseless into the deep  
night.

## SONNETS

### ON FIRST LOOKING INTO CHAPMAN'S HOMER

Much have I travelled in the realms of  
gold,

And many goodly states and kingdoms  
seen;

Round many western islands have I  
been

Which bards in fealty to Apollo hold.

Oft of one wide expanse had I been told <sup>5</sup>  
That deep-browed Homer ruled as his  
demesne;

Yet did I never breathe its pure serene  
Till I heard Chapman speak out loud and  
bold:

Then felt I like some watcher of the skies  
When a new planet swims into his  
ken; <sup>10</sup>

Or like stout Cortez when with eagle eyes  
He stared at the Pacific—and all his men  
Looked at each other with a wild surmise—  
Silent, upon a peak in Darien.

### WHEN I HAVE FEARS THAT I MAY CEASE TO BE

When I have fears that I may cease to be  
Before my pen has gleaned my teeming  
brain,

Before high pilèd books, in charact'ry,  
Hold like rich garners the full-ripened  
grain;

When I behold, upon the night's starred  
face, <sup>5</sup>

Huge cloudy symbols of a high romance,  
And think that I may never live to trace  
Their shadows, with the magic hand of  
chance;

And when I feel, fair creature of an hour!  
 That I shall never look upon thee  
     more, 10  
 Never have relish in the faery power  
 Of unreflecting love!—then on the shore  
 Of the wide world I stand alone, and think  
 Till love and fame to nothingness do sink.

**BRIGHT STAR! WOULD I WERE  
 STEADFAST AS THOU ART**

Bright star! would I were steadfast as  
     thou art—  
     Not in lone splendor hung aloft the  
     night,  
 And watching, with eternal lids apart,  
     Like Nature's patient sleepless Eremite,  
 The moving waters at their priestlike  
     task 5  
     Of pure ablution round earth's human  
     shores,  
 Or gazing on the new soft fallen mask  
     Of snow upon the mountains and the  
     moors—  
 No—yet still steadfast, still unchangeable,  
     Pillowed upon my fair love's ripening  
     breast, 10  
 To feel forever its soft fall and swell,  
     Awake forever in a sweet unrest,  
 Still, still to hear her tender-taken breath,  
 And so live ever—or else swoon to death.

**THOMAS CAMPBELL (1777–1844)**

**YE MARINERS OF ENGLAND**

A NAVAL ODE

Ye mariners of England  
 That guard our native seas,  
 Whose flag has braved a thousand years  
 The battle and the breeze!  
 Your glorious standard launch again 5  
 To match another foe,  
 And sweep through the deep,  
 While the stormy winds do blow;  
 While the battle rages loud and long,  
 And the stormy winds do blow. 10  
  
 The spirits of your fathers  
 Shall start from every wave!—  
 For the deck it was their field of fame,  
 And Ocean was their grave:

Where Blake and mighty Nelson fell 15  
 Your manly hearts shall glow,  
 As ye sweep through the deep,  
 While the stormy winds do blow;  
 While the battle rages loud and long,  
 And the stormy winds do blow. 20

Britannia needs no bulwark,  
 No towers along the steep;  
 Her march is o'er the mountain waves,  
 Her home is on the deep.  
 With thunders from her native oak 25  
 She quells the floods below—  
 As they roar on the shore,  
 When the stormy winds do blow;  
 When the battle rages loud and long,  
 And the stormy winds do blow. 30

The meteor flag of England  
 Shall yet terrific burn,  
 Till danger's troubled night depart  
 And the star of peace return.  
 Then, then, ye ocean-warriors! 35  
 Our song and feast shall flow  
 To the fame of your name,  
 When the storm has ceased to blow;  
 When the fiery fight is heard no more,  
 And the storm has ceased to blow. 40

**THOMAS MOORE (1779–1852)**

**THE TIME I'VE LOST IN WOOING**

The time I've lost in wooing,  
 In watching and pursuing  
     The light that lies  
     In woman's eyes,  
 Has been my heart's undoing. 5  
 Though Wisdom oft has sought me,  
 I scorned the lore she brought me,  
     My only books  
     Were woman's looks,  
 And folly's all they've taught me. 10  
  
 Her smile when Beauty granted,  
 I hung with gaze enchanted,  
     Like him the Sprite,  
     Whom maids by night  
 Oft meet in glen that's haunted. 15  
 Like him, too, Beauty won me,  
 But while her eyes were on me;  
     If once their ray  
     Was turned away,  
 Oh, winds could not outrun me. 20

And are those follies going?  
 And is my proud heart growing  
     Too cold or wise  
     For brilliant eyes  
 Again to set it glowing? 25  
 No, vain, alas! th' endeavor  
 From bonds so sweet to sever;  
     Poor Wisdom's chance  
     Against a glance  
 Is now as weak as ever. 30

## OFT IN THE STILLY NIGHT

Oft, in the stilly night,  
     Ere Slumber's chain has bound me,  
 Fond Memory brings the light  
     Of other days around me;  
     The smiles, the tears, 5  
     Of boyhood's years,  
 The words of love then spoken;  
     The eyes that shone,  
     Now dimmed and gone,  
 The cheerful hearts now broken! 10  
 Thus, in the stilly night,  
     Ere Slumber's chain has bound me,  
 Sad Memory brings the light  
     Of other days around me.

When I remember all 15  
     The friends, so linked together,  
 I've seen around me fall,  
     Like leaves in wintry weather;  
     I feel like one  
     Who treads alone 20  
     Some banquet-hall deserted,  
     Whose lights are fled,  
     Whose garlands dead,  
     And all but he departed!  
 Thus, in the stilly night, 25  
     Ere Slumber's chain has bound me,  
 Sad Memory brings the light  
     Of other days around me.

THE HARP THAT ONCE THROUGH  
TARA'S HALLS

The harp that once through Tara's halls  
     The soul of music shed,  
 Now hangs as mute on Tara's walls  
     As if that soul were fled.

So sleeps the pride of former days, 5  
     So glory's thrill is o'er,  
 And hearts that once beat high for praise  
     Now feel that pulse no more!

No more to chiefs and ladies bright  
     The harp of Tara swells; 10  
 The chord alone that breaks at night  
     Its tale of ruin tells.  
 Thus Freedom now so seldom wakes,  
     The only throb she gives  
 Is when some heart indignant breaks, 15  
     To show that still she lives.

## OH, BREATHE NOT HIS NAME!

ROBERT EMMET

Oh, breathe not his name! let it sleep in the  
     shade,  
 Where cold and unhonored his relics are  
     laid;  
 Sad, silent, and dark be the tears that we  
     shed,  
 As the night-dew that falls on the grass  
     o'er his head.

But the night-dew that falls, though in  
     silence it weeps, 5  
 Shall brighten with verdure the grave  
     where he sleeps;  
 And the tear that we shed, though in secret  
     it rolls,  
 Shall long keep his memory green  
     in our souls.

## CHARLES WOLFE (1791-1823)

THE BURIAL OF SIR JOHN MOORE  
AT CORUNNA

Not a drum was heard, not a funeral note,  
     As his corse to the rampart we hur-  
     ried;  
 Not a soldier discharged his farewell shot  
     O'er the grave where our hero we buried.

We buried him darkly at dead of night, 5  
     The sods with our bayonets turning;  
 By the struggling moonbeam's misty light,  
     And the lantern dimly burning.

No useless coffin enclosed his breast,  
 Not in sheet nor in shroud we wound  
 him, 10  
 But he lay like a warrior taking his rest  
 With his martial cloak around him.

Few and short were the prayers we said,  
 And we spoke not a word of sorrow;  
 But we steadfastly gazed on the face that  
 was dead, 15  
 And we bitterly thought of the morrow.

We thought as we hollowed his narrow  
 bed,  
 And smoothed down his lonely pillow,  
 That the foe and the stranger would tread  
 o'er his head,  
 And we far away on the billow! 20

Lightly they'll talk of the spirit that's  
 gone,  
 And o'er his cold ashes upbraid him,—  
 But little he'll reck, if they let him sleep  
 on  
 In the grave where a Briton has laid  
 him.

But half of our weary task was done 25  
 When the clock struck the hour for re-  
 tiring;  
 And we heard the distant and random gun  
 That the foe was sullenly firing.

Slowly and sadly we laid him down,  
 From the field of his fame fresh and  
 gory; 30  
 We carved not a line, and we raised not a  
 stone—  
 But we left him alone with his glory.

### THOMAS HOOD (1789–1845)

#### THE BRIDGE OF SIGHS

One more Unfortunate,  
 Weary of breath,  
 Rashly importunate,  
 Gone to her death!

Take her up tenderly, 5  
 Lift her with care;  
 Fashioned so slenderly,  
 Young, and so fair!

Look at her garments  
 Clinging like cerements; 10  
 Whilst the wave constantly  
 Drips from her clothing;  
 Take her up instantly,  
 Loving, not loathing.

Touch her not scornfully; 15  
 Think of her mournfully,  
 Gently and humanly,  
 Not of the stains of her;  
 All that remains of her  
 Now is pure womanly. 20

Make no deep scrutiny  
 Into her mutiny  
 Rash and undutiful:  
 Past all dishonor,  
 Death has left on her 25  
 Only the beautiful.

Still, for all slips of hers,  
 One of Eve's family—  
 Wipe those poor lips of hers  
 Oozing so clammy. 30

Loop up her tresses  
 Escaped from the comb,  
 Her fair auburn tresses;  
 Whilst wonderment guesses  
 Where was her home? 35

Who was her father?  
 Who was her mother?  
 Had she a sister?  
 Had she a brother?  
 Or was there a dearer one 40  
 Still, and a nearer one  
 Yet, than all other?

Alas! for the rarity  
 Of Christian charity  
 Under the sun! 45  
 Oh, it was pitiful!  
 Near a whole city full,  
 Home she had none.

Sisterly, brotherly,  
 Fatherly, motherly 50  
 Feelings had changed:  
 Love, by harsh evidence,  
 Thrown from its eminence;  
 Even God's providence  
 Seeming estranged. 55

Where the lamps quiver  
 So far in the river,  
 With many a light  
 From window to casement,  
 From garret to basement, 60  
 She stood with amazement,  
 Houseless by night.

The bleak wind of March  
 Made her tremble and shiver;  
 But not the dark arch, 65  
 Or the black flowing river:  
 Mad from life's history,  
 Glad to death's mystery,  
 Swift to be hurled—  
 Anywhere, anywhere 70  
 Out of the world!

In she plunged boldly—  
 No matter how coldly  
 The rough river ran—  
 Over the brink of it, 75  
 Picture it—think of it,  
 Dissolute Man!  
 Lave in it, drink of it,  
 Then, if you can!

Take her up tenderly, 80  
 Lift her with care;  
 Fashioned so slenderly,  
 Young, and so fair!

Ere her limbs frigidly  
 Stiffen too rigidly,  
 Decently, kindly, 85  
 Smooth and compose them;  
 And her eyes, close them,  
 Staring so blindly!

Dreadfully staring 90  
 Through muddy impurity,  
 As when with the daring  
 Last look of despairing  
 Fixed on futurity.

Perishing gloomily, 95  
 Spurred by contumely,  
 Cold inhumanity,  
 Burning insanity,  
 Into her rest.—  
 Cross her hands humbly, 100  
 As if praying dumbly,  
 Over her breast!

Owning her weakness,  
 Her evil behavior,  
 And leaving with meekness, 105  
 Her sins to her Savior!

### THE SONG OF THE SHIRT

With fingers weary and worn,  
 With eyelids heavy and red,  
 A woman sat, in unwomanly rags,  
 Plying her needle and thread—  
 Stitch! stitch! stitch! 5  
 In poverty, hunger, and dirt,  
 And still with a voice of dolorous pitch  
 She sang the "Song of the Shirt."

"Work! work! work!  
 While the cock is crowing aloof! 10  
 And work—work—work,  
 Till the stars shine through the roof!  
 It's Oh! to be a slave  
 Along with the barbarous Turk,  
 Where woman has never a soul to save, 15  
 If this is Christian work!

"Work—work—work,  
 Till the brain begins to swim;  
 Work—work—work,  
 Till the eyes are heavy and dim! 20  
 Seam, and gusset, and band,  
 Band, and gusset, and seam,  
 Till over the buttons I fall asleep,  
 And sew them on in a dream!

"Oh, Men, with Sisters dear! 25  
 Oh, Men, with Mothers and Wives!  
 It is not linen you're wearing out  
 But human creatures' lives!  
 Stitch—stitch—stitch,  
 In poverty, hunger, and dirt, 30  
 Sewing at once, with a double thread,  
 A Shroud as well as a Shirt.

"But why do I talk of Death?  
 That Phantom of grisly bone,  
 I hardly fear its terrible shape, 35  
 It seems so like my own—  
 It seems so like my own,  
 Because of the fasts I keep;  
 Oh, God! that bread should be so dear,  
 And flesh and blood so cheap! 40

"Work—work—work!

My labor never flags;  
And what are its wages? A bed of straw,  
A crust of bread—and rags.  
That shattered roof—this naked floor— 45  
A table—a broken chair—  
And a wall so blank, my shadow I thank  
For sometimes falling there!

"Work—work—work!

From weary chime to chime, 50  
Work—work—work,  
As prisoners work for crime!  
Band, and gusset, and seam,  
Seam, and gusset, and band,  
Till the heart is sick, and the brain be-  
numbed, 55  
As well as the weary hand.

"Work—work—work,

In the dull December light,  
And work—work—work,  
When the weather is warm and bright— 61  
While underneath the eaves  
The brooding swallows cling  
As if to show me their sunny backs  
And twit me with the spring.

"Oh! but to breathe the breath 65

Of the cowslip and primrose sweet—  
With the sky above my head,  
And the grass beneath my feet;  
For only one short hour  
To feel as I used to feel, 70  
Before I knew the woes of want  
And the walk that costs a meal.

"Oh! but for one short hour!

A respite however brief!  
No blessed leisure for Love or Hope, 75  
But only time for Grief!  
A little weeping would ease my heart,  
But in their briny bed  
My tears must stop, for every drop  
Hinders needle and thread!" 80

With fingers weary and worn,  
With eyelids heavy and red,  
A woman sat, in unwomanly rags,  
Plying her needle and thread—  
Stitch! stitch! stitch! 85

In poverty, hunger, and dirt,  
And still with a voice of dolorous pitch,—  
Would that its tone could reach the  
Rich!—

She sang this "Song of the Shirt!"

CHARLES LAMB (1775–1834)

### CHRIST'S HOSPITAL FIVE AND THIRTY YEARS AGO

In Mr. Lamb's "Works," published a year or two since, I find a magnificent eulogy on my old school,<sup>1</sup> such as it was, or now appears to him to have been, between the years 1782 and 1789. It happens, very oddly, that my own standing at Christ's was nearly corresponding with his; and, with all gratitude to him for his enthusiasm for the cloisters, I think he has contrived to bring to- 10  
gether whatever can be said in praise of them, dropping all the other side of the argument most ingeniously.

I remember L. at school; and can well recollect that he had some peculiar advantages, which I and others of his school-fellows had not. His friends lived in town, and were near at hand; and he had the privilege of going to see them, almost as often as he wished, through some 20  
invidious distinction, which was denied to us. The present worthy sub-treasurer to the Inner Temple can explain how that happened. He had his tea and hot rolls in a morning, while we were battenning upon our quarter of a penny loaf—our *crug*—moistened with attenuated small beer, in wooden piggins, smacking of the pitched leathern jack it was poured from. Our Monday's milk porritch, blue 30  
and tasteless, and the pease soup of Saturday, coarse and choking, were enriched for him with a slice of "extraordinary bread and butter," from the hot-loaf of the Temple. The Wednesday's mess of millet, somewhat less repugnant—(we had three banyan to four meat days in the week)—was endeared to his palate with a lump of double-refined, and a smack of ginger (to make it go down the 40  
more glibly) or the fragrant cinnamon. In lieu of our *half-pickled* Sundays, or *quite fresh* boiled beef on Thursdays (strong as *caro equina*), with detestable marigolds floating in the pail to poison the broth—our scanty mutton crags on Fridays—and rather more savory, but

<sup>1</sup> Recollections of Christ's Hospital.

grudging, portions of the same flesh, rotten-roasted or rare, on the Tuesdays (the only dish which excited our appe- [50 tites, and disappointed our stomachs, in almost equal proportion)—he had his hot plate of roast veal, or the more tempting griskin (exotics unknown to our palates), cooked in the paternal kitchen (a great thing), and brought him daily by his maid or aunt! I remember the good old relative (in whom love forbade pride) squatting down upon some odd stone in a by-nook of the cloisters, disclosing the [60 viands (of higher regale than those cates which the ravens ministered to the Tish-bite); and the contending passions of L. at the unfolding. There was love for the bringer; shame for the thing brought, and the manner of its bringing; sympathy for those who were too many to share in it; and, at top of all, hunger (eldest, strongest of the passions!) predominant, breaking down the stony fences of [70 shame, and awkwardness, and a troubling over-consciousness.

I was a poor friendless boy. My parents, and those who should care for me, were far away. Those few acquaintances of theirs, which they could reckon upon being kind to me in the great city, after a little forced notice, which they had the grace to take of me on my first arrival in town, soon grew tired of my holiday [80 visits. They seemed to them to recur too often, though I thought them few enough; and, one after another, they all failed me, and I felt myself alone among six hundred playmates.

O the cruelty of separating a poor lad from his early homestead! The yearnings which I used to have towards it in those unfledged years! How, in my dreams, would my native town (far in the west) [90 come back, with its church, and trees, and faces! How I would wake weeping, and in the anguish of my heart exclaim upon sweet Calne in Wiltshire!

To this late hour of my life, I trace impressions left by the recollection of those friendless holidays. The long warm days of summer never return but they bring with them a gloom from the haunting memory of those *whole-day-leaves*, [100 when, by some strange arrangement, we

were turned out, for the live-long day, upon our own hands, whether we had friends to go to, or none. I remember those bathing excursions to the New River, which L. recalls with such relish, better, I think, than he can—for he was a home-seeking lad, and did not much care for such water-pastimes:—How merrily we would sally forth into the [110 fields; and strip under the first warmth of the sun; and wanton like young dace in the streams; getting us appetites for noon, which those of us that were penniless (our scanty morning crust long since exhausted) had not the means of allaying—while the cattle, and the birds, and the fishes, were at feed about us, and we had nothing to satisfy our cravings—the very beauty of the day, and the exercise [120 of the pastime, and the sense of liberty, setting a keener edge upon them!—How faint and languid, finally, we would return, towards nightfall, to our desired morsel, half-rejoicing, half-reluctant, that the hours of our uneasy liberty had expired!

It was worse in the days of winter, to go prowling about the streets objectless—shivering at cold windows of print- [130 shops, to extract a little amusement; or haply, as a last resort, in the hope of a little novelty, to pay a fifty-times repeated visit (where our individual faces should be as well known to the warden as those of his own charges) to the Lions in the Tower—to whose *levée*, by courtesy immemorial, we had a prescriptive title to admission.

L.'s governor (so we called the pa- [140 tron who presented us to the foundation) lived in a manner under his paternal roof. Any complaint which he had to make was sure of being attended to. This was understood at Christ's, and was an effectual screen to him against the severity of masters, or worse tyranny of the monitors. The oppressions of these young brutes are heart-sickening to call to recollection. I have been called out of [150 my bed, and *waked for the purpose*, in the coldest winter nights—and this not once, but night after night—in my shirt, to receive the discipline of a leathern thong, with eleven other sufferers, because

it pleased my callow overseer, when there has been any talking heard after we were gone to bed, to make the six last beds in the dormitory; where the youngest children of us slept, answerable for an [160 offence they neither dared to commit, nor had the power to hinder.—The same execrable tyranny drove the younger part of us from the fires, when our feet were perishing with snow; and under the cruellest penalties, forbade the indulgence of a drink of water, when we lay in sleepless summer nights, fevered with the season, and the day's sports.

There was one H——, who, I [170 learned, in after days, was seen expiating some maturer offence in the hulks. (Do I flatter myself in fancying that this might be the planter of that name, who suffered—at Nevis, I think, or St. Kitts, —some few years since? My friend Tobin was the benevolent instrument of bringing him to the gallows.) This petty Nero actually branded a boy who had offended him, with a red-hot iron; and [180 nearly starved forty of us, with exacting contributions, to the one half of our bread, to pamper a young ass, which, incredible as it may seem, with the connivance of the nurse's daughter (a young flame of his) he had contrived to smuggle in, and keep upon the leads of the *ward*, as they called our dormitories. This game went on for better than a week, till the foolish beast, not able to fare well but he [190 must cry roast meat—happier than Caligula's minion, could he have kept his own counsel—but, foolisher, alas! than any of his species in the fables—waxing fat, and kicking, in the fulness of bread, one unlucky minute would needs proclaim his good fortune to the world below; and, laying out his simple throat, blew such a ram's horn blast, as (toppling down the walls of his own Jericho) set con- [200 cealment any longer at defiance. The client was dismissed, with certain attentions, to Smithfield; but I never understood that the patron underwent any censure on the occasion. This was in the stewardship of L.'s admired Perry.

Under the same *facile* administration, can L. have forgotten the cool impunity with which the nurses used to carry away

openly, in open platters, for their own [210 tables, one out of two of every hot joint, which the careful matron had been seeing scrupulously weighed out for our dinners? These things were daily practised in that magnificent apartment, which L. (grown connoisseur since, we presume) praises so highly for the grand paintings “by Verrio, and others,” with which it is “hung round and adorned.” But the sight of sleek, well-fed blue-coat boys [220 in pictures was, at that time, I believe, little consolatory to him, or us, the living ones, who saw the better part of our provisions carried away before our faces by harpies; and ourselves reduced (with the Trojan in the hall of Dido)

“To feed our mind with idle portraiture.”

L. has recorded the repugnance of the school to *gags*, or the fat of fresh beef boiled; and sets it down to some super- [230 stition. But these unctuous morsels are never grateful to young palates (children are universally fat-haters) and in strong, coarse, boiled meats, *unsalted*, are detestable. A *gag-eater* in our time was equivalent to a *goul*, and held in equal detestation. — suffered under the imputation.

“——’Twas said,  
He ate strange flesh.”

240

He was observed, after dinner, carefully to gather up the remnants left at his table (not many, nor very choice fragments, you may credit me)—and, in an especial manner, these disreputable morsels, which he would convey away, and secretly stow in the settle that stood at his bed-side. None saw when he ate them. It was rumored that he privately devoured them in the night. He was [250 watched, but no traces of such midnight practices were discoverable. Some reported, that, on leave-days, he had been seen to carry out of the bounds a large blue check handkerchief, full of something. This then must be the accursed thing. Conjecture next was at work to imagine how he could dispose of it. Some said he sold it to the beggars. This belief generally prevailed. He went [260 about moping. None spake to him. No



one would play with him. He was excommunicated; put out of the pale of the school. He was too powerful a boy to be beaten, but he underwent every mode of that negative punishment, which is more grievous than many stripes. Still he persevered. At length he was observed by two of his school-fellows, who were determined to get at the secret, [270 and had traced him one leave-day for that purpose, to enter a large worn-out building, such as there exist specimens of in Chancery Lane, which are let out to various scales of pauperism, with open door, and a common staircase. After him they silently slunk in, and followed by stealth up four flights, and saw him tap at a poor wicket, which was opened by an aged woman, meanly clad. [280 Suspicion was now ripened into certainty. The informers had secured their victim. They had him in their toils. Accusation was formally preferred, and retribution most signal was looked for. Mr. Hathaway, the then steward (for this happened a little after my time), with that patient sagacity which tempered all his conduct, determined to investigate the matter, before he proceeded to sentence. [290 The result was, that the supposed mendicants, the receivers or purchasers of the mysterious scraps, turned out to be the parents of —, an honest couple come to decay,—whom this seasonable supply had, in all probability, saved from mendicancy; and that this young stork, at the expense of his own good name, had all this while been only feeding the old birds!—The governors on this occasion, much to their honor, voted a present relief to the family of —, and presented him with a silver medal. The lesson which the steward read upon RASH JUDGMENT, on the occasion of publicly delivering the medal to —, I believe, would not be lost upon his auditory.—I had left school then, but I well remember —. He was a tall, shambling youth, with a cast in his eye, not at all calculated [310 to conciliate hostile prejudices. I have since seen him carrying a baker's basket. I think I heard he did not do quite so well by himself, as he had done by the old folks.

I was a hypochondriac lad; and the sight of a boy in fetters, upon the day of my first putting on the blue clothes, was not exactly fitted to assuage the natural terrors of initiation. I was of tender [320 years, barely turned of seven; and had only read of such things in books, or seen them but in dreams. I was told he had *run away*. This was the punishment for the first offence.—As a novice I was soon after taken to see the dungeons. These were little, square, Bedlam cells, where a boy could just lie at his length upon straw and a blanket—a mattress, I think, was afterwards substituted—with a [330 peep of light, let in askance, from a prison-orifice at top, barely enough to read by. Here the poor boy was locked in by himself all day, without sight of any but the porter who brought him his bread and water—who *might not speak to him*;—or of the beadle, who came twice a week to call him out to receive his periodical chastisement, which was almost welcome, because it separated him for a brief [340 interval from solitude:—and here he was shut up by himself *of nights*, out of the reach of any sound, to suffer whatever horrors the weak nerves, and superstition incident to his time of life, might subject him to.<sup>1</sup> This was the penalty for the second offence.—Wouldst thou like, reader, to see what became of him in the next degree?

The culprit, who had been a third [350 time an offender, and whose expulsion was at this time deemed irreversible, was brought forth, as at some solemn *auto da fe*, arrayed in uncouth and most appalling attire—all trace of his late “watchet weeds” carefully effaced, he was exposed in a jacket, resembling those which London lamplighters formerly delighted in, with a cap of the same. The effect of this divestiture was such as the in- [360 genious devisers of it could have anticipated. With his pale and frightened features, it was as if some of those disfigurements in Dante had seized upon him.

<sup>1</sup> One or two instances of lunacy, or attempted suicide, accordingly, at length convinced the governors of the impolicy of this part of the sentence, and the midnight torture to the spirits was dispensed with.—This fancy of dungeons for children was a sprout of Howard's brain; for which (saving the reverence due to Holy Paul), methinks, I could willingly spit upon his statue. [Howard's statue was in St. Paul's Cathedral.]

In this disguise he was brought into the hall (*L.'s favorite state-room*), where awaited him the whole number of his schoolfellows, whose joint lessons and sports he was thenceforth to share no more; the awful presence of the stew- [370] ard, to be seen for the last time; of the executioner beadle, clad in his state robe for the occasion; and of two faces more, of direr import, because never but in these extremities visible. These were governors; two of whom, by choice, or charter, were always accustomed to officiate at these *Ultima Supplicia*; not to mitigate (so at least we understood it), but to enforce the uttermost stripe. Old Bamber [380] Gascoigne, and Peter Aubert, I remember, were colleagues on one occasion, when the beadle turning rather pale, a glass of brandy was ordered to prepare him for the mysteries. The scourging was, after the old Roman fashion, long and stately. The lictor accompanied the criminal quite round the hall. We were generally too faint with attending to the previous disgusting circumstances, to make ac- [390] curate report with our eyes of the degree of corporal suffering inflicted. Report, of course, gave out the back knotty and livid. After scourging, he was made over, in his *San Benito*, to his friends, if he had any (but commonly such poor runagates were friendless), or to his parish officer, who, to enhance the effect of the scene, had his station allotted to him on the outside of the hall gate. [400]

These solemn pageantries were not played off so often as to spoil the general mirth of the community. We had plenty of exercise and recreation *after* school hours; and, for myself, I must confess, that I was never happier, than *in* them. The Upper and Lower Grammar Schools were held in the same room; and an imaginary line only divided their bounds. Their character was as different as [410] that of the inhabitants on the two sides of the Pyrenees. The Rev. James Boyer was the Upper Master; but the Rev. Matthew Field presided over that portion of the apartment, of which I had the good fortune to be a member. We lived a life as careless as birds. We talked and did just what we pleased, and nobody

molested us. We carried an accidence, or a grammar, for form; but, for any [420] trouble it gave us, we might take two years in getting through the verbs deponent, and another two in forgetting all that we had learned about them. There was now and then the formality of saying a lesson, but if you had not learned it, a brush across the shoulders (just enough to disturb a fly) was the sole remonstrance. Field never used the rod; and in truth he wielded the cane with no great good will— [430] holding it "like a dancer." It looked in his hands rather like an emblem than an instrument of authority; and an emblem, too, he was ashamed of. He was a good easy man, that did not care to ruffle his own peace, nor perhaps set any great consideration upon the value of juvenile time. He came among us, now and then, but often stayed away whole days from us; and when he came, it made no dif- [440] ference to us—he had his private room to retire to, the short time he stayed, to be out of the sound of our noise. Our mirth and uproar went on. We had classics of our own, without being beholden to "insolent Greece or haughty Rome," that passed current among us—Peter Wilkins—the Adventures of the Hon. Capt. Robert Boyle—the Fortunate Blue Coat Boy—and the like. Or we culti- [450] vated a turn for mechanic or scientific operation; making little sun-dials of paper; or weaving those ingenious parentheses, called *cat-cradles*; or making dry peas to dance upon the end of a tin pipe; or studying the art military over that laudable game "French and English," and a hundred other such devices to pass away the time—mixing the useful with the agreeable—as would have made the souls [460] of Rousseau and John Locke chuckle to have seen us.

Matthew Field belonged to that class of modest divines who affect to mix in equal proportion the *gentleman*, the *scholar*, and the *Christian*; but, I know not how, the first ingredient is generally found to be the predominating dose in the composition. He was engaged in gay parties, or with his courtly bow at some epis- [470] copal levée, when he should have been attending upon us. He had for many

years the classical charge of a hundred children, during the four or five first years of their education; and his very highest form seldom proceeded further than two or three of the introductory fables of Phædrus. How things were suffered to go on thus, I cannot guess. Boyer, who was the proper person to have reme- 480 died these abuses, always affected, perhaps felt, a delicacy in interfering in a province not strictly his own. I have not been without my suspicions, that he was not altogether displeased at the contrast we presented to his end of the school. We were a sort of Helots to his young Spartans. He would sometimes, with ironic deference, send to borrow a rod of the Under Master, and then, with 490 sardonic grin, observe to one of his upper boys, "how neat and fresh the twigs looked." While his pale students were battering their brains over Xenophon and Plato, with a silence as deep as that enjoined by the Samite, we were enjoying ourselves at our ease in our little Goshen. We saw a little into the secrets of his discipline, and the prospect did but the more reconcile us to our lot. His thunders 500 rolled innocuous for us; his storms came near, but never touched us; contrary to Gideon's miracle, while all around were drenched, our fleece was dry. His boys turned out the better scholars; we, I suspect, have the advantage in temper. His pupils cannot speak of him without something of terror allaying their gratitude; the remembrance of Field comes back with all the soothing images of indolence, and 510 summer slumbers, and work like play, and innocent idleness, and Elysian exemptions, and life itself a "playing holiday."

Though sufficiently removed from the jurisdiction of Boyer, we were near enough (as I have said) to understand a little of his system. We occasionally heard sounds of the *Ululantes*, and caught glances of Tartarus. B. was a rabid pedant. His English style was 520 cramped to barbarism. His Easter anthems (for his duty obliged him to those periodical flights) were grating as scrannel pipes.<sup>1</sup>—He would laugh, ay, and heartily,

but then it must be at Flaccus's quibble about *Rex*—or at the *tristis severitas in vultu*, or *inspicere in patinas*, of Terence—thin jests, which at their first broaching could hardly have had *vis* enough to move a Roman muscle.—He had two 530 wigs, both pedantic, but of different omen. The one serene, smiling, fresh powdered, betokening a mild day. The other, an old, discolored, unkempt, angry caxon, denoting frequent and bloody execution. Woe to the school, when he made his morning appearance in his *passy*, or *passionate wig*. No comet expounded surer.—J. B. had a heavy hand. I have known him double his knotty 540 fist at a poor trembling child (the maternal milk hardly dry upon its lips) with a "Sirrah, do you presume to set your wits at me?"—Nothing was more common than to see him make a headlong entry into the schoolroom, from his inner recess, or library, and, with turbulent eye, singling out a lad, roar out, "Od's my life, Sirrah" (his favorite adjuration), "I have a great mind to whip you,"— 550 then, with as sudden a retracting impulse, fling back into his lair—and, after a cooling lapse of some minutes (during which all but the culprit had totally forgotten the context) drive headlong out again, piecing out his imperfect sense, as if it had been some Devil's Litany, with the expletory yell—"and I WILL too."—In his gentler moods, when the *rabidus furor* was assuaged, he had resort to an in- 560 genious method, peculiar, for what I have heard, to himself, of whipping the boy, and reading the Debates, at the same time; a paragraph, and a lash between: which in those times, when parliamentary oratory was most at a height and flourishing in these realms, was not calculated to impress the patient with a veneration for the diffuser graces of rhetoric.

Once, and but once, the uplifted 570 rod was known to fall ineffectual from his hand—when droll squinting W— having been caught putting the inside of the

manly fancy in the more flowery walks of the Muses. A little dramatic effusion of his, under the name of Vertumnus and Pomona, is not yet forgotten by the chroniclers of that sort of literature. It was accepted by Garrick, but the town did not give it their sanction.—B. used to say of it, in a way of half-compliment, half-irony, that it was *too classical for representation*. (Lamb.)

<sup>1</sup> In this and every thing B. was the antipodes of his coadjutor. While the former was digging his brains for crude anthems, worth a pig-nut, F. would be recreating his gentle-

master's desk to a use for which the architect had clearly not designed it, to justify himself, with great simplicity averred, that *he did not know that the thing had been forewarned*. This exquisite irrecognition of any law antecedent to the oral or declaratory struck so irre- [580] sistibly upon the fancy of all who heard it (the pedagogue himself not excepted) that remission was unavoidable.

L. has given credit to B.'s great merits as an instructor. Coleridge, in his literary life, has pronounced a more intelligible and ample encomium on them. The author of the Country Spectator doubts not to compare him with the ablest teachers of antiquity. Perhaps we [590] cannot dismiss him better than with the pious ejaculation of C.—when he heard that his old master was on his death-bed—"Poor J. B.!—may all his faults be forgiven; and may he be wafted to bliss by little cherub boys, all head and wings, with no *bottoms* to reproach his sublunary infirmities."

Under him were many good and sound scholars bred.—First Grecian of my [600] time was Lancelot Pepys Stevens, kindest of boys and men, since Co-grammar-master (and inseparable companion) with Dr. T——e. What an edifying spectacle did this brace of friends present to those who remembered the anti-socialities of their predecessors!—You never met the one by chance in the street without a wonder, which was quickly dissipated by the almost immediate sub-appearance [610] of the other. Generally arm in arm, these kindly coadjutors lightened for each other the toilsome duties of their profession, and when, in advanced age, one found it convenient to retire, the other was not long in discovering that it suited him to lay down the fasces also. Oh, it is pleasant, as it is rare, to find the same arm linked in yours at forty, which at thirteen helped it to turn over the *Cicero De* [620] *Amicitia*, or some tale of Antique Friendship, which the young heart even then was burning to anticipate!—Co-Grecian with S. was Th——, who has since executed with ability various diplomatic functions at the Northern courts. Th—— was a tall, dark, saturnine youth, sparing

of speech, with raven locks.—Thomas Fanshaw Middleton followed him (now Bishop of Calcutta) a scholar and a [630] gentleman in his teens. He has the reputation of an excellent critic; and is author (besides the Country Spectator) of a Treatise on the Greek Article, against Sharpe—M. is said to bear his mitre high in India, where the *regni novitas* (I dare say) sufficiently justifies the bearing. A humility quite as primitive as that of Jewel or Hooker might not be exactly fitted to impress the minds of those [640] Anglo-Asiatic diocesans with a reverence for home institutions, and the church which those fathers watered. The manners of M. at school, though firm, were mild and unassuming.—Next to M. (if not senior to him) was Richards, author of the Aboriginal Britons, the most spirited of the Oxford Prize Poems; a pale, studious Grecian.—Then followed poor S——, ill-fated M——! of these [650] the Muse is silent.

"Finding some of Edward's race  
Unhappy, pass their annals by."

Come back into memory, like as thou wert in the dayspring of thy fancies, with hope like a fiery column before thee—the dark pillar not yet turned—Samuel Taylor Coleridge—Logician, Metaphysician, Bard!—How have I seen the casual passer through the Cloisters stand [660] still, entranced with admiration (while he weighed the disproportion between the *speech* and the *garb* of the young Mirandula), to hear thee unfold, in thy deep and sweet intonations, the mysteries of Jamblichus, or Plotinus (for even in those years thou waxedst not pale at such philosophic draughts), or reciting Homer in his Greek, or Pindar—while the walls of the old Grey Friars re- [670] echoed to the accents of the *inspired charity-boy!* Many were the "wit-combats" (to dally awhile with the words of old Fuller) between him and C. V. Le G——, "which two I behold like a Spanish great gallion, and an English man-of-war; Master Coleridge, like the former, was built far higher in learning, solid, but slow in his performances. C.

V. L., with the English man-of-war, [680 lesser in bulk, but lighter in sailing, could turn with all tides, tack about, and take advantage of all winds, by the quickness of his wit and invention.”

Nor shalt thou, their compeer, be quickly forgotten, Allen, with the cordial smile, and still more cordial laugh, with which thou wert wont to make the old Cloisters shake, in thy cognition of some poignant jest of theirs; or the antici- [690 pation of some more material, and, peradventure, practical one, of thine own. Extinct are those smiles, with that beautiful countenance, with which (for thou wert the *Nireus formosus* of the school), in the days of thy maturer waggery, thou didst disarm the wrath of infuriated town-damsel, who, incensed by provoking pinch, turning tigress-like round, suddenly converted by thy angel-look, ex- [700 changed the half-formed terrible “*bl—*,” for a gentler greeting—“*bless thy handsome face!*”

Next follow two, who ought to be now alive, and the friends of Elia—the junior Le G—— and F——; who, impelled, the former by a roving temper, the latter by too quick a sense of neglect—ill capable of enduring the slights poor Sizars are sometimes subject to in our seats of learn- [710 ing—exchanged their Alma Mater for the camp; perishing, one by climate, and one on the plains of Salamanca:—Le G—— sanguine, volatile, sweet-natured; F—— dogged, faithful, anticipative of insult, warm-hearted, with something of the old Roman habit about him.

Fine, frank-hearted Fr——, the present master of Hertford, with Marmaduke T——, mildest of Missionaries—and [720 both my good friends still—close the catalogue of Grecians in my time.

### DREAM-CHILDREN; A REVERIE

Children love to listen to stories about their elders, when *they* were children; to stretch their imagination to the conception of a traditionary great-uncle or grandame, whom they never saw. It was in this spirit that my “little ones crept

about me the other evening to hear about their great-grandmother Field, who lived in a great house in Norfolk (a hundred times bigger than that in which they [10 and papa lived) which had been the scene—so at least it was generally believed in that part of the country—of the tragic incidents which they had lately become familiar with from the ballad of the Children in the Wood. Certain it is that the whole story of the children and their cruel uncle was to be seen fairly carved out in wood upon the chimney-piece of the great hall, [20 the whole story down to the Robin Redbreasts, till a foolish rich person pulled it down to set up a marble one of modern invention in its stead, with no story upon it. Here Alice put out one of her dear mother’s looks, too tender to be called upbraiding. Then I went on to say, how religious and how good their great-grandmother Field was, how [30 beloved and respected by every body, though she was not indeed the mistress of this great house, but had only the charge of it (and yet in some respects she might be said to be the mistress of it too) committed to her by the owner, who preferred living in a newer and more fashionable mansion which he had purchased somewhere in the adjoining county; but still she lived in it in a manner [40 as if it had been her own, and kept up the dignity of the great house in a sort while she lived, which afterwards came to decay, and was nearly pulled down, and all its old ornaments stripped and carried away to the owner’s other house, where they were set up, and looked as awkward as if some one were to carry away the old tombs they had seen lately at the Abbey, and stick them up in Lady C.’s tawdry gilt [50 drawing-room. Here John smiled, as much as to say, “that would be foolish indeed.” And then I told how, when she came to die, her funeral was attended by a concourse of all the poor, and some of the gentry too, of the neighborhood for many miles round, to show their respect for her memory, because she had been such a good and religious woman; so good indeed that she knew all the Psalter [60

by heart, ay, and a great part of the Testament besides. Here little Alice spread her hands. Then I told what a tall, upright, graceful person their great-grandmother Field once was; and how in her youth she was esteemed the best dancer—here Alice's little right foot played an involuntary movement, till upon my looking grave, it desisted—the best dancer, I was saying, in the county, till a [70 cruel disease, called a cancer, came, and bowed her down with pain; but it could never bend her good spirits, or make them stoop, but they were still upright, because she was so good and religious. Then I told how she was used to sleep by herself in a lone chamber of the great lone house; and how she believed that an apparition of two infants was to be seen at midnight gliding up and down the great stair— [80 case near where she slept, but she said “those innocents would do her no harm;” and how frightened I used to be, though in those days I had my maid to sleep with me, because I was never half so good or religious as she—and yet I never saw the infants. Here John expanded all his eyebrows and tried to look courageous. Then I told how good she was to all her grand-children, having us to the great [90 house in the holidays, where I in particular used to spend many hours by myself, in gazing upon the old busts of the Twelve Cæsars, that had been Emperors of Rome, till the old marble heads would seem to live again, or I to be turned into marble with them; how I never could be tired with roaming about that huge mansion, with its vast empty rooms, with their worn-out hangings, fluttering [100 tapestry, and carved oaken panels, with the gilding almost rubbed out—sometimes in the spacious old-fashioned gardens, which I had almost to myself, unless when now and then a solitary gardening man would cross me—and how the nectarines and peaches hung upon the walls, without my ever offering to pluck them, because they were forbidden fruit, unless now and then,—and because I had more [110 pleasure in strolling about among the old melancholy-looking yew trees, or the firs, and picking up the red berries, and the fir apples, which were good for noth-

ing but to look at—or in lying about upon the fresh grass, with all the fine garden smells around me—or basking in the orangery, till I could almost fancy myself ripening too along with the oranges and the limes in that grateful warmth [120 —or in watching the dace that darted to and fro in the fish-pond, at the bottom of the garden, with here and there a great sulky pike hanging midway down the water in silent state, as if it mocked at their impertinent friskings,—I had more pleasure in these busy-idle diversions than in all the sweet flavors of peaches, nectarines, oranges, and such like common baits of children. Here John slyly [130 deposited back upon the plate a bunch of grapes, which, not unobserved by Alice, he had meditated dividing with her, and both seemed willing to relinquish them for the present as irrelevant. Then in somewhat a more heightened tone, I told how, though their great-grandmother Field loved all her grand-children, yet in an especial manner she might be said to love their uncle, John L—, because he [140 was so handsome and spirited a youth, and a king to the rest of us; and, instead of moping about in solitary corners, like some of us, he would mount the most mettlesome horse he could get, when but an imp no bigger than themselves, and make it carry him half over the county in a morning, and join the hunters when there were any out—and yet he loved the old great house and gardens too, but [150 had too much spirit to be always pent up within their boundaries—and how their uncle grew up to man's estate as brave as he was handsome, to the admiration of everybody, but of their great-grandmother Field most especially; and how he used to carry me upon his back when I was a lame-footed boy—for he was a good bit older than me—many a mile when I could not walk for pain;—and how in after [160 life he became lame-footed too, and I did not always (I fear) make allowances enough for him when he was impatient, and in pain, nor remember sufficiently how considerate he had been to me when I was lame-footed; and how when he died, though he had not been dead an hour, it seemed as if he had died a great

while ago, such a distance there is betwixt life and death; and how I bore his [170 death as I thought pretty well at first, but afterwards it haunted and haunted me; and though I did not cry or take it to heart as some do, and as I think he would have done if I had died, yet I missed him all day long, and knew not till then how much I had loved him. I missed his kindness, and I missed his crossness, and wished him to be alive again, to be quarrelling with him (for we quarrelled [180 sometimes), rather than not have him again, and was as uneasy without him, as he their poor uncle must have been when the doctor took off his limb. Here the children fell a-crying, and asked if their little mourning which they had on was not for uncle John, and they looked up, and prayed me not to go on about their uncle, but to tell them some stories about their pretty dead mother. Then I [190 told how for seven long years, in hope sometimes, sometimes in despair, yet persisting ever, I courted the fair Alice W——n; and, as much as children could understand, I explained to them what coyness, and difficulty, and denial meant in maidens—when suddenly, turning to Alice, the soul of the first Alice looked out at her eyes with such a reality of re-presentment, that I became in [200 doubt which of them stood there before me, or whose that bright hair was; and while I stood gazing, both the children gradually grew fainter to my view, receding, and still receding till nothing at last but two mournful features were seen in the uttermost distance, which, without speech, strangely impressed upon me the effects of speech; “We are not of Alice, nor of thee, nor are we children at all. [210 The children of Alice call Bartrum father. We are nothing; less than nothing, and dreams. We are only what might have been, and must wait upon the tedious shores of Lethe millions of ages before we have existence, and a name”—and immediately awaking, I found myself quietly seated in my bachelor armchair, where I had fallen asleep, with the faithful Bridget unchanged by my side—but [220 John L. (or James Elia) was gone for ever.

## THE PRAISE OF CHIMNEY-SWEEPERS

I like to meet a sweep—understand me—not a grown sweeper—old chimney-sweepers are by no means attractive—but one of those tender novices, blooming through their first nigritude, the maternal washings not quite effaced from the cheek—such as come forth with the dawn, or somewhat earlier, with their little professional notes sounding like the *peep peep* of a young sparrow; or [10 liker to the matin lark should I pronounce them, in their aerial ascents not seldom anticipating the sun-rise?

I have a kindly yearning toward these dim specks—poor blots—innocent blacknesses—

I reverence these young Africans of our own growth—these almost clergy imps, who sport their cloth without assumption; and from their little pulpits (the tops [20 of chimneys), in the nipping air of a December morning, preach a lesson of patience to mankind.

When a child, what a mysterious pleasure it was to witness their operation! to see a chit no bigger than one's self enter, one knew not by what process, into what seemed the *faucis Averni*—to pursue him in imagination, as he went sounding on through so many dark stifling caverns, [30 horrid shades!—to shudder with the idea that “now, surely, he must be lost for ever!”—to revive at hearing his feeble shout of discovered day-light—and then (O fulness of delight) running out of doors, to come just in time to see the sable phenomenon emerge in safety, the brandished weapon of his art victorious like some flag waved over a conquered citadel! I seem to remember having been told, [40 that a bad sweep was once left in a stack with his brush, to indicate which way the wind blew. It was an awful spectacle certainly; not much unlike the old stage direction in *Macbeth*, where the “Apparition of a child crowned with a tree in his hand rises.”

Reader, if thou meetest one of these small gentry in thy early rambles, it is good to give him a penny. It is better [50

to give him two-pence. If it be starving weather, and to the proper troubles of his hard occupation, a pair of kibed heels (no unusual accompaniment) be super-added, the demand on thy humanity will surely rise to a tester.

There is a composition, the groundwork of which I have understood to be the sweet wood 'yclept sassafras. This wood boiled down to a kind of tea, and [60 tempered with an infusion of milk and sugar, hath to some tastes a delicacy beyond the China luxury. I know not how thy palate may relish it; for myself, with every deference to the judicious Mr. Read, who hath time out of mind kept open a shop (the only one he avers in London) for the vending of this "wholesome and pleasant beverage," on the south side of Fleet Street, as thou approach- [70 est Bridge Street—the *only Salopian house*,—I have never yet ventured to dip my own particular lip in a basin of his commended ingredients—a cautious premonition to the olfactories constantly whispering to me, that my stomach must infallibly, with all due courtesy, decline it. Yet I have seen palates, otherwise not uninstructed in dietetical elegances, sup it up with avidity. [80

I know not by what particular conformation of the organ it happens, but I have always found that this composition is surprisingly gratifying to the palate of a young chimney-sweeper—whether the oily particles (sassafras is slightly oleaginous) do attenuate and soften the fuliginous concretions, which are sometimes found (in dissections) to adhere to the roof of the mouth in these un- [90 fledged practitioners; or whether Nature, sensible that she had mingled too much of bitter wood in the lot of these raw victims, caused to grow out of the earth her sassafras for a sweet lenitive—but so it is, that no possible taste or odor to the senses of a young chimney-sweeper can convey a delicate excitement comparable to this mixture. Being penniless, they will yet hang their black heads over the as- [100 cending steam, to gratify one sense if possible, seemingly no less pleased than those domestic animals—cats—when they purr over a new-found sprig of valerian. There

is something more in these sympathies than philosophy can inculcate.

Now albeit Mr. Read boasteth, not without reason, that his is the *only Salopian house*; yet be it known to thee, reader—if thou art one who keepest [110 what are called good hours, thou art haply ignorant of the fact—he hath a race of industrious imitators, who from stalls, and under open sky, dispense the same savory mess to humbler customers, at that dead time of the dawn, when (as extremes meet) the rake, reeling home from his midnight cups, and the hard-handed artisan leaving his bed to resume the premature labors of the day, [120 jostle, not unfrequently to the manifest disconcerting of the former, for the honors of the pavement. It is the time when, in summer, between the expired and the not yet relumined kitchen-fires, the kennels of our fair metropolis give forth their least satisfactory odors. The rake, who wisheth to dissipate his o'er-night vapors in more grateful coffee, curses the ungenial fume, as he passeth; but the artisan [130 stops to taste, and blesses the fragrant breakfast.

This is *Saloop*—the precocious herb-woman's darling—the delight of the early gardener, who transports his smoking cabbages by break of day from Hammer-smith to Covent Garden's famed piazzas—the delight, and, oh I fear, too often the envy, of the unpennied sweep. Him shouldst thou haply encounter, with [140 his dim visage pendent over the grateful steam, regale him with a sumptuous basin (it will cost thee but three half-pennies) and a slice of delicate bread and butter (an added halfpenny)—so may thy culinary fires, eased of the o'er-charged secretions from thy worse-placed hospitalities, curl up a lighter volume to the welkin—so may the descending soot never taint thy costly well-ingredienced soups— [150 nor the odious cry, quick-reaching from street to street, of the *fired chimney*, invite the rattling engines from ten adjacent parishes, to disturb for a casual scintillation thy peace and pocket!

I am by nature extremely susceptible of street affronts; the jeers and taunts of the populace; the low-bred triumph they



display over the casual trip, or splashed stocking, of a gentleman. Yet can I [160 endure the jocularity of a young sweep with something more than forgiveness.—In the last winter but one, pacing along Cheapside with my accustomed precipitation when I walk westward, a treacherous slide brought me upon my back in an instant. I scrambled up with pain and shame enough—yet outwardly trying to face it down, as if nothing had happened—when the roguish grin of one of these [170 young wits encountered me. There he stood, pointing me out with his dusky finger to the mob, and to a poor woman (I suppose his mother) in particular, till the tears for the exquisiteness of the fun (so he thought it) worked themselves out at the corners of his poor red eyes, red from many a previous weeping, and soot-inflamed, yet twinkling through all with such a joy, snatched out of desolation, [180 that Hogarth—but Hogarth has got him already (how could he miss him?) in the March to Finchley, grinning at the pie-man—there he stood, as he stands in the picture, irremovable, as if the jest was to last for ever—with such a maximum of glee, and minimum of mischief, in his mirth—for the grin of a genuine sweep hath absolutely no malice in it—that I could have been content, if the honor of a gentle- [190 man might endure it, to have remained his butt and his mockery till midnight.

I am by theory obdurate to the seductiveness of what are called a fine set of teeth. Every pair of rosy lips (the ladies must pardon me) is a casket, presumably holding such jewels; but, methinks, they should take leave to “air” them as frugally as possible. The fine lady, or fine gentleman, who show me their teeth, [200 show me bones. Yet must I confess, that from the mouth of a true sweep a display (even to ostentation) of those white and shining ossifications, strikes me as an agreeable anomaly in manners, and an allowable piece of foppery. It is, as when

“A sable cloud  
Turns forth her silver lining on the night.”

It is like some remnant of gentry not [210 quite extinct; a badge of better days; a

hint of nobility:—and, doubtless, under the obscuring darkness and double night of their forlorn disguisement, oftentimes lurketh good blood, and gentle conditions, derived from lost ancestry, and a lapsed pedigree. The premature apprenticeships of these tender victims give but too much encouragement, I fear, to clandestine, and almost infantile ab- [220 ductions; the seeds of civility and true courtesy, so often discernible in these young grafts (not otherwise to be accounted for) plainly hint at some forced adoptions; many noble Rachels mourning for their children, even in our days, countenance the fact; the tales of fairy-spiriting may shadow a lamentable verity, and the recovery of the young Montagu be but a solitary instance of good for- [230 tune, out of many irreparable and hopeless *defiliations*.

In one of the state-beds at Arundel Castle, a few years since—under a ducal canopy—(that seat of the Howards is an object of curiosity to visitors, chiefly for its beds, in which the late duke was especially a connoisseur)—encircled with curtains of delicatest crimson, with starry coronets inwoven—folded between a [240 pair of sheets whiter and softer than the lap where Venus lulled Ascanius—was discovered by chance, after all methods of search had failed, at noon-day, fast asleep, a lost chimney sweeper. The little creature, having somehow confounded his passage among the intricacies of those lordly chimneys, by some unknown aperture had alighted upon this magnificent chamber; and, tired with [250 his tedious explorations, was unable to resist the delicious invitement to repose, which he there saw exhibited; so, creeping between the sheets very quietly, laid his black head upon the pillow, and slept like a young Howard.

Such is the account given to the visitors at the Castle.—But I cannot help seeming to perceive a confirmation of what I have just hinted at in this story. A high [260 instinct was at work in the case, or I am mistaken. Is it probable that a poor child of that description, with whatever weariness he might be visited, would have ventured, under such a penalty, as he

would be taught to expect, to uncover the sheets of a Duke's bed, and deliberately to lay himself down between them, when the rug, or the carpet, presented an obvious couch, still far above his pre- [270] tensions—is this probable, I would ask, if the great power of nature, which I contend for, had not been manifested within him, prompting to the adventure? Doubtless this young nobleman (for such my mind misgives me that he must be) was allured by some memory, not amounting to full consciousness, of his condition in infancy, when he was used to be lapt by his mother, or his nurse, in just [280] such sheets as he there found, into which he was but now creeping back as into his proper *incunabula*, and resting-place.—By no other theory, than by this sentiment of a pre-existent state (as I may call it), can I explain a deed so venturesome, and, indeed, upon any other system, so indecorous, in this tender, but unseasonable, sleeper.

My pleasant friend JEM WHITE was [290] so impressed with a belief of metamorphoses like this frequently taking place, that in some sort to reverse the wrongs of fortune in these poor changelings, he instituted an annual feast of chimney-sweepers, at which it was his pleasure to officiate as host and waiter. It was a solemn supper held in Smithfield, upon the yearly return of the fair of St. Bartholomew. Cards were issued a week be- [300] fore to the master-sweeps in and about the metropolis, confining the invitation to their younger fry. Now and then an elderly stripling would get in among us, and be good-naturedly winked at; but our main body were infantry. One unfortunate wight, indeed, who, relying upon his dusky suit, had intruded himself into our party, but by tokens was providentially discovered in time to be no [310] chimney-sweeper (all is not soot which looks so), was quoited out of the presence with universal indignation, as not having on the wedding garment; but in general the greatest harmony prevailed. The place chosen was a convenient spot among the pens, at the north side of the fair, not so far distant as to be impervious to the agreeable hubbub of that vanity; but

remote enough not to be obvious to [320] the interruption of every gaping spectator in it. The guests assembled about seven. In those little temporary parlors three tables were spread with napery, not so fine as substantial, and at every board a comely hostess presided with her pan of hissing sausages. The nostrils of the young rogues dilated at the savor. JAMES WHITE, as head waiter, had charge of the first table; and myself, with our [330] trusty companion BIGOD, ordinarily ministered to the other two. There was clambering and jostling, you may be sure, who should get at the first table—for Rochester in his maddest days could not have done the humors of the scene with more spirit than my friend. After some general expression of thanks for the honor the company had done him, his inaugural ceremony was to clasp the greasy [340] waist of old dame Ursula (the fattest of the three), that stood frying and fretting, half-blessing, half-cursing "the gentleman," and imprint upon her chaste lips a tender salute, whereat the universal host would set up a shout that tore the concave, while hundreds of grinning teeth startled the night with their brightness. O it was a pleasure to see the sable youngers lick in the unctuous meat, [350] with *his* more unctuous sayings—how he would fit the tit-bits to the puny mouths, reserving the lengthier links for the seniors—how he would intercept a morsel even in the jaws of some young desperado, declaring it "must to the pan again to be browned, for it was not fit for a gentleman's eating"—how he would recommend this slice of white bread, or that piece of kissing-crust, to a ten- [360] der juvenile, advising them all to have a care of cracking their teeth, which were their best patrimony,—how genteelly he would deal about the small ale, as if it were wine, naming the brewer, and protesting, if it were not good he should lose their custom; with a special recommendation to wipe the lip before drinking. Then we had our toasts—"The King,"—the "Cloth,"—which, whether they un- [370] derstood or not, was equally diverting and flattering;—and for a crowning sentiment, which never failed, "May the Brush

supersede the Laurel." All these, and fifty other fancies, which were rather felt than comprehended by his guests, would he utter, standing upon tables, and prefacing every sentiment with a "Gentlemen, give me leave to propose so and so," which was a prodigious comfort [380 to those young orphans; every now and then stuffing into his mouth (for it did not do to be squeamish on these occasions) indiscriminate pieces of those reeking sausages, which pleased them mightily, and was the savoriest part, you may believe, of the entertainment.

"Golden lads and lasses must,  
As chimney-sweepers, come to dust"—

James White is extinct, and with [390 him these suppers have long ceased. He carried away with him half the fun of the world when he died—of my world at least. His old clients look for him among the pens; and, missing him, reproach the altered feast of St. Bartholomew, and the glory of Smithfield departed for ever.

#### A DISSERTATION UPON ROAST PIG

Mankind, says a Chinese manuscript, which my friend M. was obliging enough to read and explain to me, for the first seventy thousand ages ate their meat raw, clawing or biting it from the living animal, just as they do in Abyssinia to this day. This period is not obscurely hinted at by their great Confucius in the second chapter of his Mundane Mutations, where he designates a [10 kind of golden age by the term Cho-fang, literally the Cook's Holiday. The manuscript goes on to say, that the art of roasting, or rather broiling (which I take to be the elder brother) was accidentally discovered in the manner following. The swine-herd, Ho-ti, having gone out into the woods one morning, as his manner was, to collect mast for his hogs, left his cottage in the care of his eldest son [20 Bo-bo, a great lubberly boy, who being fond of playing with fire, as youngers of his age commonly are, let some sparks

escape into a bundle of straw, which kindling quickly, spread the conflagration over every part of their poor mansion, till it was reduced to ashes. Together with the cottage (a sorry antediluvian make-shift of a building, you may think it), what was of much more impor- [30 tance, a fine litter of new-farrowed pigs, no less than nine in number, perished. China pigs have been esteemed a luxury all over the East from the remotest periods that we read of. Bo-bo was in the utmost consternation, as you may think, not so much for the sake of the tenement, which his father and he could easily build up again with a few dry branches, and the labor of an hour or two, at any [40 time, as for the loss of the pigs. While he was thinking what he should say to his father, and wringing his hands over the smoking remnants of one of those untimely sufferers, an odor assailed his nostrils, unlike any scent which he had before experienced. What could it proceed from?—not from the burnt cottage—he had smelt that smell before—indeed this was by no means the first acci- [50 dent of the kind which had occurred through the negligence of this unlucky young fire-brand. Much less did it resemble that of any known herb, weed, or flower. A premonitory moistening at the same time overflowed his nether lip. He knew not what to think. He next stooped down to feel the pig, if there were any signs of life in it. He burnt his fingers, and to cool them he applied them in [60 his booby fashion to his mouth. Some of the crumbs of the scorched skin had come away with his fingers, and for the first time in his life (in the world's life indeed, for before him no man had known it) he tasted—*crackling!* Again he felt and fumbled at the pig. It did not burn him so much now, still he licked his fingers from a sort of habit. The truth at length broke into his slow under- [70 standing, that it was the pig that smelt so, and the pig that tasted so delicious; and, surrendering himself up to the newborn pleasure, he fell to tearing up whole handfuls of the scorched skin with the flesh next it, and was cramming it down his throat in his beastly fashion, when

his sire entered amid the smoking rafters, armed with retributory cudgel, and finding how affairs stood, began to rain [80 blows upon the young rogue's shoulders, as thick as hailstones, which Bo-bo heeded not any more than if they had been flies. The tickling pleasure, which he experienced in his lower regions, had rendered him quite callous to any inconveniences he might feel in those remote quarters. His father might lay on, but he could not beat him from his pig, till he had fairly made an end of it, [90 when, becoming a little more sensible of his situation, something like the following dialogue ensued.

"You graceless whelp, what have you got there devouring? Is it not enough that you have burnt me down three houses with your dog's tricks, and be hanged to you, but you must be eating fire, and I know not what—what have you got there, I say?" [100

"O, father, the pig, the pig, do come and taste how nice the burnt pig eats."

The ears of Ho-ti tingled with horror. He cursed his son, and he cursed himself that ever he should beget a son that should eat burnt pig.

Bo-bo, whose scent was wonderfully sharpened since morning, soon raked out another pig, and fairly rending it asunder, thrust the lesser half by main force [110 into the fists of Ho-ti, still shouting out "Eat, eat, eat the burnt pig, father, only taste—O Lord,"—with such-like barbarous ejaculations, cramming all the while as if he would choke.

Ho-ti trembled every joint while he grasped the abominable thing, wavering whether he should not put his son to death for an unnatural young monster, when the crackling scorching his fingers, as it had done his son's, and applying the same remedy to them, he in his turn tasted some of its flavor, which, make what sour mouths he would for a pretence, proved not altogether displeasing to him. In conclusion (for the manuscript here is a little tedious) both father and son fairly sat down to the mess, and never left off till they had despatched all that remained of the litter. [130

Bo-bo was strictly enjoined not to let

the secret escape, for the neighbors would certainly have stoned them for a couple of abominable wretches, who could think of improving upon the good meat which God had sent them. Nevertheless, strange stories got about. It was observed that Ho-ti's cottage was burnt down now more frequently than ever. Nothing but fires from this time forward. Some [140 would break out in broad day, others in the night-time. As often as the sow farrowed, so sure was the house of Ho-ti to be in a blaze; and Ho-ti himself, which was the more remarkable, instead of chastising his son, seemed to grow more indulgent to him than ever. At length they were watched, the terrible mystery discovered, and father and son summoned to take their trial at Peking, [150 then an inconsiderable assize town. Evidence was given, the obnoxious food itself produced in court, and verdict about to be pronounced, when the foreman of the jury begged that some of the burnt pig, of which the culprits stood accused, might be handed into the box. He handled it, and they all handled it, and burning their fingers, as Bo-bo and his father had done before them, and na- [160 ture prompting to each of them the same remedy, against the face of all the facts, and the clearest charge which judge had ever given,—to the surprise of the whole court, townsfolk, strangers, reporters, and all present—without leaving the box, or any manner of consultation whatever, they brought in a simultaneous verdict of Not Guilty.

The judge, who was a shrewd fellow, [170 winked at the manifest iniquity of the decision; and, when the court was dismissed, went privily, and bought up all the pigs that could be had for love or money. In a few days his Lordship's town house was observed to be on fire. The thing took wing, and now there was nothing to be seen but fires in every direction. Fuel and pigs grew enormously dear all over the district. The insurance offices one and all shut up shop. People built slighter and slighter every day, until it was feared that the very science of architecture would in no long time be lost to the world. Thus this

custom of firing houses continued, till in process of time, says my manuscript, a sage arose, like our Locke, who made a discovery, that the flesh of swine, or indeed of any other animal, might be [190 cooked (*burnt*, as they called it) without the necessity of consuming a whole house to dress it. Then first began the rude form of a gridiron. Roasting by the string, or spit, came in a century or two later, I forget in whose dynasty. By such slow degrees, concludes the manuscript, do the most useful, and seemingly the most obvious arts, make their way among mankind.— [200

Without placing too implicit faith in the account above given, it must be agreed, that if a worthy pretext for so dangerous an experiment as setting houses on fire (especially in these days) could be assigned in favor of any culinary object, that pretext and excuse might be found in ROAST FIG.

Of all the delicacies in the whole *mundus edibilis*, I will maintain it to be the [210 most delicate—*princeps obsoniorum*.

I speak not of your grown porkers—things between pig and pork—those hobbydehoys—but a young and tender suckling—under a moon old—guiltless as yet of the sty—with no original speck of the *amor immunditiæ*, the hereditary failing of the first parent, yet manifest—his voice as yet not broken, but something between a childish treble and a grum— [220 ble—the mild forerunner, or *præludium*, of a grunt.

*He must be roasted.* I am not ignorant that our ancestors ate them seethed, or boiled—but what a sacrifice of the exterior tegument!

There is no flavor comparable, I will contend, to that of the crisp, tawny, well-watched, not over-roasted, *crackling*, as it is well called—the very teeth [230 are invited to their share of the pleasure at this banquet in overcoming the coy, brittle resistance—with the adhesive oleaginous—O call it not fat—but an indefinable sweetness growing up to it—the tender blossoming of fat—fat cropped in the bud—taken in the shoot—in the first innocence—the cream and quintessence of the child-pig's yet pure food—

the lean, no lean, but a kind of animal [240 manna—or, rather, fat and lean (if it must be so) so blended and running into each other, that both together make but one ambrosian result, or common substance.

Behold him, while he is doing—it seemeth rather a refreshing warmth, than a scorching heat, that he is so passive to. How equably he twirleth round the string!—Now he is just done. To [250 see the extreme sensibility of that tender age, he hath wept out his pretty eyes—radiant jellies—shooting stars—

See him in the dish, his second cradle, how meek he lieth!—wouldst thou have had this innocent grow up to the grossness and indocility which too often accompany maturer swinehood? Ten to one he would have proved a glutton, a sloven, an obstinate, disagreeable [260 animal—wallowing in all manner of filthy conversation—from these sins he is happily snatched away—

“Ere sin could blight, or sorrow fade,  
Death came with timely care”—

his memory is odoriferous—no clown curseth, while his stomach half rejecteth, the rank bacon—no coalheaver bolteth him in reeking sausages—he hath a fair sepulchre in the grateful stomach of [270 the judicious epicure—and for such a tomb might be content to die.

He is the best of Savors. Pine-apple is great. She is indeed almost too transcendent—a delight, if not sinful, yet so like to sinning, that really a tender-conscientious person would do well to pause—too ravishing for mortal taste, she woundeth and excoriateth the lips that approach her—like lovers' kisses, she biteth— [280 she is a pleasure bordering on pain from the fierceness and insanity of her relish—but she stoppeth at the palate—she meddleth not with the appetite—and the coarsest hunger might barter her consistently for a mutton chop.

Pig—let me speak his praise—is no less provocative of the appetite, than he is satisfactory to the criticalness of the censorious palate. The strong man [290 may batten on him, and the weakling refuseth not his mild juices.

Unlike to mankind's mixed characters, a bundle of virtues and vices, inexplicably intertwined, and not to be unravelled without hazard, he is—good throughout. No part of him is better or worse than another. He helpeth, as far as his little means extend, all around. He is the least envious of banquets. He is all [300 neighbors' fare.

I am one of those, who freely and ungrudgingly impart a share of the good things of this life which fall to their lot (few as mine are in this kind) to a friend. I protest I take as great an interest in my friend's pleasures, his relishes, and proper satisfactions, as in mine own. "Presents," I often say, "endear Absents." Hares, pheasants, part- [310 ridges, snipes, barn-door chickens (those "tame villatic fowl"), capons, plovers, brawn, barrels of oysters, I dispense as freely as I receive them. I love to taste them, as it were, upon the tongue of my friend. But a stop must be put somewhere. One would not, like Lear, "give everything." I make my stand upon pig. Methinks it is an ingratitude to the Giver of all good flavors, to extra-domicili- [320 ate, or send out of the house, slightly (under pretext of friendship, or I know not what) a blessing so particularly adapted, predestined, I may say, to my individual palate—it argues an insensibility.

I remember a touch of conscience in this kind at school. My good old aunt, who never parted from me at the end of a holiday without stuffing a sweet- [330 meat, or some nice thing, into my pocket, had dismissed me one evening with a smoking plum-cake, fresh from the oven. In my way to school (it was over London Bridge) a gray-headed old beggar saluted me (I have no doubt at this time of day that he was a counterfeit). I had no pence to console him with, and in the vanity of self-denial, and the very coxcombry of charity, school-boy-like, [340 I made him a present of—the whole cake! I walked on a little, buoyed up, as one is on such occasions, with a sweet soothing of self-satisfaction; but before I had got to the end of the bridge, my better feelings returned, and I burst into tears, thinking

how ungrateful I had been to my good aunt, to go and give her good gift away to a stranger, that I had never seen before, and who might be a bad man for [350 aught I knew; and then I thought of the pleasure my aunt would be taking in thinking that I—I myself, and not another—would eat her nice cake—and what should I say to her the next time I saw her—how naughty I was to part with her pretty present—and the odor of that spicy cake came back upon my recollection, and the pleasure and the curiosity I had taken in seeing her make it, and [360 her joy when she sent it to the oven, and how disappointed she would feel that I had never had a bit of it in my mouth at last—and I blamed my impertinent spirit of alms-giving, and out-of-place hypocrisy of goodness, and above all I wished never to see the face again of that insidious, good-for-nothing, old gray impostor.

Our ancestors were nice in their [370 method of sacrificing these tender victims. We read of pigs whipped to death with something of a shock, as we hear of any other obsolete custom. The age of discipline is gone by, or it would be curious to inquire (in a philosophical light merely) what effect this process might have towards intenerating and dulcifying a substance, naturally so mild and dulcet as the flesh of young pigs. It looks [380 like refining a violet. Yet we should be cautious, while we condemn the inhumanity, how we censure the wisdom of the practice. It might impart a gusto—

I remember an hypothesis, argued upon by the young students, when I was at St. Omer's, and maintained with much learning and pleasantries on both sides, "Whether, supposing that the flavor of a pig who obtained his death by [390 whipping (*per flagellationem extremam*) superadded a pleasure upon the palate of a man more intense than any possible suffering we can conceive in the animal, is man justified in using that method of putting the animal to death?" I forget the decision.

His sauce should be considered. Decidedly, a few bread crumbs, done up with his liver and brains, and a dash [400

of mild sage. But, banish, dear Mrs. Cook, I beseech you, the whole onion tribe. Barbecue your whole hogs to your palate, steep them in shalots, stuff them out with plantations of the rank and guilty garlic; you cannot poison them, or make them stronger than they are—but consider, he is a weakling—a flower.

### THE SUPERANNUATED MAN

*Sera tamen respexit  
Libertas.* VIRGIL.

*A Clerk I was in London gay.*  
O'KEEFE.

If peradventure, Reader, it has been thy lot to waste the golden years of thy life—thy shining youth—in the irksome confinement of an office; to have thy prison days prolonged through middle age down to decrepitude and silver hairs, without hope of release or respite; to have lived to forget that there are such things as holidays, or to remember them but as the prerogatives of childhood; [10 then, and then only, will you be able to appreciate my deliverance.

It is now six and thirty years since I took my seat at the desk in Mincing Lane. Melancholy was the transition at fourteen from the abundant playtime, and the frequently intervening vacations of school days, to the eight, nine, and sometimes ten hours' a-day attendance at a counting-house. But time par- [20 tially reconciles us to anything. I gradually became content—doggedly content, as wild animals in cages.

It is true I had my Sundays to myself; but Sundays, admirable as the institution of them is for purposes of worship, are for that very reason the very worst adapted for days of unbending and recreation. In particular, there is a gloom for me attendant upon a city Sunday, a [30 weight in the air. I miss the cheerful cries of London, the music, and the ballad-singers—the buzz and stirring murmur of the streets. Those eternal bells depress me. The closed shops repel me. Prints, pictures, all the glittering and

endless succession of knacks and gew-gaws, and ostentatiously displayed wares of tradesmen, which make a weekday saunter through the less busy parts [40 of the metropolis so delightful—are shut out. No book-stalls deliciously to idle over—No busy faces to recreate the idle man who contemplates them ever passing by—the very face of business a charm by contrast to his temporary relaxation from it. Nothing to be seen but unhappy countenances—or half-happy at best—of emancipated 'prentices and little trades-folks, with here and there a servant [50 maid that has got leave to go out, who, slaving all the week, with the habit has lost almost the capacity of enjoying a free hour; and lively expressing the hollowness of a day's pleasuring. The very strollers in the fields on that day looked anything but comfortable.

But besides Sundays I had a day at Easter, and a day at Christmas, with a full week in the summer to go and air [60 myself in my native fields of Hertfordshire. This last was a great indulgence; and the prospect of its recurrence, I believe, alone kept me up through the year, and made my durance tolerable. But when the week came round, did the glittering phantom of the distance keep touch with me? or rather was it not a series of seven uneasy days, spent in restless pursuit of pleasure, and a wearisome anxiety to [70 find out how to make the most of them? Where was the quiet, where the promised rest? Before I had a taste of it, it was vanished. I was at the desk again, counting upon the fifty-one tedious weeks that must intervene before such another snatch would come. Still the prospect of its coming threw something of an illumination upon the darker side of my captivity. Without it, as I have said, I could [80 scarcely have sustained my thraldom.

Independently of the rigors of attendance, I have ever been haunted with a sense (perhaps a mere caprice) of incapacity for business. This, during my latter years, had increased to such a degree, that it was visible in all the lines of my countenance. My health and my good spirits flagged. I had perpetually a dread of some crisis, to which I should [90

be found unequal. Besides my daylight servitude, I served over again all night in my sleep, and would awake with terrors of imaginary false entries, errors in my accounts, and the like. I was fifty years of age, and no prospect of emancipation presented itself. I had grown to my desk, as it were; and the wood had entered into my soul.

My fellows in the office would [100 sometimes rally me upon the trouble legible in my countenance; but I did not know that it had raised the suspicions of any of my employers, when on the 5th of last month, a day ever to be remembered by me, L—, the junior partner in the firm, calling me on one side, directly taxed me with my bad looks, and frankly inquired the cause of them. So taxed, I honestly made confession of [110 my infirmity, and added that I was afraid I should eventually be obliged to resign his service. He spoke some words of course to hearten me, and there the matter rested. A whole week I remained laboring under the impression that I had acted imprudently in my disclosure; that I had foolishly given a handle against myself, and had been anticipating my own dismissal. A week passed in [120 this manner, the most anxious one, I verily believe, in my whole life, when on the evening of the 12th of April, just as I was about quitting my desk to go home (it might be about eight o'clock) I received an awful summons to attend the presence of the whole assembled firm in the formidable back parlor. I thought now my time is surely come, I have done for myself, I am going to be told [130 that they have no longer occasion for me. L—, I could see, smiled at the terror I was in, which was a little relief to me,—when to my utter astonishment B—, the eldest partner, began a formal harangue to me on the length of my services, my very meritorious conduct during the whole of the time (the deuce, thought I, how did he find out that? I protest I never had the confidence to [140 think as much). He went on to descant on the expediency of retiring at a certain time of life (how my heart panted!), and asking me a few questions as to the

amount of my own property, of which I have a little, ended with a proposal, to which his three partners nodded a grave assent, that I should accept from the house, which I had served so well, a pension for life to the amount of two- [150 thirds of my accustomed salary—a magnificent offer! I do not know what I answered between surprise and gratitude, but it was understood that I accepted their proposal, and I was told that I was free from that hour to leave their service. I stammered out a bow, and at just ten minutes after eight I went home—for ever. This noble benefit—gratitude forbids me to conceal their names—I owe [160 to the kindness of the most munificent firm in the world—the house of Boldero, Merryweather, Bosanquet, and Lacy.

*Esto perpetua!*

For the first day or two I felt stunned, overwhelmed. I could only apprehend my felicity; I was too confused to taste it sincerely. I wandered about, thinking I was happy, and knowing that I was not. I was in the condition of a prisoner in [170 the Old Bastile, suddenly let loose after a forty years' confinement. I could scarce trust myself with myself. It was like passing out of Time into Eternity—for it is a sort of Eternity for a man to have his Time all to himself. It seemed to me that I had more time on my hands than I could ever manage. From a poor man, poor in Time, I was suddenly lifted up into a vast revenue; I could see no [180 end of my possessions; I wanted some steward, or judicious bailiff, to manage my estates in Time for me. And here let me caution persons grown old in active business, not lightly, nor without weighing their own resources, to forego their customary employment all at once, for there may be danger in it. I feel it by myself, but I know that my resources are sufficient; and now that those first [190 giddy raptures have subsided, I have a quiet home-feeling of the blessedness of my condition. I am in no hurry. Having all holidays, I am as though I had none. If Time hung heavy upon me, I could walk it away; but I do *not* walk all day long, as I used to do in those old



transient holidays, thirty miles a day, to make the most of them. If Time were troublesome, I could read it away, [200 but I do *not* read in that violent measure, with which, having no Time my own but candlelight Time, I used to weary out my head and eye-sight in by-gone winters. I walk, read, or scribble (as now) just when the fit seizes me. I no longer hunt after pleasure; I let it come to me. I am like the man

"that's born, and has his years come to him,

In some green desert." [210

"Years," you will say; "what is this superannuated simpleton calculating upon? He has already told us he is past fifty."

I have indeed lived nominally fifty years, but deduct out of them the hours which I have lived to other people, and not to myself, and you will find me still a young fellow. For *that* is the only true Time, which a man can properly call his own, that which he has all to himself; [220 the rest, though in some sense he may be said to live it, is other people's time, not his. The remnant of my poor days, long or short, is at least multiplied for me threefold. My ten next years, if I stretch so far, will be as long as any preceding thirty. 'Tis a fair rule-of-three sum.

Among the strange fantasies which beset me at the commencement of my freedom, and of which all traces are [230 not yet gone, one was, that a vast tract of time had intervened since I quitted the Counting House. I could not conceive of it as an affair of yesterday. The partners, and the clerks with whom I had for so many years, and for so many hours in each day of the year been so closely associated—being suddenly removed from them—they seemed as dead to me. There is a fine passage, which may serve to [240 illustrate this fancy, in a tragedy by Sir Robert Howard, speaking of a friend's death:—

"'Twas but just now he went away; I have not since had time to shed a tear; And yet the distance does the same appear As if he had been a thousand years from me.

Time takes no measure in Eternity."

To dissipate this awkward feeling, I have been fain to go among them [250 once or twice since; to visit my old desk-fellows—my co-brethren of the quill—that I had left below in the state militant. Not all the kindness with which they received me could quite restore to me that pleasant familiarity, which I had heretofore enjoyed among them. We cracked some of our old jokes, but methought they went off but faintly. My old desk; the peg where I hung my hat, were ap- [260 propriated to another. I knew it must be, but I could not take it kindly. D——I take me if I did not feel some remorse—beast, if I had not,—at quitting my old compeers, the faithful partners of my toils for six and thirty years, that smoothed for me with their jokes and conundrums the ruggedness of my professional road. Had it been so rugged then after all? or was I a coward [270 simply? Well, it is too late to repent; and I also know, that these suggestions are a common fallacy of the mind on such occasions. But my heart smote me. I had violently broken the bands betwixt us. It was at least not courteous. I shall be some time before I get quite reconciled to the separation. Farewell, old cronies, yet not for long, for again and again I will come among ye, if I [280 shall have your leave. Farewell, Ch——, dry, sarcastic, and friendly! Do——, mild, slow to move, and gentlemanly! Pl——, officious to do, and to volunteer, good services!—and thou, thou dreary pile, fit mansion for a Gresham or a Whittington of old stately House of Merchants; with thy labyrinthine passages, and light-excluding, pent-up offices, where candles for one half the year sup- [290 plied the place of the sun's light; unhealthy contributor to my weal, stern fosterer of my living, farewell! In thee remain, and not in the obscure collection of some wandering bookseller, my "works!" There let them rest, as I do from my labors, piled on thy massy shelves, more MSS. in folio than ever Aquinas left, and full as useful! My mantle I bequeath among ye.

A fortnight has passed since the [300 date of my first communication. At that period I was approaching to tranquillity,

but had not reached it. I boasted of a calm indeed, but it was comparative only. Something of the first flutter was left; an unsettling sense of novelty; the dazzle to weak eyes of unaccustomed light. I missed my old chains, forsooth, as if they had been some necessary part of my apparel. I was a poor Carthusian, [310 from strict cellular discipline suddenly by some revolution returned upon the world. I am now as if I had never been other than my own master. It is natural to me to go where I please, to do what I please. I find myself at eleven o'clock in the day in Bond Street, and it seems to me that I have been sauntering there at that very hour for years past. I digress into Soho, to explore a book-stall. [320 Methinks I have been thirty years a collector. There is nothing strange nor new in it. I find myself before a fine picture in the morning. Was it ever otherwise? What is become of Fish Street Hill? Where is Fenchurch Street? Stones of old Mincing Lane which I have worn with my daily pilgrimage for six and thirty years, to the footsteps of what toil-worn clerk are your everlasting [330 flints now vocal? I indent the gayer flags of Pall Mall. It is 'Change time, and I am strangely among the Elgin marbles. It was no hyperbole when I ventured to compare the change in my condition to a passing into another world. Time stands still in a manner to me. I have lost all distinction of season. I do not know the day of the week, or of the month. Each day used to be indi- [340 vidually felt by me in its reference to the foreign post days; in its distance from, or propinquity to the next Sunday. I had my Wednesday feelings, my Saturday nights' sensations. The genius of each day was upon me distinctly during the whole of it, affecting my appetite, spirits, &c. The phantom of the next day, with the dreary five to follow, sate as a load upon my poor Sabbath recrea- [350 tions. What charm has washed the Ethiop white? What is gone of Black

Monday? All days are the same. Sunday itself—that unfortunate failure of a holiday as it too often proved, what with my sense of its fugitiveness, and over-care to get the greatest quantity of pleasure out of it—is melted down into a week day. I can spare to go to church now, without grudging the huge [360 cantle which it used to seem to cut out of the holiday. I have Time for everything. I can visit a sick friend. I can interrupt the man of much occupation when he is busiest. I can insult over him with an invitation to take a day's pleasure with me to Windsor this fine May-morning. It is Lucretian pleasure to behold the poor drudges, whom I have left behind in the world, carking and [370 caring; like horses in a mill, drudging on in the same eternal round—and what is it all for? A man can never have too much Time to himself, nor too little to do. Had I a little son, I would christen him NOTHING-TO-DO; he should do nothing. Man, I verily believe, is out of his element, as long as he is operative. I am altogether for the life contemplative. Will no kindly earthquake come and [380 swallow up those accursed cotton mills? Take me that lumber of a desk there, and bowl it down

As low as to the fiends.

I am no longer —, clerk to the firm of, &c. I am Retired Leisure. I am to be met with in trim gardens. I am already come to be known by my vacant face and careless gesture, perambulating at no fixed pace nor with any settled pur- [390 pose. I walk about; not to and from. They tell me, a certain *cum dignitate* air, that has been buried so long with my other good parts, has begun to shoot forth in my person. I grow into gentility perceptibly. When I take up a newspaper it is to read the state of the opera. *Opus operatum est*. I have done all that I came into this world to do. I have worked task-work, and have the rest of the [400 day to myself.

## WILLIAM HAZLITT (1778-1830)

## THE FIGHT

"—The fight, the fight's the thing  
Wherein I'll catch the conscience of the  
King."

*Where there's a will, there's a way.*—I said so to myself, as I walked down Chancery-lane, about half-past six o'clock on Monday the roth of December, to inquire at Jack Randall's where the fight the next day was to be; and I found "the proverb" nothing "musty" in the present instance. I was determined to see this fight, come what would, and see it I did, in great style. It was my *first fight*, [10 yet it more than answered my expectations. Ladies! it is to you I dedicate this description; nor let it seem out of character for the fair to notice the exploits of the brave. Courage and modesty are the old English virtues; and may they never look cold and askance on one another! Think, ye fairest of the fair, loveliest of the lovely kind, ye practisers of soft enchantment, how many more ye kill [20 with poisoned baits than ever fell in the ring: and listen with subdued air and without shuddering, to a tale tragic only in appearance, and sacred to the FANCY!

I was going down Chancery-lane, thinking to ask at Jack Randall's where the fight was to be, when looking through the glass door of the *Hole in The Wall*, I heard a gentleman asking the same question at Mrs. Randall, as the [30 author of *Waverley* would express it. Now Mrs. Randall stood answering the gentleman's question, with the authenticity of the lady of the Champion of the Light Weights. Thinks I, I'll wait till this person comes out, and learn from him how it is. For to say a truth, I was not fond of going into this house of call for heroes and philosophers, ever since the owner of it (for Jack is no gentle- [40 man) threatened once upon a time to kick me out of doors for wanting a muton-chop at his hospitable board, when the conqueror in thirteen battles was more full of *blue ruin* than of good manners. I was the more mortified at this

repulse, inasmuch as I had heard Mr. James Simpkins, hosier in the Strand, one day when the character of the *Hole in the Wall* was brought in question, [50 observe—"The house is a very good house, and the company quite genteel: I have been there myself!" Remembering this unkind treatment of mine host, to which mine hostess was also a party, and not wishing to put her in unquiet thoughts at a time jubilant like the present, I waited at the door, when who should issue forth but my friend Jo. Toms, and turning suddenly up Chancery- [60 lane with that quick jerk and impatient stride which distinguishes a lover of the FANCY, I said, "I'll be hanged if that fellow is not going to the fight, and is on his way to get me to go with him." So it proved in effect, and we agreed to adjourn to my lodgings to discuss matters with that cordiality which makes old friends like new, and new friends like old, on great occasions. We are cold [70 to others only when we are dull in ourselves, and have neither thoughts nor feelings to impart to them. Give a man a topic in his head, a throb of pleasure in his heart, and he will be glad to share it with the first person he meets. Toms and I, though we seldom meet, were an *alter idem* on this memorable occasion, and had not an idea that we did not candidly impart; and "so carelessly [80 did we fleet the time," that I wish no better, when there is another fight, than to have him for a companion on my journey down, and to return with my friend Jack Pigott, talking of what was to happen or of what did happen, with a noble subject always at hand, and liberty to digress to others whenever they offered. Indeed, on my repeating the lines from Spenser in an involuntary fit of en- [90 thusiasm,

"What more felicity can fall to creature  
Than to enjoy delight with liberty?"

my last-named ingenious friend stopped me by saying that this, translated into the vulgate, meant "*Going to see a fight.*"

Jo. Toms and I could not settle about the method of going down. He said there was a caravan, he understood, to start

from Tom Belcher's at two, which [100 would go there *right out* and back again the next day. Now I never travel all night, and said I should get a cast to Newbury by one of the mails. Jo. swore the thing was impossible, and I could only answer that I had made up my mind to it. In short, he seemed to me to waver, said he only came to see if I was going, had letters to write, a cause coming on the day after, and faintly said at [110 parting (for I was bent on setting out that moment)—“Well, we meet at Philippi!” I made the best of my way to Piccadilly. The mail coach stand was bare. “They are all gone,” said I—“this is always the way with me—in the instant I lose the future—if I had not stayed to pour out that last cup of tea, I should have been just in time”—and cursing my folly and ill-luck to- [120 gether, without inquiring at the coach-office whether the mails were gone or not, I walked on in despite, and to punish my own dilatoriness and want of determination. At any rate, I would not turn back: I might get to Hounslow, or perhaps farther, to be on my road the next morning. I passed Hyde Park Corner (my Rubicon), and trusted to fortune. Suddenly I heard the clat- [130 tering of a Brentford stage, and the fight rushed full upon my fancy. I argued (not unwisely) that even a Brentford coachman was better company than my own thoughts (such as they were just then), and at his invitation mounted the box with him. I immediately stated my case to him—namely, my quarrel with myself for missing the Bath or Bristol mail, and my determination to get [140 on in consequence as well as I could, without any disparagement or insulting comparison between longer or shorter stages. It is a maxim with me that stage-coaches and consequently stage-coachmen, are respectable in proportion to the distance they have to travel; so I said nothing on that subject to my Brentford friend. Any incipient tendency to an abstract proposition, or (as he might have con- [150 strued it) to a personal reflection of this kind, was however nipped in the bud; for I had no sooner declared indignantly that

I had missed the mails, than he flatly denied that they were gone along, and lo! at the instant three of them drove by in rapid, provoking, orderly succession, as if they would devour the ground before them. Here again I seemed in the contradictory situation of the [160 man in Dryden who exclaims:

“I follow Fate, which does too hard pursue!”

If I had stopped to inquire at the White Horse Cellar, which would not have taken me a minute, I should now have been driving down the road in all the dignified unconcern and *ideal* perfection of mechanical conveyance. The Bath mail I had set my mind upon, and I had missed it, as I missed every- [170 thing else, by my own absurdity, in putting the will for the deed, and aiming at ends without employing means. “Sir,” said he of the Brentford, “the Bath mail will be up presently; my brother-in-law drives it, and I will engage to stop him if there is a place empty.” I almost doubted my good genius; but, sure enough, up it drove like lightning, and stopped directly at the call of the Brentford [180 Jehu. I would not have believed this possible, but the brother-in-law of a mail-coach driver is himself no mean man. I was transferred without loss of time from the top of one coach to that of the other, desired the guard to pay my fare to the Brentford coachman for me as I had no change, was accommodated with a great-coat, put up my umbrella to keep off a drizzling mist, and we began to cut [190 through the air like an arrow. The mile-stones disappeared one after another, the rain kept off; Tom Turtle, the trainer, sat before me on the coach-box, with whom I exchanged civilities as a gentleman going to the fight; the passion that had transported me an hour before was subdued to pensive regret and conjectural musing on the next day's battle; I was promised a place inside at Read- [200 ing, and upon the whole, I thought myself a lucky fellow. Such is the force of imagination! On the outside of any other coach on the 10th of December, with a Scotch mist drizzling through the

cloudy moonlight air, I should have been cold, comfortless, impatient and, no doubt, wet through; but seated on the Royal mail, I felt warm and comfortable, the air did me good, the ride did me [210 good, I was pleased with the progress we had made, and confident that all would go well through the journey. When I got inside at Reading, I found Turtle and a stout valetudinarian, whose costume bespoke him one of the FANCY, and who had risen from a three months' sick bed to get into the mail to see the fight. They were intimate, and we fell into a lively discourse. My friend the [220 trainer was confined in his topics to fighting dogs and men, to bears and badgers; beyond this he was "quite chap-fallen," had not a word to throw at a dog, or indeed very wisely fell asleep, when any other game was started. The whole art of training (I, however, learned from him) consists in two things, exercise and abstinence, abstinence and exercise, repeated alternately and without end. [230 A yolk of an egg with a spoonful of rum in it is the first thing in a morning, and then a walk of six miles till breakfast. This meal consists of a plentiful supply of tea and toast and beef-steaks. Then another six or seven miles till dinner-time, and another supply of solid beef or mutton with a pint of porter, and perhaps, at the utmost, a couple of glasses of sherry. Martin trains on water, but this in- [240 creases his infirmity on another very dangerous side. The Gas-man takes now and then a chirping glass (under the rose) to console him, during a six weeks' probation, for the absence of Mrs. Hickman—an agreeable woman, with (I understand) a pretty fortune of two hundred pounds. How matter presses on me! What stubborn things are facts! How inexhaustible is nature and art! "It is well," as [250 I once heard Mr. Richmond observe, "to see a variety." He was speaking of cock-fighting as an edifying spectacle. I cannot deny that one learns more of what *is* (I do not say of what *ought to be*) in this desultory mode of practical study, than from reading the same book twice over, even though it should be a moral treatise. Where was I? I was sitting at

dinner with the candidate for the [260 honors of the ring, "where good digestion waits on appetite, and health on both." Then follows an hour of social chat and native glee; and afterwards, to another breathing over heathy hill or dale. Back to supper, and then to bed, and up by six again.—Our hero

"Follows so the ever-running sun  
With profitable *ardor*"—

to the day that brings him victory [270 or defeat in the green fairy circle. Is not this life more sweet than mine? I was going to say; but I will not libel any life by comparing it to mine, which is (at the date of these presents) bitter as colicquintida and the dregs of aconitum!

The invalid in the Bath mail soared a pitch above the trainer, and did not sleep so sound, because he had "more figures and more fantasies." We talked the [280 hours away merrily. He had faith in surgery, for he had had three ribs set right, that had been broken in a *turn-up* at Belcher's, but thought physicians old women, for they had no antidote in their catalogue for brandy. An indigestion is an excellent common-place for two people that never met before. By way of ingratiating myself, I told him the story of my doctor, who, on my earnestly rep- [290 resenting to him that I thought his regimen had done me harm, assured me that the whole pharmacopeia contained nothing comparable to the prescription he had given me; and, as a proof of its undoubted efficacy, said that "he had had one gentleman with my complaint under his hands for the last fifteen years." This anecdote made my companion shake the rough sides of his three great- [300 coats with boisterous laughter; and Turtle, starting out of his sleep, swore he knew how the fight would go, for he had had a dream about it. Sure enough the rascal told us how the first three rounds went off, but his "dream," like others, "denoted a foregone conclusion." He knew his men. The moon now rose in silver state, and I ventured, with some hesitation, to point out this object of [310 placid beauty, with the blue serene beyond, to the man of science, to which

his ear he "seriously inclined," the more as it gave promise *d'un beau jour* for the morrow, and showed the ring undrenched by envious showers, arrayed in sunny smiles. Just then, all going on well, I thought on my friend Toms, whom I had left behind, and said innocently, "There was a blockhead of a fellow [320 I left in town, who said there was no possibility of getting down by the mail, and talked of going by a caravan from Belcher's at two in the morning, after he had written some letters." "Why," said he of the lapels, "I should not wonder if that was the very person we saw running about like mad from one coach-door to another, and asking if any one had seen a friend of his, a gentleman going to [330 the fight, whom he had missed stupidly enough by staying to write a note." "Pray, sir," said my fellow traveller, "had he a plaid cloak on?"—"Why, no," said I, "not at the time I left him, but he very well might afterwards, for he offered to lend me one." The plaid cloak and the letter decided the thing. Joe, sure enough, was in the Bristol mail, which preceded us by about fifty [340 yards. This was droll enough. We had now but a few miles to our place of destination, and the first thing I did on alighting at Newbury, both coaches stopping at the same time, was to call out, "Pray, is there a gentleman in that mail of the name of Toms?" "No," said Joe, borrowing something of the vein of Gilpin, "for I have just got out." "Well!" says he, "this is lucky; but you don't [350 know how vexed I was to miss you; for," added he, lowering his voice, "do you know when I left you I went to Belcher's to ask about the caravan, and Mrs. Belcher said very obligingly she couldn't tell about that, but there were two gentlemen who had taken places by the mail and were gone on in a landau, and she could frank us. It's a pity I didn't meet with you; we could then have got [360 down for nothing. But *mum's the word*." It's the devil for any one to tell me a secret, for it's sure to come out in print. I do not care so much to gratify a friend, but the public ear is too great a temptation to me.

Our present business was to get beds and a supper at an inn; but this was no easy task. The public-houses were full, and where you saw a light at a private [370 house, and people poking their heads out of the casement to see what was going on, they instantly put them in and shut the window, the moment you seemed advancing with a suspicious overture for accommodation. Our guard and coachman thundered away at the outer gate of the Crown for some time without effect—such was the greater noise within; and when the doors were unbarred, and [380 we got admittance, we found a party assembled in the kitchen round a good hospitable fire, some sleeping, others drinking, others talking on politics and on the fight. A tall English yeoman (something like Matthews in the face, and quite as great a wag)—

"A lusty man to ben an abbot able"

was making such a prodigious noise about rent and taxes, and the price of corn [390 now and formerly, that he had prevented us from being heard at the gate. The first thing I heard him say was to a shuffling fellow who wanted to be off a bet for a shilling glass of brandy and water—"Confound it, man, don't be *insipid*!" Thinks I, that is a good phrase. It was a good omen. He kept it up so all night, nor flinched with the approach of morning. He was a fine fellow, with [400 sense, wit, and spirit, a hearty body and a joyous mind, free-spoken, frank, convivial—one of that true English breed that went with Harry the Fifth to the siege of Harfleur—"standing like grayhounds in the slips," &c. We ordered tea and eggs (beds were soon found to be out of the question) and this fellow's conversation was *sauce piquante*. It did one's heart good to see him brandish [410 his oaken towel and to hear him talk. He made mince-meat of a drunken, stupid, red-faced, quarrelsome, *frowsy* farmer, whose nose "he moralized into a thousand smiles," making it out a firebrand like Bardolph's. "I'll tell you what, my friend," says he, "the landlady has only to keep you here to save fire and candle. If one was to touch your nose, it would

go off like a piece of charcoal." At [420 this the other only grinned like an idiot, the sole variety in his purple face being his little peering gray eyes and yellow teeth; called for another glass, swore he would not stand it; and after many attempts to provoke his humorous antagonist to single combat, which the other turned off (after working him up to a ludicrous pitch of choler) with great adroitness, he fell quietly asleep with [430 a glass of liquor in his hand, which he could not lift to his head. His laughing persecutor made a speech over him, and turning to the opposite side of the room, where they were all sleeping in the midst of this "loud and furious fun," said, "There's a scene for Hogarth to paint. I think he and Shakespeare were our two best men at copying life." This confirmed me in my good opinion of him. Ho- [440 garth, Shakespeare, and Nature, were just enough for him (indeed for any man) to know. I said, "You read Cobbett, don't you? At least," says I, "you talk just as well as he writes." He seemed to doubt this. But I said, "We have an hour to spare: if you'll get pen, ink, and paper, and keep on talking, I'll write down what you say; and if it doesn't make a capital 'Political Register' [450 I'll forfeit my head. You have kept me alive to-night, however. I don't know what I should have done without you." He did not dislike this view of the thing, nor my asking if he was not about the size of Jem Belcher; and told me soon afterwards, in the confidence of friendship, that "the circumstance which had given him nearly the greatest concern in his life, was Cribb's beating Jem after he [460 had lost his eye by racket-playing."—The morning dawns; that dim but yet clear light appears, which weighs like solid bars of metal on the sleepless eyelids; the guests drop down from their chambers one by one—but it was too late to think of going to bed now (the clock was on the stroke of seven), we had nothing for it but to find a barber's (the pole that glittered in the morning sun [470 lighted us to his shop), and then a nine miles' march to Hungerford. The day was fine, the sky was blue, the mists were

retiring from the marshy ground, the path was tolerably dry, the sitting-up all night had not done us much harm—at least the cause was good; we talked of this and that with amicable difference, roving and sipping of many subjects, but still invariably we returned to the [480 fight. At length, a mile to the left of Hungerford, on a gentle eminence, we saw the ring surrounded by covered carts, gigs, and carriages, of which hundreds had passed us on the road; Toms gave a youthful shout, and we hastened down a narrow lane to the scene of action.

Reader, have you ever seen a fight? If not, you have a pleasure to come, at least if it is a fight like that between [490 the Gas-man and Bill Neate. The crowd was very great when we arrived on the spot; open carriages were coming up, with streamers flying and music playing; and the country people were pouring in over hedge and ditch in all directions, to see their hero beat or be beaten. The odds were still on Gas, but only about five to four. Gully had been down to try Neate, and had backed him con- [500 siderably, which was a damper to the sanguine confidence of the adverse party. About two hundred thousand pounds were pending. The Gas says he has lost 3000*l.* which were promised him by different gentlemen if he had won. He had presumed too much on himself, which had made others presume on him. This spirited and formidable young fellow seems to have taken for his motto [510 the old maxim, that "there are three things necessary to success in life—*Impudence! Impudence! Impudence!*" It is so in matters of opinion, but not in the FANCY, which is the most practical of all things, though even here confidence is half the battle, but only half. Our friend had vaped and swaggered too much, as if he wanted to grin and bully his adversary out of the fight. "Alas! the [520 Bristol man was not so tamed!" "This is the *grave-digger*" (would Tom Hickman exclaim in the moments of intoxication from gin and success, showing his tremendous right hand), "this will send many of them to their long homes; I haven't done with them yet!" Why

should he—though he had licked four of the best men within the hour, yet why should he threaten to inflict dis- [530] honorable chastisement on my old master Richmond, a veteran going off the stage, and who had borne his sable honors meekly? Magnanimity, my dear Tom, and bravery, should be inseparable. Or why should he go up to his antagonist, the first time he ever saw him at the Fives Court, and measuring him from head to foot with a glance of contempt, as Achilles surveyed Hector, say to [540] him, "What, are you Bill Neate? I'll knock more blood out of that great carcase of thine, this day fortnight, than you ever knocked out of a bullock's!" It was not manly, 'twas not fighter-like. If he was sure of the victory (as he was not), the less said about it the better. Modesty should accompany the FANCY as its shadow. The best men were always the best behaved. Jem Belcher, the [550] Game Chicken, (before whom the Gas-man could not have lived) were civil, silent men. So is Cribb, so is Tom Belcher, the most elegant of sparrers, and not a man for every one to take by the nose. I enlarged on this topic in the mail (while Turtle was asleep), and said very wisely (as I thought) that impertinence was a part of no profession. A boxer was bound to beat his man, but not to [560] thrust his fist, either actually or by implication, in every one's face. Even a highwayman, in the way of trade, may blow out your brains, but if he uses foul language at the same time, I should say he was no gentleman. A boxer, I would infer, need not be a blackguard or a coxcomb, more than another. Perhaps I press this point too much on a fallen man—Mr. Thomas Hickman has by [570] this time learnt that first of all lessons, "That man was made to mourn." He has lost nothing by the late fight but his presumption; and that every man may do as well without! By an over-display of this quality, however, the public had been prejudiced against him, and the *knowing-ones* were taken in. Few but those who had bet on him wished Gas to win. With my own prepossessions [580] on the subject, the result of the 11th of

December appeared to me as fine a piece of poetical justice as I had ever witnessed. The difference of weight between the two combatants (14 stone to 12) was nothing to the sporting men. Great, heavy, clumsy, long-armed Bill Neate kicked the beam in the scale of the Gas-man's vanity. The amateurs were frightened at his big words, and thought that [590] they would make up for the difference of six feet and five feet nine. Truly, the FANCY are not men of imagination. They judge of what has been, and cannot conceive of anything that is to be. The Gas-man had won hitherto; therefore he must beat a man half as big again as himself—and that to a certainty. Besides, there are as many feuds, factions, prejudices, pedantic notions in the [600] FANCY as in the state or in the schools. Mr. Gully is almost the only cool, sensible man among them, who exercises an unbiassed discretion, and is not a slave to his passions in these matters. But enough of reflections, and to our tale. The day, as I have said, was fine for a December morning. The grass was wet, and the ground miry, and ploughed up with multitudinous feet, except that, within [610] the ring itself, there was a spot of virgin-green closed in and unprofaned by vulgar feet, that shone with dazzling brightness in the mid-day sun. For it was now noon, and we had an hour to wait. This is the trying time. It is then the heart sickens, as you think what the two champions are about, and how short a time will determine their fate. After the first blow is struck, there is no oppor- [620] tunity for nervous apprehensions; you are swallowed up in the immediate interest of the scene—but

"Between the acting of a dreadful thing  
And the first motion, all the interim is  
Like a phantasma, or a hideous dream."

I found it so as I felt the sun's rays clinging to my back, and saw the white wintry clouds sink below the verge of the horizon. "So," I thought, "my fairest hopes [630] have faded from my sight!—so will the Gas-man's glory, or that of his adversary, vanish in an hour." The *swells* were parading in their white box-coats, the



outer ring was cleared with some bruises on the heads and shins of the rustic assembly (for the *cockneys* had been distanced by the sixty-six miles); the time drew near, I had got a good stand; a bustle, a buzz, ran through the crowd, [640 and from the opposite side entered Neate, between his second and bottle-holder. He rolled along, swathed in his loose great-coat, his knock-knees bending under his huge bulk; and with a modest, cheerful air, threw his hat into the ring. He then just looked round, and began quietly to undress; when from the other side there was a similar rush and an opening made, and the Gas-man came forward with [650 a conscious air of anticipated triumph, too much like the cock-of-the-walk. He strutted about more than became a hero, sucked oranges with a supercilious air, and threw away the skin with a toss of his head, and went up and looked at Neate, which was an act of supererogation. The only sensible thing he did was, as he strode away from the modern Ajax, to fling out his arms, as if he wanted [660 to try whether they would do their work that day. By this time they had stripped, and presented a strong contrast in appearance. If Neate was like Ajax, "with Atlantean shoulders, fit to bear" the pugilistic reputation of all Bristol, Hickman might be compared to Diomed, light, vigorous, elastic, and his back glistened in the sun, as he moved about, like a panther's hide. There was now a [670 dead pause—attention was awe-struck. Who, at that moment, big with a great event, did not draw his breath short, did not feel his heart throb? All was ready. They tossed up for the sun, and the Gas-man won. They were led up to the *scratch*—shook hands, and went at it.

In the first round every one thought it was all over. After making play a short time, the Gas-man flew at his [680 adversary like a tiger, struck five blows in as many seconds, three first, and then following him as he staggered back, two more, right and left, and down he fell, a mighty ruin. There was a shout, and I said, "There is no standing this." Neate seemed like a lifeless lump of flesh and bone, round which the Gas-man's

blows played with the rapidity of electricity or lightning, and you imagined he would only be lifted up to be knocked down again. It was as if Hickman held a sword or a fire in that right hand of his, and directed it against an unarmed body. They met again, and Neate seemed, not cowed, but particularly cautious. I saw his teeth clenched together and his brows knit close against the sun. He held out both his arms at full length straight before him, like [700 two sledge-hammers, and raised his left an inch or two higher. The Gas-man could not get over this guard—they struck mutually and fell, but without advantage on either side. It was the same in the next round; but the balance of power was thus restored—the fate of the battle was suspended. No one could tell how it would end. This was the only moment in which opinion was divided; for, [710 in the next, the Gas-man aiming a mortal blow at his adversary's neck, with his right hand, and failing from the length he had to reach, the other returned it with his left at full swing, planted a tremendous blow on his cheek-bone and eyebrow, and made a red ruin of that side of his face. The Gas-man went down, and there was another shout—a roar of triumph as the waves of fortune rolled [720 tumultuously from side to side. This was a settler. Hickman got up, and "grinned horrible a ghastly smile," yet he was evidently dashed in his opinion of himself; it was the first time he had ever been so punished; all one side of his face was perfect scarlet, and his right eye was closed in dingy blackness, as he advanced to the fight, less confident but still determined. After one or two [730 rounds, not receiving another such remembrancer, he rallied and went at it with his former impetuosity. But in vain. His strength had been weakened,—his blows could not tell at such a distance,—he was obliged to fling himself at his adversary, and could not strike from his feet; and almost as regularly as he flew at him with his right hand, Neate warded the blow, or drew back out of its [740 reach, and felled him with the return of his left. There was little cautious spar-

ring—no half-hits—no tapping and trifling, none of the *petit-maitreship* of the art—they were almost all knockdown blows:—the fight was a good stand-up fight. The wonder was the half-minute time. If there had been a minute or more allowed between each round, it would have been intelligible how they should by de- [750] grees recover strength and resolution; but to see two men smashed to the ground, smeared with gore, stunned, senseless, the breath beaten out of their bodies; and then, before you recover from the shock, to see them rise up with new strength and courage, stand ready to inflict or receive mortal offence, and rush upon each other “like two clouds over the Caspian”—this is the most as- [760] tonishing thing of all:—this is the high and heroic state of man! From this time forward the event became more certain every round; and about the twelfth it seemed as if it must have been over. Hickman generally stood with his back to me; but in the scuffle he had changed positions, and Neate just then made a tremendous lunge at him, and hit him full in the face. It was doubtful [770] whether he would fall backwards or forwards; he hung suspended for a second or two, and then fell back, throwing his hands in the air, and with his face lifted up to the sky. I never saw anything more terrific than his aspect just before he fell. All traces of life, of natural expression, were gone from him. His face was like a human skull, a death’s head, spouting blood. The eyes were filled [780] with blood, the nose streamed with blood, the mouth gaped blood. He was not like an actual man, but like a preternatural, spectral appearance, or like one of the figures in Dante’s *Inferno*. Yet he fought on after this for several rounds, still striking the first desperate blow, and Neate standing on the defensive, and using the same cautious guard to the last, as if he had still all his work [790] to do; and it was not until the Gas-man was so stunned in the seventeenth or eighteenth round that his senses forsook him and he could not come to time, that the battle was declared over.<sup>1</sup> Ye who

despise the Fancy, do something to show as much *pluck*, or as much self-possession as this, before you assume a superiority which you have never given a single proof of by any one action in the whole [800] course of your lives!—When the Gas-man came to himself the first words he uttered were, “Where am I? What is the matter?” “Nothing is the matter, Tom,—you have lost the battle, but you are the bravest man alive.” And Jackson whispered to him, “I am collecting a purse for you, Tom.”—Vain sounds, and unheard at that moment! Neate instantly went up and shook him cordially by [810] the hand, and seeing some old acquaintance, began to flourish with his fists, calling out, “Ah, you always said I couldn’t fight—What do you think now?” But all in good humor, and without any appearance of arrogance; only it was evident Bill Neate was pleased that he had won the fight. When it was over I asked Cribb if he did not think it was a good one. He said, “*Pretty well!*” [820] The carrier-pigeons now mounted into the air, and one of them flew with the news of her husband’s victory to the bosom of Mrs. Neate. Alas for Mrs. Hickman!

*Mais au revoir*, as Sir Fopling Flutter says. I went down with Toms; I returned with Jack Pigott, whom I met on the ground. Toms is a rattle brain; Pigott is a sentimentalist. Now, under favor, [830] I am a sentimentalist too—therefore I say nothing but that the interest of the excursion did not flag as I came back. Pigott and I marched along the causeway leading from Hungerford to Newbury, now observing the effect of a brilliant sun on the tawny meads or moss-colored cottages, now exulting in the fight, now digressing to some topic of general and elegant literature. My friend was [840] dressed in character for the occasion, or like one of the FANCY: that is, with a double portion of great-coats, clogs, and overhauls; and just as we had agreed with a couple of country lads to carry

a man of that courage that if his hands were cut off, he would still fight on with the stumps—like that of Widring-ton,—

“In doleful dumps,  
Who, when his legs were smitten off  
Still fought upon his stumps.”—(Hazlitt’s Note).

<sup>1</sup> Scroggins said of the Gas-man, that he thought he was

his superfluous wearing-apparel to the next town, we were overtaken by a return post-chaise, into which I got, Pigott preferring a seat on the bar. There were two strangers already in the chaise, [850 and on their observing they supposed I had been to the fight, I said I had, and concluded they had done the same. They appeared, however, a little shy and sore on the subject; and it was not till after several hints dropped, and questions put, that it turned out that they had missed it. One of these friends had undertaken to drive the other there in his gig: they had set out, to make [860 sure work, the day before at three in the afternoon. The owner of the one-horse vehicle scorned to ask his way, and drove right on to Bagshot, instead of turning off at Hounslow; there they stopped all night, and set off the next day across the country to Reading, from whence they took coach, and got down within a mile or two of Hungerford, just half an hour after the fight was over. This might [870 be safely set down as one of the miseries of human life. We parted with these two gentlemen who had been to see the fight, but had returned as they went, at Wolhampton, where we were promised beds (an irresistible temptation, for Pigott had passed the preceding night at Hungerford as we had done at Newbury), and we turned into an old bow-windowed parlor with a carpet and a snug fire; [880 and after devouring a quantity of tea, toast, and eggs, sat down to consider, during an hour of philosophic leisure, what we should have for supper. In the midst of an Epicurean deliberation between a roasted fowl and mutton chops with mashed potatoes, we were interrupted by an inroad of Goths and Vandals—*O procul este profani*—not real flash-men, but interlopers, noisy [890 pretenders, butchers from Tothill-fields, brokers from Whitechapel, who called immediately for pipes and tobacco, hoping it would not be disagreeable to the gentlemen, and began to insist that it was a *cross*. Pigott withdrew from the smoke and noise into another room, and left me to dispute the point with them for a couple of hours *sans intermis-*

*sion* by the dial. The next morning [900 we rose refreshed; and on observing that Jack had a pocket volume in his hand, in which he read in the intervals of our discourse, I inquired what it was, and learned to my particular satisfaction that it was a volume of the *New Eloise*. Ladies after this will you contend that a love for the FANCY is incompatible with the cultivation of sentiment?—We jogged on as before, my friend setting me up in a [910 genteel drab great-coat and green silk handkerchief (which I must say became me exceedingly), and after stretching our legs for a few miles, and seeing Jack Randall, Ned Turner, and Scroggins pass on the top of one of the Bath coaches, we engaged with the driver of the second to take us to London for the usual fee. I got inside, and found three other passengers. One of them was an old gentle- [920 man with an aquiline nose, powdered hair, and a pigtail, and who looked as if he had played many a rubber at the Bath rooms. I said to myself, he is very like Mr. Windham; I wish he would enter into conversation, that I might hear what fine observations would come from those finely-turned features. However, nothing passed, till, stopping to dine at Reading, some inquiry was made by [930 the company about the fight, and I gave (as the reader may believe) an eloquent and animated description of it. When we got into the coach again the old gentleman, after a graceful exordium, said he had when a boy been to a fight between the famous Broughton and George Stevenson, who was called the *Fighting Coachman*, in the year 1770, with the late Mr. Windham. This beginning flattered [940 the spirit of prophecy within me and riveted my attention. He went on—"George Stevenson was coachman to a friend of my father's. He was an old man when I saw him some years afterwards. He took hold of his own arm and said 'there was muscle here once, but now it is no more than this young gentleman's.' He added, 'well, no matter; I have been here long, I am willing to go hence, and I hope I [950 have done no more harm than another man.' Once," said my unknown companion, "I asked him if he had ever beat

Broughton? He said yes; that he had fought with him three times, and the last time he fairly beat him, though the world did not allow it. 'I'll tell you how it was, master. When the seconds lifted us up in the last round, we were so exhausted that neither of us could stand, and we fell [960 upon one another, and as Master Broughton fell uppermost the mob gave it in his favor, and he was said to have won the battle. But,' says he, 'the fact was, that as his second (John Cuthbert) lifted him up, he said to him, "I'll fight no more, I've had enough;" which,' says Stevenson, 'you know gave me the victory. And to prove to you that this was the case, when John Cuthbert was on [970 his death-bed, and they asked him if there was anything on his mind which he wished to confess, he answered, "Yes, that there was one thing he wished to set right, for that certainly Master Stevenson won that last fight with Master Broughton; for he whispered him as he lifted him up in the last round of all, that he had had enough." This,' said the Bath gentleman, "was a bit of hu- [980 man nature;" and I have written this account of the fight on purpose that it might not be lost to the world. He also stated as a proof of the candor of mind in this class of men, that Stevenson acknowledged that Broughton could have beat him in his best day; but that he (Broughton) was getting old in their last encounter. When we stopped in Piccadilly I wanted to ask the gentleman some [990 questions about the late Mr. Windham, but had not courage. I got out, resigned my coat and green silk handkerchief to Pigott (loth to part with these ornaments of life), and walked home in high spirits.

P. S. Toms called upon me the next day, to ask me if I did not think the fight was a complete thing. I said I thought it was. I hope he will relish my account of it.

### ON GOING A JOURNEY

One of the pleasantest things in the world is going a journey; but I like to go by myself. I can enjoy society in a room; but out of doors, nature is company

enough for me. I am then never less alone than when alone.

"The fields his study, nature was his book."

I cannot see the wit of walking and talking at the same time. When I am in the country I wish to vegetate like [10 the country. I am not for criticising hedgerows and black cattle. I go out of town in order to forget the town and all that is in it. There are those who for this purpose go to watering-places, and carry the metropolis with them. I like more elbow-room and fewer encumbrances. I like solitude, when I give myself up to it, for the sake of solitude; nor do I ask for

"a friend in my retreat, [20  
Whom I may whisper solitude is sweet."

The soul of a journey is liberty, perfect liberty, to think, feel, do just as one pleases. We go a journey chiefly to be free of all impediments and of all inconveniences; to leave ourselves behind, much more to get rid of others. It is because I want a little breathing-space to muse on indifferent matters, where Contemplation

"May plume her feathers and let grow  
her wings, [30  
That in the various bustle of resort  
Were all too ruffled, and sometimes im-  
paired,"

that I absent myself from the town for a while, without feeling at a loss the moment I am left by myself. Instead of a friend in a post-chaise or in a Tilbury, to exchange good things with, and vary the same stale topics over again, for once let me have a truce with impertinence. Give me the clear blue sky over my [40 head, and the green turf beneath my feet, a winding road before me, and a three hours' march to dinner—and then to thinking! It is hard if I cannot start some game on these lone heaths. I laugh, I run, I leap, I sing for joy. From the point of yonder rolling cloud I plunge into my past being, and revel there, as the sun-burnt Indian plunges headlong into the wave that wafts him to his [50 native shore. Then long-forgotten things, like "sunken wrack and sumless treas-

uries," burst upon my eager sight, and I begin to feel, think, and be myself again. Instead of an awkward silence, broken by attempts at wit or dull common-places, mine is that undisturbed silence of the heart which alone is perfect eloquence. No one likes puns, alliterations, antitheses, argument, and analysis [60 better than I do; but I sometimes had rather be without them. "Leave, oh, leave me to my repose!" I have just now other business in hand, which would seem idle to you, but is with me "very stuff o' the conscience." Is not this wild rose sweet without a comment? Does not this daisy leap to my heart, set in its coat of emerald? Yet if I were to explain to you the circumstance that has so [70 endeared it to me, you would only smile. Had I not better then keep it to myself, and let it serve me to brood over, from here to yonder craggy point, and from thence onward to the far-distant horizon? I should be but bad company all that way, and therefore prefer being alone. I have heard it said that you may, when the moody fit comes on, walk or ride on by yourself, and indulge your reveries. [80 But this looks like a breach of manners, a neglect of others, and you are thinking all the time that you ought to rejoin your party. "Out upon such half-faced fellowship," say I. I like to be either entirely to myself, or entirely at the disposal of others; to talk or be silent, to walk or sit still, to be sociable or solitary. I was pleased with an observation of Mr. Cobbett's, that "he thought it [90 a bad French custom to drink our wine with our meals, and that an Englishman ought to do only one thing at a time." So I cannot talk and think, or indulge in melancholy musing and lively conversation by fits and starts. "Let me have a companion of my way," says Sterne, "were it but to remark how the shadows lengthen as the sun declines." It is beautifully said; but, in my opinion, this [100 continual comparing of notes interferes with the involuntary impression of things upon the mind, and hurts the sentiment. If you only hint what you feel in a kind of dumb show, it is insipid: if you have to explain it, it is making a toil of a

pleasure. You cannot read the book of nature without being perpetually put to the trouble of translating it for the benefit of others. I am for the synthetical [110 method on a journey in preference to the analytical. I am content to lay in a stock of ideas then, and to examine and anatomise them afterwards. I want to see my vague notions float like the down of the thistle before the breeze, and not to have them entangled in the briars and thorns of controversy. For once, I like to have it all my own way; and this is impossible unless you are alone, or [120 in such company as I do not covet. I have no objection to argue a point with any one for twenty miles of measured road, but not for pleasure. If you remark the scent of a bean-field crossing the road, perhaps your fellow-traveller has no smell. If you point to a distant object, perhaps he is short-sighted, and has to take out his glass to look at it. There is a feeling in the air, a tone in [130 the color of a cloud, which hits your fancy, but the effect of which you are unable to account for. There is then no sympathy, but an uneasy craving after it, and a dissatisfaction which pursues you on the way, and in the end probably produces ill-humor. Now I never quarrel with myself, and take all my own conclusions for granted till I find it necessary to defend them against objections. It is [140 not merely that you may not be of accord on the objects and circumstances that present themselves before you—these may recall a number of objects, and lead to associations too delicate and refined to be possibly communicated to others. Yet these I love to cherish, and sometimes still fondly clutch them, when I can escape from the throng to do so. To give way to our feelings before com- [150 pany seems extravagance or affectation; and, on the other hand, to have to unravel this mystery of our being at every turn, and to make others take an equal interest in it (otherwise the end is not answered), is a task to which few are competent. We must "give it an understanding, but no tongue." My old friend C——, however, could do both. He could go on in the most delightful explan- [160

atory way over hill and dale, a summer's day, and convert a landscape into a didactic poem or a Pindaric ode. "He talked far above singing." If I could so clothe my ideas in sounding and flowing words, I might perhaps wish to have some one with me to admire the swelling theme; or I could be more content, were it possible for me still to hear his echoing voice in the woods of All-Foxden. They [170 had "that fine madness in them which our first poets had"; and if they could have been caught by some rare instrument, would have breathed such strains as the following:

"Here be woods as green  
As any, air likewise as fresh and sweet  
As when smooth Zephyrus plays on the  
    feet  
Face of the curled stream, with flow'rs as  
    many  
As the young spring gives, and as choice  
    as any;  
Here be all new delights, cool streams and  
    wells, [180  
Arbors o'ergrown with woodbines, caves  
    and dells;  
Choose where thou wilt, whilst I sit by  
    and sing,  
Or gather rushes to make many a ring  
For thy long fingers; tell thee tales of love,  
How the pale Phoebe, hunting in a grove,  
First saw the boy Endymion, from whose  
    eyes  
She took eternal fire that never dies;  
How she conveyed him softly in a sleep,  
His temples bound with poppy, to the  
    steep  
Head of old Latmos, where she stoops  
    each night, [190  
Gilding the mountain with her brother's  
    light,  
To kiss her sweetest."

Had I words and images at command like these, I would attempt to wake the thoughts that lie slumbering on golden ridges in the evening clouds: but at the sight of nature my fancy, poor as it is, droops and closes up its leaves, like flowers at sunset. I can make nothing out on the spot: I must have time to [200 collect myself.

In general, a good thing spoils out-of-

door prospects: it should be reserved for Table-talk. L—— is for this reason, I take it, the worst company in the world out of doors; because he is the best within. I grant there is one subject on which it is pleasant to talk on a journey, and that is, what one shall have for supper when we get to our inn at night. [210 The open air improves this sort of conversation or friendly altercation, by setting a keener edge on appetite. Every mile of the road heightens the flavor of the viands we expect at the end of it. How fine it is to enter some old town, walled and turreted, just at approach of nightfall, or to come to some straggling village, with the lights streaming through the surrounding gloom; and then, after [220 inquiring for the best entertainment that the place affords, to "take one's ease at one's inn!" These eventful moments in our lives' history are too precious, too full of solid, heartfelt happiness to be frittered and dribbled away in imperfect sympathy. I would have them all to myself, and drain them to the last drop: they will do to talk of or to write about afterwards. What a delicate specula- [230 tion it is, after drinking whole goblets of tea—

"The cups that cheer, but not inebriate"—and letting the fumes ascend into the brain, to sit considering what we shall have for supper—eggs and a rasher, a rabbit smothered in onions, or an excellent veal cutlet! Sancho in such a situation once fixed on cow-heel; and his choice, though he could not help it, is not to [240 be disparaged. Then, in the intervals of pictured scenery and Shandean contemplation, to catch the preparation and the stir in the kitchen. *Procul, O procul este profani!* These hours are sacred to silence and to musing, to be treasured up in the memory, and to feed the source of smiling thoughts hereafter. I would not waste them in idle talk; or if I must have the integrity of fancy broken [250 in upon, I would rather it were by a stranger than a friend. A stranger takes his hue and character from the time and place; he is a part of the furniture and costume of an inn. If he is a Quaker, or

from the West Riding of Yorkshire, so much the better. I do not even try to sympathise with him, and he breaks no squares. I associate nothing with my travelling companion but present [260] objects and passing events. In his ignorance of me and my affairs, I in a manner forget myself. But a friend reminds one of other things, rips up old grievances, and destroys the abstraction of the scene. He comes in ungraciously between us and our imaginary character. Something is dropped in the course of conversation that gives a hint of your profession and pursuits; or from having some one [270] with you that knows the less sublime portions of your history, it seems that other people do. You are no longer a citizen of the world; but your "unhoused free condition is put into circumspection and confine." The incognito of an inn is one of its striking privileges—"lord of one's self, uncumbered with a name." Oh! it is great to shake off the trammels of the world and of public opinion—to lose [280] our importunate, tormenting, everlasting personal identity in the elements of nature, and become the creature of the moment, clear of all ties—to hold to the universe only by a dish of sweetbreads, and to owe nothing but the score of the evening—and no longer seeking for applause and meeting with contempt, to be known by no other title than *the Gentleman in the parlor!* One may take [290] one's choice of all characters in this romantic state of uncertainty as to one's real pretensions, and become indefinitely respectable and negatively right worshipful. We baffle prejudice and disappoint conjecture; and from being so to others, begin to be objects of curiosity and wonder even to ourselves. We are no more those hackneyed common-places that we appear in the world; an inn [300] restores us to the level of nature, and quits scores with society! I have certainly spent some enviable hours at inns—sometimes when I have been left entirely to myself, and have tried to solve some metaphysical problem, as once at Witham Common, where I found out the proof that likeness is not a case of the association of ideas—at other times, when there

have been pictures in the room, as at [310] St. Neot's (I think it was,) where I first met with Gribelin's engravings of the Cartoons, into which I entered at once, and at a little inn on the borders of Wales, where there happened to be hanging some of Westall's drawings, which I compared triumphantly (for a theory that I had, not for the admired artist) with the figure of a girl who had ferried me over the Severn, standing up in a boat be- [320] tween me and the twilight—at other times I might mention luxuriating in books, with a peculiar interest in this way, as I remember sitting up half the night to read *Paul and Virginia*, which I picked up at an inn at Bridgewater, after being drenched in the rain all day; and at the same place I got through two volumes of Madame d'Arblay's *Camilla*. It was on the 10th of April, 1798, that [330] I sat down to a volume of the *New Eloise*, at the inn at Llangollen, over a bottle of sherry and a cold chicken. The letter I chose was that in which St. Preux describes his feelings as he first caught a glimpse from the heights of the Jura of the Pays de Vaud, which I had brought with me as a *bon bouche* to crown the evening with. It was my birthday, and I had for the first time come from a [340] place in the neighborhood to visit this delightful spot. The road to Llangollen turns off between Chirk and Wrexham; and on passing a certain point you come all at once upon the valley, which opens like an amphitheatre, broad, barren hills rising in majestic state on either side, with "green upland swells that echo to the bleat of flocks" below, and the river Dee babbling over its stony bed in [350] the midst of them. The valley at this time "glittered green with sunny showers," and a budding ash-tree dipped its tender branches in the chiding stream. How proud, how glad I was to walk along the high road that overlooks the delicious prospect, repeating the lines which I have just quoted from Mr. Coleridge's poems! But besides the prospect which opened beneath my feet, another [360] also opened to my inward sight, a heavenly vision, on which were written, in letters large as Hope could make them,

these four words, LIBERTY, GENIUS, LOVE, VIRTUE; which have since faded into the light of common day, or mock my idle gaze.

"The beautiful is vanished, and returns not."

Still I would return some time or other to this enchanted spot; but I would [370] return to it alone. What other self could I find to share that influx of thoughts, of regret, and delight, the fragments of which I could hardly conjure up to myself, so much have they been broken and defaced. I could stand on some tall rock, and overlook the precipice of years that separates me from what I then was. I was at that time going shortly to visit the poet whom I have above named. [380] Where is he now? Not only I myself have changed; the world, which was then new to me, has become old and incorrigible. Yet will I turn to thee in thought, O sylvan Dee, in joy, in youth and gladness as thou then wert; and thou shalt always be to me the river of Paradise, where I will drink of the waters of life freely!

There is hardly anything that shows [390] the shortsightedness or capriciousness of the imagination more than travelling does. With change of place we change our ideas; nay, our opinions and feelings. We can by an effort indeed transport ourselves to old and long-forgotten scenes, and then the picture of the mind revives again; but we forget those that we have just left. It seems that we can think but of one place at a time. The canvas [400] of the fancy is but of a certain extent, and if we paint one set of objects upon it, they immediately efface every other. We cannot enlarge our conceptions, we only shift our point of view. The landscape bares its bosom to the enraptured eye, we take our fill of it, and seem as if we could form no other image of beauty or grandeur. We pass on, and think no more of it: the horizon that shuts it [410] from our sight also blots it from our memory like a dream. In travelling through a wild barren country I can form no idea of a woody and cultivated one. It appears to me that all the world must

be barren, like what I see of it. In the country we forget the town, and in town we despise the country. "Beyond Hyde Park," says Sir Fopling Flutter, "all is a desert." All that part of the map [420] that we do not see before us is blank. The world in our conceit of it is not much bigger than a nutshell. It is not one prospect expanded into another, county joined to county, kingdom to kingdom, land to seas, making an image voluminous and vast;—the mind can form no larger idea of space than the eye can take in at a single glance. The rest is a name written in a map, a calculation of [430] arithmetic. For instance, what is the true signification of that immense mass of territory and population known by the name of China to us? An inch of paste-board on a wooden globe, of no more account than a China orange! Things near us are seen of the size of life: things at a distance are diminished to the size of the understanding. We measure the universe by ourselves, and even com- [440]prehend the texture of our own being only piecemeal. In this way, however, we remember an infinity of things and places. The mind is like a mechanical instrument that plays a great variety of tunes, but it must play them in succession. One idea recalls another, but it at the same time excludes all others. In trying to renew old recollections, we cannot as it were unfold the whole web of our existence; [450] we must pick out the single threads. So in coming to a place where we have formerly lived, and with which we have intimate associations, every one must have found that the feeling grows more vivid the nearer we approach the spot, from the mere anticipation of the actual impression: we remember circumstances, feelings, persons, faces, names that we had not thought of for years; but for [460] the time all the rest of the world is forgotten!—To return to the question I have quitted above:—

I have no objection to go to see ruins, aqueducts, pictures, in company with a friend or a party, but rather the contrary, for the former reason reversed. They are intelligible matters, and will bear talking about. The sentiment here is



not tacit, but communicable and [470 overt. Salisbury Plain is barren of criticism, but Stonehenge will bear a discussion antiquarian, picturesque, and philosophical. In setting out on a party of pleasure, the first consideration always is where we shall go to: in taking a solitary ramble, the question is what we shall meet with by the way. "The mind is its own place"; nor are we anxious to arrive at the end of our journey. I can my- [480 self do the honors indifferently well to works of art and curiosity. I once took a party to Oxford with no mean *éclat*—showed them that seat of the Muses at a distance,

"With glistering spires and pinnacles adorned,"

descanted on the learned air that breathes from the grassy quadrangles and stone walls of halls and colleges—was at home in the Bodleian; and at Blenheim [490 quite superseded the powdered Cicero that attended us, and that pointed in vain with his wand to commonplace beauties in matchless pictures. As another exception to the above reasoning, I should not feel confident in venturing on a journey in a foreign country without a companion. I should want at intervals to hear the sound of my own language. There is an involuntary antipathy in [500 the mind of an Englishman to foreign manners and notions that requires the assistance of social sympathy to carry it off. As the distance from home increases, this relief, which was at first a luxury, becomes a passion and an appetite. A person would almost feel stifled to find himself in the deserts of Arabia without friends and countrymen: there must be allowed to be something in the view [510 of Athens or old Rome that claims the utterance of speech; and I own that the Pyramids are too mighty for any single contemplation. In such situations, so opposite to all one's ordinary train of ideas, one seems a species by one's-self, a limb torn off from society, unless one can meet with instant fellowship and support. Yet I did not feel this want or craving very pressing once, when I [520 first set my foot on the laughing shores

of France. Calais was peopled with novelty and delight. The confused, busy murmur of the place was like oil and wine poured into my ears; nor did the mariners' hymn, which was sung from the top of an old crazy vessel in the harbor, as the sun went down, send an alien sound into my soul. I only breathed the air of general humanity. I walked over [530 "the vine-covered hills and gay regions of France," erect and satisfied; for the image of man was not cast down and chained to the foot of arbitrary thrones. I was at no loss for language, for that of all the great schools of painting was open to me. The whole is vanished like a shade. Pictures, heroes, glory, freedom, all are fled: nothing remains but the Bourbons and the French people!— [540 There is undoubtedly a sensation in travelling into foreign parts that is to be had nowhere else; but it is more pleasing at the time than lasting. It is too remote from our habitual associations to be a common topic of discourse or reference, and, like a dream or another state of existence, does not piece into our daily modes of life. It is an animated but a momentary hallucination. It demands an effort to [550 exchange our actual for our ideal identity; and to feel the pulse of our old transports revive very keenly, we must "jump" all our present comforts and connections. Our romantic and itinerant character is not to be domesticated. Dr. Johnson remarked how little foreign travel added to the facilities of conversation in those who had been abroad. In fact, the time we have spent there is both delightful, [560 and in one sense instructive; but it appears to be cut out of our substantial, downright existence, and never to join kindly on to it. We are not the same, but another, and perhaps more enviable individual, all the time we are out of our own country. We are lost to ourselves, as well as our friends. So the poet somewhat quaintly sings:

"Out of my country and myself I go." [570

Those who wish to forget painful thoughts, do well to absent themselves for a while from the ties and objects that recall them; but we can be said only to fulfil our des-

tiny in the place that gave us birth. I should on this account like well enough to spend the whole of my life in travelling abroad, if I could anywhere borrow another life to spend afterwards at home!

### ON FAMILIAR STYLE

It is not easy to write a familiar style. Many people mistake a familiar for a vulgar style, and suppose that to write without affectation is to write at random. On the contrary, there is nothing that requires more precision, and, if I may so say, purity of expression, than the style I am speaking of. It utterly rejects not only all unmeaning pomp, but all low, cant phrases, and loose, unconnected, *slipshod* allusions. It is not to take the first word that offers, but the best word in common use; it is not to throw words together in any combinations we please, but to follow and avail ourselves of the true idiom of the language. To write a genuine familiar or truly English style is to write as any one would speak in common conversation who had a thorough command and choice of words, or who could discourse with ease, force, and perspicuity, setting aside all pedantic and oratorical flourishes. Or, to give another illustration, to write naturally is the same thing in regard to common conversation as to read naturally is in regard to common speech. It does not follow that it is an easy thing to give the true accent and inflection to the words you utter, because you do not attempt to rise above the level of ordinary life and colloquial speaking. You do not assume, indeed, the solemnity of the pulpit, or the tone of stage-declaration; neither are you at liberty to gabble on at a venture, without emphasis or discretion, or to resort to vulgar dialect or clownish pronunciation. You must steer a middle course. You are tied down to a given and appropriate articulation, which is determined by the habitual associations between sense and sound, and which you can only hit by entering into

the author's meaning, as you must find the proper words and style to express yourself by fixing your thoughts on the subject you have to write about. Any one may mouth out a passage with a theatrical cadence, or get upon stilts to tell his thoughts; but to write or speak with propriety and simplicity is a more difficult task. Thus it is easy to affect a pompous style, to use a word twice as big as the thing you want to express: it is not so easy to pitch upon the very word that exactly fits it. Out of eight or ten words equally common, equally intelligible, with nearly equal pretensions, it is a matter of some nicety and discrimination to pick out the very one the preferableness of which is scarcely perceptible, but decisive. The reason why I object to Dr. Johnson's style is that there is no discrimination, no selection, no variety in it. He uses none but "tall, opaque words," taken from the "first row of the rubric;"—words with the greatest number of syllables, or Latin phrases with merely English terminations. If a fine style depended on this sort of arbitrary pretension, it would be fair to judge of an author's elegance by the measurement of his words, and the substitution of foreign circumlocutions (with no precise associations) for the mother-tongue.<sup>1</sup> How simple it is to be dignified without ease, to be pompous without meaning! Surely, it is but a mechanical rule for avoiding what is low, to be always pedantic and affected. It is clear you cannot use a vulgar English word if you never use a common English word at all. A fine tact is shown in adhering to those which are perfectly common, and yet never falling into any expressions which are debased by disgusting circumstances, or which owe their signification and point to technical or professional allusions. A truly natural or familiar style can never be quaint or vulgar, for this reason, that it is of universal force and applicability, and that quaintness

<sup>1</sup> I have heard of such a thing as an author who makes it a rule never to admit a monosyllable into his vapid verse. Yet the charm and sweetness of Marlowe's lines depended often on their being made up almost entirely of monosyllables.  
[Hazlitt.]

and vulgarity arise out of the immediate connection of certain words with coarse and disagreeable or with confined ideas. The last form what we understand by *cant* or *slang* phrases.—To give an example of what is not very clear in the [100] general statement. I should say that the phrase *To cut with a knife*, or *To cut a piece of wood*, is perfectly free from vulgarity, because it is perfectly common; but *To cut an acquaintance* is not quite unexceptionable, because it is not perfectly common or intelligible, and has hardly yet escaped out of the limits of slang phraseology. I should hardly, therefore, use the word in this [110] sense without putting it in italics as a license of expression, to be received *cum grano salis*. All provincial or bye-phrases come under the same mark of reprobation—all such as the writer transfers to the page from his fireside or a particular *colerie*, or that he invents for his own sole use and convenience. I conceive that words are like money, not the worse for being common, but that it is the stamp [120] of custom alone that gives them circulation or value. I am fastidious in this respect, and would almost as soon coin the currency of the realm as counterfeit the King's English. I never invented or gave a new and unauthorised meaning to any word but one single one (the term *impersonal* applied to feelings), and that was in an abstruse metaphysical discussion to express a very difficult dis- [130] tinction. I have been (I know) loudly accused of revelling in vulgarisms and broken English. I cannot speak to that point; but so far I plead guilty to the determined use of acknowledged idioms and common elliptical expressions. I am not sure that the critics in question know the one from the other, that is, can distinguish any medium between formal pedantry and the most barbarous solecism. As an [140] author I endeavor to employ plain words and popular modes of construction, as, were I a chapman and dealer, I should common weights and measures.

The proper force of words lies not in the words themselves, but in their application. A word may be a fine-sounding word, of an unusual length, and very im-

posing from its learning and novelty, and yet in the connection in which it is [150] introduced may be quite pointless and irrelevant. It is not pomp or pretension, but the adaptation of the expression to the idea, that clenches a writer's meaning;—as it is not the size or glossiness of the materials, but their being fitted each to its place, that gives strength to the arch; or as the pegs and nails are as necessary to the support of the building as the larger timbers, and more so than [160] the mere showy, unsubstantial ornaments. I hate anything that occupies more space than it is worth. I hate to see a load of bandboxes go along the street, and I hate to see a parcel of big words without anything in them. A person who does not deliberately dispose of all his thoughts alike in cumbrous draperies and flimsy disguises may strike out twenty varieties of familiar everyday language, each [170] coming somewhat nearer to the feeling he wants to convey, and at last not hit upon that particular and only one which may be said to be identical with the exact impression in his mind. This would seem to show that Mr. Cobbett is hardly right in saying that the first word that occurs is always the best. It may be a very good one; and yet a better may present itself on reflection or from time to time. [180] It should be suggested naturally, however, and spontaneously, from a fresh and lively conception of the subject. We seldom succeed by trying at improvement, or by merely substituting one word for another that we are not satisfied with, as we cannot recollect the name of a place or person by merely plaguing ourselves about it. We wander farther from the point by persisting in a wrong scent; but it [190] starts up accidentally in the memory when we least expected it, by touching some link in the chain of previous association.

There are those who hoard up and make a cautious display of nothing but rich and rare phraseology;—ancient medals, obscure coins, and Spanish pieces of eight. They are very curious to inspect; but I myself would neither offer nor take [200] them in the course of exchange. A sprinkling of archaisms is not amiss; but

a tissue of obsolete expressions is more fit *for keep than wear*. I do not say I would not use any phrase that had been brought into fashion before the middle or the end of the last century; but I should be shy of using any that had not been employed by any approved author during the whole of that time. Words, like clothes, get [210] old-fashioned, or mean and ridiculous, when they have been for some time laid aside. Mr. Lamb is the only imitator of old English style I can read with pleasure; and he is so thoroughly imbued with the spirit of his authors that the idea of imitation is almost done away. There is an inward unction, a marrowy vein both in the thought and feeling, an intuition, deep and lively, of his subject, that carries [220] off any quaintness or awkwardness arising from an antiquated style and dress. The matter is completely his own, though the manner is assumed. Perhaps his ideas are altogether so marked and individual as to require their point and pungency to be neutralised by the affectation of a singular but traditional form of conveyance. Tricked out in the prevailing costume, they would probably seem more [230] startling and out of the way. The old English authors, Burton, Fuller, Coryate, Sir Thomas Browne, are a kind of mediators between us and the more eccentric and whimsical modern, reconciling us to his peculiarities. I do not, however, know how far this is the case or not, till he condescends to write like one of us. I must confess that what I like best of his papers under the signature of Elia (still I [240] do not presume, amidst such excellence, to decide what is most excellent) is the account of "Mrs. Battle's Opinions on Whist," which is also the most free from obsolete allusions and turns of expression—

"A well of native English undefined."

To those acquainted with his admired prototypes, these *Essays* of the ingenious and highly gifted author have the same [250] sort of charm and relish that Erasmus's *Colloquies* or a fine piece of modern Latin have to the classical scholar. Certainly, I do not know any borrowed pencil that has more power or felicity of execution

than the one of which I have here been speaking.

It is as easy to write a gaudy style without ideas as it is to spread a pallet of showy colors or to smear in a flaunt- [260] ing transparency. "What do you read?" "Words, words, words."—"What is the matter?" "*Nothing*," it might be answered. The florid style is the reverse of the familiar. The last is employed as an unvarnished medium to convey ideas; the first is resorted to as a spangled veil to conceal the want of them. When there is nothing to be set down but words, it costs little to have them fine. Look [270] through the dictionary, and cull out a *florilegium*, rival the *tulippomania*. *Rouge* high enough, and never mind the natural complexion. The vulgar, who are not in the secret, will admire the look of preternatural health and vigor; and the fashionable, who regard only appearances, will be delighted with the imposition. Keep to your sounding generalities, your tinkling phrases, and all will be well. [280] Swell out an unmeaning truism to a perfect tympany of style. A thought, a distinction, is the rock on which all this brittle cargo of verbiage splits at once. Such writers have merely *verbal* imaginations, that retain nothing but words. Or their puny thoughts have dragon-wings all green and gold. They soar far above the vulgar failing of the *sermo humi obrepens*—their most ordinary speech [290] is never short of an hyperbole, splendid, imposing, vague, incomprehensible, magniloquent, a cento of sounding commonplaces. If some of us, whose "ambition is more lowly," pry a little too narrowly into nooks and corners to pick up a number of "unconsidered trifles," they never once direct their eyes or lift their hands to seize on any but the most gorgeous, tarnished, threadbare, patchwork set [300] of phrases, the left-off finery of poetic extravagance, transmitted down through successive generations of barren pretenders. If they criticise actors and actresses, a huddled phantasmagoria of feathers, spangles, floods of light, and oceans of sound float before their morbid sense, which they paint in the style of Ancient Pistol. Not a glimpse can you

get of the merits or defects of the per- [310  
formers: they are hidden in a profusion  
of barbarous epithets and wilful rhodo-  
montade. Our hypocritics are not think-  
ing of these little fantoccini beings—

“That strut and fret their hour upon  
the stage”—

but of tall phantoms of words, abstrac-  
tions, *genera* and *species*, sweeping clauses,  
periods that unite the Poles, forced al-  
literations, astounding antitheses— [319

“And on their pens *Fustian* sits plumed.”

If they describe kings and queens, it is  
an Eastern pageant. The Coronation at  
either House is nothing to it. We get at  
four repeated images—a curtain, a throne,  
a sceptre, and a foot-stool. These are  
with them the wardrobe of a lofty imagina-  
tion; and they turn their servile strains  
to servile uses. Do we read a description  
of pictures? It is not a reflection of tones  
and hues which “nature’s own sweet [330  
and cunning hand laid on,” but piles of  
precious stones, rubies, pearls, emeralds,  
Golconda’s mines, and all the blazonry  
of art. Such persons are in fact besotted  
with words, and their brains are turned  
with the glittering but empty and sterile  
phantoms of things. Personifications,  
capital letters, seas of sunbeams, visions  
of glory, shining inscriptions, the figures  
of a transparency, Britannia with her [340  
shield, or Hope leaning on an anchor,  
make up their stock in trade. They may  
be considered as *hieroglyphical* writers.  
Images stand out in their minds isolated  
and important merely in themselves,  
without any groundwork of feeling—there  
is no context in their imaginations. Words  
affect them in the same way, by the mere  
sound, that is, by their possible, not by  
their actual application to the subject [350  
in hand. They are fascinated by first  
appearances, and have no sense of con-  
sequences. Nothing more is meant by  
them than meets the ear: they under-  
stand or feel nothing more than meets  
their eye. The web and texture of the  
universe, and of the heart of man, is  
a mystery to them: they have no faculty  
that strikes a chord in unison with it.  
They cannot get beyond the daubings [360

of fancy, the varnish of sentiment. Objects  
are not linked to feelings, words to things,  
but images revolve in splendid mockery,  
words represent themselves in their  
strange rhapsodies. The categories of  
such a mind are pride and ignorance—  
pride in outside show, to which they sacri-  
fice everything, and ignorance of the true  
worth and hidden structure both of words  
and things. With a sovereign con- [370  
tempt for what is familiar and natural,  
they are the slaves of vulgar affectation—  
of a routine of high-flown phrases. Scorn-  
ing to imitate realities, they are unable  
to invent anything, to strike out one  
original idea. They are not copyists of  
nature, it is true; but they are the poorest  
of all plagiarists, the plagiarists of words.  
All is far-fetched, dear-bought, artificial,  
oriental in subject and allusion; [380  
all is mechanical, conventional, vapid,  
formal, pedantic in style and execution.  
They startle and confound the under-  
standing of the reader by the remoteness  
and obscurity of their illustrations; they  
soothe the ear by the monotony of the  
same everlasting round of circuitous  
metaphors. They are the *mock-school* in  
poetry and prose. They flounder about be-  
tween fustian in expression and bathos [390  
in sentiment. They tantalise the fancy,  
but never reach the head nor touch the  
heart. Their Temple of Fame is like a  
shadowy structure raised by Dulness to  
Vanity, or like Cowper’s description of  
the Empress of Russia’s palace of ice,  
“as worthless as in show ’twas glitter-  
ing”—

“It smiled, and it was cold!”

THOMAS DE QUINCEY (1785–1859)

From CONFESSIONS OF AN ENG-  
LISH OPIUM-EATER

I have often been asked how I came to  
be a regular opium eater; and have suf-  
fered, very unjustly, in the opinion of  
my acquaintance, from being reputed to  
have brought upon myself all the suffer-  
ings which I shall have to record, by a  
long course of indulgence in this practice  
purely for the sake of creating an artificial

state of pleasurable excitement. This, however, is a misrepresentation of [10 my case. True it is, that for nearly ten years I did occasionally take opium for the sake of the exquisite pleasure it gave me: but, so long as I took it with this view, I was effectually protected from all material bad consequences, by the necessity of interposing long intervals between the several acts of indulgence, in order to renew the pleasurable sensations. It was not for the purpose of [20 creating pleasure, but of mitigating pain in the severest degree, that I first began to use opium as an article of daily diet. In the twenty-eighth year of my age, a most painful affection of the stomach, which I had first experienced about ten years before, attacked me in great strength. This affection had originally been caused by extremities of hunger, suffered in my boyish days. During the season of [30 hope and redundant happiness which succeeded (that is, from eighteen to twenty-four) it had slumbered; for the three following years it had revived at intervals; and now, under unfavorable circumstances, from depression of spirits, it attacked me with a violence that yielded to no remedies but opium. As the youthful sufferings, which first produced this derangement of the stomach, were in- [40 teresting in themselves, and in the circumstances that attended them, I shall here briefly retrace them.

My father died when I was about seven years old, and left me to the care of four guardians. I was sent to various schools, great and small; and was very early distinguished for my classical attainments, especially for my knowledge of Greek. At thirteen I wrote Greek with ease; [50 and at fifteen my command of that language was so great, that I not only composed Greek verses in lyric meters, but could converse in Greek fluently and without embarrassment—an accomplishment which I have not since met with in any scholar of my times, and which, in my case, was owing to the practice of daily reading off the newspapers into the best Greek I could furnish *extempore*; [60 for the necessity of ransacking my memory and invention, for all sorts and combina-

tions of periphrastic expressions, as equivalents for modern ideas, images, relations of things, etc., gave me a compass of diction which would never have been called out by a dull translation of moral essays, etc. "That boy," said one of my masters, pointing the attention of a stranger to me, "that boy could harangue [70 an Athenian mob, better than you and I could address an English one." He who honored me with this eulogy was a scholar, "and a ripe and good one;" and of all my tutors, was the only one whom I loved or revered. Unfortunately for me (and, as I afterwards learned, to this worthy man's great indignation) I was transferred to the care, first of a block-head, who was in a perpetual panic [80 lest I should expose his ignorance; and finally, to that of a respectable scholar, at the head of a great school on an ancient foundation. This man had been appointed to his situation by — College, Oxford; and was a sound, well-built scholar, but like most men whom I have known from that college, coarse, clumsy, and inelegant. A miserable contrast he presented, in my eyes, to the Etonian bril- [90 liancy of my favorite master; and besides, he could not disguise from my hourly notice, the poverty and meagerness of his understanding. It is a bad thing for a boy to be, and to know himself, far beyond his tutors, whether in knowledge or in power of mind. This was the case, so far as regarded knowledge at least, not with myself only; for the two boys who jointly with myself composed [100 the first form were better Grecians than the head-master, though not more elegant scholars, nor at all more accustomed to sacrifice to the graces. When I first entered, I remember that we read Sophocles; and it was a constant matter of triumph to us, the learned triumvirate of the first form, to see our "Archididas-calus," as he loved to be called, conning our lessons before we went up, and [110 laying a regular train, with lexicon and grammar, for blowing up and blasting, as it were, any difficulties he found in the choruses; whilst *we* never condescended to open our books until the moment of going up, and were generally employed

in writing epigrams upon his wig, or some such important matter. My two class-fellows were poor, and dependent for their future prospects at the univer- [120] sity on the recommendation of the head-master; but I, who had a small patrimonial property, the income of which was sufficient to support me at college, wished to be sent thither immediately. I made earnest representations on the subject to my guardians, but all to no purpose. One, who was more reasonable, and had more knowledge of the world than the rest, lived at a distance; two [130] of the other three resigned all their authority into the hands of the fourth; and this fourth with whom I had to negotiate, was a worthy man, in his way, but haughty, obstinate, and intolerant of all opposition to his will. After a certain number of letters and personal interviews, I found that I had nothing to hope for, not even a compromise of the matter, from my guardian; uncondi- [140] tional submission was what he demanded; and I prepared myself, therefore, for other measures. Summer was now coming on with hasty steps, and my seventeenth birthday was fast approaching; after which day I had sworn within myself that I would no longer be numbered amongst school-boys. Money being what I chiefly wanted, I wrote to a woman of high rank, who, though young herself, had known [150] me from a child, and had latterly treated me with great distinction, requesting that she would "lend" me five guineas. For upwards of a week no answer came; and I was beginning to despond, when, at length, a servant put into my hands a double letter, with a coronet on the seal. The letter was kind and obliging: the fair writer was on the sea-coast, and in that way the delay had arisen; [160] she enclosed double of what I had asked, and good-naturedly hinted that if I should *never* repay her, it would not absolutely ruin her. Now then, I was prepared for my scheme; ten guineas, added to about two which I had remaining from my pocket money, seemed to me sufficient for an indefinite length of time; and at that happy age, if no *definitive* boundary can be assigned to [170]

one's power, the spirit of hope and pleasure makes it virtually infinite.

It is a just remark of Dr. Johnson's, and, what cannot often be said of his remarks, it is a very feeling one, that we never do anything consciously for the last time—of things, that is, which we have long been in the habit of doing—without sadness of heart. This truth I felt deeply, when I came to leave —, [180] a place which I did not love, and where I had not been happy. On the evening before I left — forever, I grieved when the ancient and lofty school-room resounded with the evening service, performed for the last time in my hearing, and at night, when the muster-roll of names was called over, and mine, as usual, was called first, I stepped forward, and, passing the head-master, who [190] was standing by, I bowed to him, and looked earnestly in his face, thinking to myself, "He is old and infirm, and in this world I shall not see him again." I was right: I never *did* see him again, nor ever shall. He looked at me complacently, smiled good-naturedly, returned my salutation, or rather, my valediction, and we parted, though he knew it not, forever. I could not reverence him [200] intellectually; but he had been uniformly kind to me, and had allowed me many indulgences; and I grieved at the thought of the mortification I should inflict upon him.

The morning came which was to launch me into the world, and from which my whole succeeding life has, in many important points, taken its coloring. I lodged in the head-master's house, and [210] had been allowed, from my first entrance, the indulgence of a private room, which I used both as a sleeping room and a study. At half after three I rose, and gazed with deep emotion at the ancient towers of —, "dressed in earliest light," and beginning to crimson with the radiant luster of a cloudless July morning. I was firm and immovable in my purpose; but yet agitated by anticipation of [220] uncertain danger and troubles; and, if I could have foreseen the hurricane and perfect hail-storm of affliction which soon fell upon me, well might I have

been agitated. To this agitation the deep peace of the morning presented an affecting contrast, and in some degree a medicine. The silence was more profound than that of midnight; and to me the silence of a summer morning is [230 more touching than all other silence, because, the light being broad and strong, as that of noon-day at other seasons of the year, it seems to differ from perfect day chiefly because man is not yet abroad; and thus, the peace of nature, and of the innocent creatures of God, seems to be secure and deep only so long as the presence of man, and his restless and unquiet spirit, are not there to trouble [240 its sanctity. I dressed myself, took my hat and gloves, and lingered a little in the room. For the last year and a half this room had been my "pensive citadel;" here I had read and studied through all the hours of night; and though true it was that for the latter part of this time I, who was framed for love and gentle affections, had lost my gaiety and happiness, during the strife and fever of [250 contention with my guardian; yet, on the other hand, as a boy so passionately fond of books, and dedicated to intellectual pursuits, I could not fail to have enjoyed many happy hours in the midst of general dejection. I wept as I looked round on the chair, hearth, writing-table, and other familiar objects, knowing too certainly that I looked upon them for the last time. Whilst I write this, it [260 is eighteen years ago; and yet, at this moment, I see distinctly, as if it were yesterday, the lineaments and expression of the object on which I fixed my parting gaze; it was a picture of the lovely —, which hung over the mantelpiece; the eyes and mouth of which were so beautiful, and the whole countenance so radiant with benignity and divine tranquillity, that I had a thousand times laid down [270 my pen, or my book, to gather consolation from it, as a devotee from his patron saint. Whilst I was yet gazing upon it, the deep tones of — clock proclaimed that it was four o'clock. I went up to the picture, kissed it, and then gently walked out, and closed the door for ever!

\* \* \* \* \*

If any man, poor or rich, were to say that he would tell us what had been the happiest day in his life, and the why [280 and the wherefore, I suppose that we should all cry out—Hear him! hear him! As to the happiest *day*, that must be very difficult for any wise man to name; because any event that could occupy so distinguished a place in a man's retrospect of his life, or be entitled to have shed a special felicity on any one day, ought to be of such an enduring character as that, accidents apart, it should [290 have continued to shed the same felicity, or one not distinguishably less, on many years together. To the happiest *lustrum*, however, or even to the happiest *year*, it may be allowed to any man to point without discountenance from wisdom. This year, in my case, reader, was the one which we have now reached; though it stood, I confess, as a parenthesis between years of a gloomier character. [300 It was a year of brilliant water, to speak after the manner of jewelers, set as it were, and insulated, in the gloom and cloudy melancholy of opium. Strange as it may sound, I had a little before this time descended suddenly, and without any considerable effort, from 320 grains of opium (*i. e.*, eight <sup>1</sup> thousand drops of laudanum) per day to forty grains, or one-eighth part. Instantaneously, [310 and as if by magic, the cloud of profoundest melancholy which rested upon my brain, like some black vapors that I have seen roll away from the summits of mountains, drew off in one day (*νυχθήμερον*), passed off with its murky banners as simultaneously as a ship that has been stranded, and is floated off by a spring tide—

"That moveth altogether, if it move at all." [320

Now, then, I was again happy; I now took only 1,000 drops of laudanum per

<sup>1</sup> I here reckon twenty-five drops of laudanum as equivalent to one grain of opium, which, I believe, is the common estimate. However, as both may be considered variable quantities (the crude opium varying much in strength, and the tincture still more), I suppose that no infinitesimal accuracy can be had in such a calculation. Teaspoons vary as much in size as opium in strength. Small ones hold about 100 drops; so that 8,000 drops are about eighty times a teaspoonful. The reader sees how much I kept within Dr. Buchan's indulgent allowance. [De Quincey.]



day; and what was that? A latter spring had come to close up the season of youth; my brain performed its functions as healthily as ever before; I read Kant again, and again I understood him, or fancied that I did. Again my feelings of pleasure expanded themselves to all around me; and if any man from Ox- [330] ford or Cambridge, or from neither, had been announced to me in my unpretending cottage, I should have welcomed him with as sumptuous a reception as so poor a man could offer. Whatever else was wanting to a wise man's happiness,—of laudanum I would have given him as much as he wished, and in a golden cup. And, by the way, now that I speak of giving laudanum away, I remember, [340] about this time, a little incident, which I mention, because, trifling as it was, the reader will soon meet it again in my dreams, which it influenced more fearfully than could be imagined. One day a Malay knocked at my door. What business a Malay could have to transact amongst English mountains, I cannot conjecture; but possibly he was on his road to a seaport about forty miles [350] distant.

The servant who opened the door to him was a young girl born and bred amongst the mountains, who had never seen an Asiatic dress of any sort; his turban, therefore, confounded her not a little; and, as it turned out, that his attainments in English were exactly of the same extent as hers in the Malay, there seemed to be an impassable gulf fixed [360] between all communication of ideas, if either party had happened to possess any. In this dilemma, the girl, recollecting the reputed learning of her master, and doubtless giving me credit for a knowledge of all the languages of the earth, besides, perhaps, a few of the lunar ones, came and gave me to understand that there was a sort of demon below, whom she clearly imagined that my [370] art could exorcise from the house. I did not immediately go down; but, when I did, the group which presented itself, arranged as it was by accident, though not very elaborate, took hold of my fancy and my eye in a way that none of the

statuesque attitudes exhibited in the ballets at the Opera House, though so ostentatiously complex, had ever done. In a cottage kitchen, but panelled [380] on the wall with dark wood that from age and rubbing resembled oak, and looking more like a rustic hall of entrance than a kitchen, stood the Malay—his turban and loose trousers of dingy white relieved upon the dark panelling; he had placed himself nearer to the girl than she seemed to relish; though her native spirit of mountain intrepidity contended with the feeling of simple awe which her [390] countenance expressed as she gazed upon the tiger-cat before her. And a more striking picture there could not be imagined, than the beautiful English face of the girl, and its exquisite fairness, together with her erect and independent attitude, contrasted with the sallow and bilious skin of the Malay, enamelled or veneered with mahogany by marine air, his small, fierce, restless eyes, thin lips, slavish [400] gestures, and adorations. Half-hidden by the ferocious-looking Malay, was a little child from a neighboring cottage who had crept in after him, and was now in the act of reverting its head, and gazing upwards at the turban, and the fiery eyes beneath it, whilst with one hand he caught at the dress of the young woman for protection. My knowledge of the Oriental tongues is not remarkably [410] extensive, being indeed confined to two words—the Arabic word for barley, and the Turkish for opium (madjoon), which I have learned from Anastasius. And, as I had neither a Malay dictionary, nor even Adelung's *Mithridates*, which might have helped me to a few words, I addressed him in some lines from the *Iliad*; considering that, of such languages as I possessed, Greek, in point of longitude, [420] came geographically nearest to an Oriental one. He worshipped me in a most devout manner, and replied in what I suppose was Malay. In this way I saved my reputation with my neighbors; for the Malay had no means of betraying the secret. He lay down upon the floor for about an hour, and then pursued his journey. On his departure I presented him with a piece of opium. To him, [430]

as an Orientalist, I concluded that opium must be familiar; and the expression of his face convinced me that it was. Nevertheless, I was struck with some little consternation when I saw him suddenly raise his hand to his mouth, and, in the school-boy phrase, bolt the whole, divided into three pieces, at one mouthful. The quantity was enough to kill three dragoons and their horses; and I felt [440 some alarm for the poor creature; but what could be done? I had given him the opium in compassion for his solitary life, on recollecting that if he had travelled on foot from London, it must be nearly three weeks since he could have exchanged a thought with any human being. I could not think of violating the laws of hospitality, by having him seized and drenched with an emetic, and [450 thus frightening him into a notion that we were going to sacrifice him to some English idol. No: there was clearly no help for it;—he took his leave, and for some days I felt anxious; but as I never heard of any Malay being found dead, I became convinced that he was used to opium; and that I must have done him the service I designed, by giving him one night of respite from the pains of [460 wandering.

\* \* \* \* \*

I now pass to what is the main subject of these latter Confessions, to the history and journal of what took place in my dreams; for these were the immediate and proximate cause of my acutest suffering.

The first notice I had of any important change going on in this part of my physical economy, was from the re-awakening [470 of a state of eye generally incident to childhood, or exalted states of irritability. I know not whether my reader is aware that many children, perhaps most, have a power of painting, as it were, upon the darkness, all sorts of phantoms; in some, that power is simply a mechanic affection of the eye; others have a voluntary, or semi-voluntary power to dismiss or to summon them; or, as a child once [480 said to me when I questioned him on this matter, "I can tell them to go, and they

go; but sometimes they come, when I don't tell them to come." Whereupon I told him that he had almost as unlimited a command over apparitions as a Roman centurion over his soldiers. In the middle of 1817, I think it was, that this faculty became positively distressing to me: at night, when I lay awake in bed, [490 vast processions passed along in mournful pomp; friezes of never-ending stories, that to my feelings were as sad and solemn as if they were stories drawn from times before *Œdipus* or *Priam*—before *Tyre*—before *Memphis*. And, at the same time, a corresponding change took place in my dreams; a theatre seemed suddenly opened and lighted up within my brain, which presented nightly [500 spectacles of more than earthly splendor. And the four following facts may be mentioned, as noticeable at this time:

1. That as the creative state of the eye increased, a sympathy seemed to arise between the waking and the dreaming states of the brain in one point—that whatsoever I happened to call up and to trace by a voluntary act upon the darkness was very apt to transfer itself to [510 my dreams; so that I feared to exercise this faculty; for, as *Midas* turned all things to gold, that yet baffled his hopes and defrauded his human desires, so whatsoever things capable of being visually represented I did but think of in the darkness, immediately shaped themselves into phantoms of the eye; and, by a process apparently no less inevitable, when thus once traced in faint and visionary [520 colors, like writings in sympathetic ink, they were drawn out by the fierce chemistry of my dreams, into insufferable splendor that fretted my heart.

2. For this, and all other changes in my dreams, were accompanied by deep-seated anxiety and gloomy melancholy, such as are wholly incommunicable by words. I seemed every night to descend, not metaphorically, but literally to [530 descend, into chasms and sunless abysses, depths below depths, from which it seemed hopeless that I could ever re-ascend. Nor did I, by waking, feel that I *had* re-ascended. This I do not dwell upon; because the state of gloom which at-

tended these gorgeous spectacles, amounting at last to utter darkness, as of some suicidal despondency, cannot be approached by words. [540

3. The sense of space, and, in the end, the sense of time, were both powerfully affected. Buildings, landscapes, etc., were exhibited in proportions so vast as the bodily eye is not fitted to receive. Space swelled, and was amplified to an extent of unutterable infinity. This, however, did not disturb me so much as the vast expansion of time; I sometimes seemed to have lived for seventy or a hundred [550 years in one night; nay, sometimes had feelings representative of a millennium passed in that time, or, however, of a duration far beyond the limits of any human experience.

4. The minutest incidents of childhood, or forgotten scenes of later years, were often revived; I could not be said to recollect them; for if I had been told of them when waking, I should not have [560 been able to acknowledge them as parts of my past experience. But placed as they were before me, in dreams like intuitions, and clothed in all their evanescent circumstances and accompanying feelings, I *recognised* them instantaneously. I was once told by a near relative of mine, that having in her childhood fallen into a river, and being on the very verge of death but for the critical as- [570 sistance which reached her, she saw in a moment her whole life, in its minutest incidents, arrayed before her simultaneously as in a mirror; and she had a faculty developed as suddenly for comprehending the whole and every part. This, from some opium experiences of mine, I can believe; I have, indeed, seen the same thing asserted twice in modern books, and accompanied by a remark [580 which I am convinced is true—viz., that the dread book of account, which the Scriptures speak of, is, in fact, the mind itself of each individual. Of this, at least, I feel assured, that there is no such thing as *forgetting* possible to the mind; a thousand accidents may and will interpose a veil between our present consciousness and the secret inscriptions on the mind; accidents of the same sort [590

will also rend away this veil; but alike, whether veiled or unveiled, the inscription remains for ever; just as the stars seem to withdraw before the common light of day, whereas, in fact, we all know that it is the light which is drawn over them as a veil, and that they are waiting to be revealed when the obscuring daylight shall have withdrawn.

Having noticed these four facts as [600 memorably distinguishing my dreams from those of health, I shall now cite a case illustrative of the first fact; and shall then cite any others that I remember, either in their chronological order, or any other that may give them more effect as pictures to the reader.

I had been in youth, and even since, for occasional amusement, a great reader of Livy, whom, I confess, that I pre- [610 fer, both for style and matter, to any other of the Roman historians; and I had often felt as most solemn and appalling sounds, and most emphatically representative of the majesty of the Roman people, the two words so often occurring in Livy—*Consul Romanus*; especially when the consul is introduced in his military character. I mean to say that the words king—sultan—regent, etc., or [620 any other titles of those who embody in their own persons the collective majesty of a great people, had less power over my reverential feelings. I had also, though no great reader of history, made myself minutely and critically familiar with one period of English history—viz., the period of the Parliamentary War—having been attracted by the moral grandeur of some who figured in that day, and [630 by the many interesting memoirs which survive those unquiet times. Both these parts of my lighter reading, having furnished me often with matter of reflection, now furnished me with matter for my dreams. Often I used to see, after painting upon the blank darkness a sort of rehearsal whilst waking, a crowd of ladies, and perhaps a festival, and dances. And I heard it said, or I said to myself, [640 “These are English ladies from the unhappy times of Charles I. These are the wives and the daughters of those who met in peace, and sat at the same tables,

and were allied by marriage or by blood; and yet, after a certain day in August, 1642, never smiled upon each other again, nor met but in the field of battle; and at Marston Moor, at Newbury, or at Naseby, cut asunder all ties of love [650 by the cruel sabre, and washed away in blood the memory of ancient friendship." The ladies danced, and looked as lovely as the court of George IV. Yet I knew, even in my dreams, that they had been in the grave for nearly two centuries. This pageant would suddenly dissolve; and, at a clapping of hands, would be heard the heart-quaking sound of *Consul Romanus*; and immediately came [660 "sweeping by," in gorgeous paludaments, Paulus or Marius, girt round by a company of centurions, with the crimson tunic hoisted on a spear, and followed by the *alalagmos* of the Roman legions.

\* \* \* \* \*

And now came a tremendous change, which, unfolding itself slowly like a scroll, through many months, promised an abiding torment; and, in fact, it never left me until the winding up of my [670 case. Hitherto the human face had mixed often in my dreams, but not despotically, nor with any special power of tormenting. But now that which I have called the tyranny of the human face began to unfold itself. Perhaps some part of my London life might be answerable for this. Be that as it may, now it was that upon the rocking waters of the ocean the human face began to [680 appear: the sea appeared paved with innumerable faces, upturned to the heavens; faces imploring, wrathful, despairing, surged upwards by thousands, by myriads, by generations, by centuries:—my agitation was infinite,—my mind tossed and surged with the ocean.

*May, 1818.*

The Malay has been a fearful enemy for months. I have been every night, through his means, transported into [690 Asiatic scenes. I know not whether others share in my feelings on this point; but I have often thought that if I were compelled to forego England, and to live

in China, and among Chinese manners and modes of life and scenery, I should go mad. The causes of my horror lie deep; and some of them must be common to others. Southern Asia, in general, is the seat of awful images and asso- [700 ciations. As the cradle of the human race, it would alone have a dim and reverential feeling connected with it. But there are other reasons. No man can pretend that the wild, barbarous, and capricious superstitions of Africa, or of savage tribes elsewhere, affect him in the way that he is affected by the ancient, monumental, cruel, and elaborate religions of Indostan, etc. The mere [710 antiquity of Asiatic things, of their institutions, histories, modes of faith, etc., is so impressive, that to me the vast age of the race and name overpowers the sense of youth in the individual. A young Chinese seems to me an antediluvian man renewed. Even Englishmen, though not bred in any knowledge of such institutions, cannot but shudder at the mystic sublimity of *castes* that [720 have flowed apart, and refused to mix, through such immemorial tracts of time; nor can any man fail to be awed by the names of the Ganges, or the Euphrates. It contributes much to these feelings, that southern Asia is, and has been for thousands of years, the part of the earth most swarming with human life; the great *officina gentium*. Man is a weed in those regions. The vast empires also, into [730 which the enormous population of Asia has always been cast, give a further sublimity to the feelings associated with all oriental names or images. In China, over and above what it has in common with the rest of southern Asia, I am terrified by the modes of life, by the manners, and the barrier of utter abhorrence, and want of sympathy, placed between us by feelings deeper than I can [740 analyse. I could sooner live with lunatics, or brute animals. All this, and much more than I can say, or have time to say, the reader must enter into before he can comprehend the unimaginable horror which these dreams of oriental imagery, and mythological tortures, impressed upon me. Under the connecting feeling of

tropical heat and vertical sunlights, I brought together all creatures, birds, [750] beasts, reptiles, all trees and plants, usages and appearances, that are found in all tropical regions, and assembled them together in China or Indostan. From kindred feelings, I soon brought Egypt and all her gods under the same law. I was stared at, hooted at, grinned at, chattered at, by monkeys, by paroquets, by cockatoos. I ran into pagodas: and was fixed, for centuries, [760] at the summit, or in secret rooms; I was the idol; I was the priest; I was worshipped; I was sacrificed. I fled from the wrath of Brahma through all the forests of Asia: Vishnu hated me: Seeva laid wait for me. I came suddenly upon Isis and Osiris: I had done a deed, they said, which the ibis and the crocodile trembled at. I was buried, for a thousand years, in stone coffins, with mummies [770] and sphinxes, in narrow chambers at the heart of eternal pyramids. I was kissed, with cancerous kisses, by crocodiles; and laid, confounded with all unutterable slimy things, amongst reeds and Nilotic mud.

I thus give the reader some slight abstraction of my oriental dreams, which always filled me with such amazement at the monstrous scenery, that [780] horror seemed absorbed, for a while, in sheer astonishment. Sooner or later, came a reflux of feeling that swallowed up the astonishment, and left me, not so much in terror, as in hatred and abomination of what I saw. Over every form, and threat, and punishment, and dim sightless incarceration, brooded a sense of eternity and infinity that drove me into an oppression as of madness. Into [790] these dreams only, it was, with one or two slight exceptions, that any circumstances of physical horror entered. All before had been moral and spiritual terrors. But here the main agents were ugly birds, or snakes, or crocodiles; especially the last. The cursed crocodile became to me the object of more horror than almost all the rest. I was compelled to live with him; and (as was [800] always the case almost in my dreams) for centuries. I escaped sometimes, and

found myself in Chinese houses, with cane tables, etc. All the feet of the tables, sofas, etc., soon became instinct with life: the abominable head of the crocodile, and his leering eyes, looked out at me, multiplied into a thousand repetitions: and I stood loathing and fascinated. And so often did this hideous [810] reptile haunt my dreams, that many times the very same dream was broken up in the very same way: I heard gentle voices speaking to me (I hear everything when I am sleeping); and instantly I awoke: it was broad noon; and my children were standing, hand in hand, at my bed-side; come to show me their colored shoes, or new frocks, or to let me see them dressed for going out. I protest that so [820] awful was the transition from the damned crocodile, and the other unutterable monsters and abortions of my dreams, to the sight of innocent *human* natures and of infancy, that, in the mighty and sudden revulsion of mind, I wept, and could not forbear it, as I kissed their faces.

#### ON THE KNOCKING AT THE GATE IN MACBETH

From my boyish days I had always felt a great perplexity on one point in *Macbeth*. It was this:—the knocking at the gate which succeeds to the murder of Duncan produced to my feelings an effect for which I could never account. The effect was that it reflected back upon the murderer a peculiar awfulness and a depth of solemnity; yet however obstinately I endeavored with my un- [10] derstanding to comprehend this, for many years I never could see *why* it should produce such an effect.

\* \* \* \* \*

My understanding could furnish no reason why the knocking at the gate in *Macbeth* should produce any effect, direct or reflected. In fact, my understanding said positively that it could *not* produce any effect. But I knew better; I felt that it did; and I waited and clung to the [20] problem until further knowledge should enable me to solve it. At length, in 1812,

Mr. Williams made his *début* on the stage of Ratcliffe Highway, and executed those unparalleled murders which have procured for him such a brilliant and undying reputation. On which murders, by the way, I must observe that in one respect they have had an ill effect, by making the connoisseur in murder very fastidious [30 in his taste, and dissatisfied by anything that has been since done in that line. All other murders look pale by the deep crimson of his; and, as an amateur once said to me in a querulous tone, "There has been absolutely nothing *doing* since his time, or nothing that's worth speaking of." But this is wrong; for it is unreasonable to expect all men to be great artists, and born with the genius of [40 Mr. Williams. Now, it will be remembered that in the first of these murders (that of the Marrs) the same incident (of a knocking at the door soon after the extermination was complete) did actually occur which the genius of Shakespeare has invented; and all good judges, and the most eminent dilettanti, acknowledged the felicity of Shakespeare's suggestion as soon as it was actually [50 realized. Here, then, was a fresh proof that I was right in relying on my own feeling, in opposition to my understanding; and again I set myself to study the problem. At length I solved it to my own satisfaction; and my solution is this:—Murder, in ordinary cases, where the sympathy is wholly directed to the case of the murdered person, is an incident of coarse and vulgar horror; and for [60 this reason,—that it flings the interest exclusively upon the natural but ignoble instinct by which we cleave to life: an instinct which, as being indispensable to the primal law of self-preservation, is the same in kind (though different in degree) amongst all living creatures. This instinct, therefore, because it annihilates all distinctions, and degrades the greatest of men to the level of "the [70 poor beetle that we tread on," exhibits human nature in its most abject and humiliating attitude. Such an attitude would little suit the purposes of the poet. What then must he do? He must throw the interest on the murderer. Our sym-

pathy must be with *him* (of course I mean a sympathy of comprehension, a sympathy by which we enter into his feelings, and are made to understand [80 them,—not a sympathy of pity or approbation). In the murdered person, all strife of thought, all flux and reflux of passion and of purpose, are crushed by one overwhelming panic; the fear of instant death smites him "with its petrific mace." But in the murderer, such a murderer as a poet will condescend to, there must be raging some storm of passion,—jealousy, ambition, vengeance, [90 hatred,—which will create a hell within him; and into this hell we are to look.

In *Macbeth*, for the sake of gratifying his own enormous and teeming faculty of creation, Shakespeare has introduced two murderers: and, as usual in his hands, they are remarkably discriminated: but,—though in *Macbeth* the strife of mind is greater than in his wife, the tiger spirit not so awake, and his feelings caught [100 chiefly by contagion from her,—yet, as both were finally involved in the guilt of murder, the murderous mind of necessity is finally to be presumed in both. This was to be expressed; and, on its own account, as well as to make it a more proportionable antagonist to the unoffending nature of their victim, "the gracious Duncan," and adequately to expound "the deep damnation of his taking [110 off," this was to be expressed with peculiar energy. We were to be made to feel that the human nature,—*i. e.*, the divine nature of love and mercy, spread through the hearts of all creatures, and seldom utterly withdrawn from man,—was gone, vanished, extinct, and that the fiendish nature had taken its place. And, as this effect is marvellously accomplished in the *dialogues* and *soliloquies* [120 themselves, so it is finally consummated by the expedient under consideration; and it is to this that I now solicit the reader's attention. If the reader has ever witnessed a wife, daughter, or sister, in a fainting fit, he may chance to have observed that the most affecting moment in such a spectacle is *that* in which a sigh and a stirring announce the recommencement of suspended life. Or, if [130

the reader has ever been present in a vast metropolis on the day when some great national idol was carried in funeral pomp to his grave, and, chancing to walk near the course through which it passed, has felt powerfully, in the silence and desertion of the streets, and in the stagnation of ordinary business, the deep interest which at that moment was possessing the heart of man,—if all at once he [140] should hear the death-like stillness broken up by the sound of wheels rattling away from the scene, and making known that the transitory vision was dissolved, he will be aware that at no moment was his sense of the complete suspension and pause in ordinary human concerns so full and affecting as at that moment when the suspension ceases, and the goings-on of human life are suddenly [150] resumed. All action in any direction is best expounded, measured, and made apprehensible, by reaction. Now, apply this to the case in *Macbeth*. Here, as I have said, the retiring of the human heart and the entrance of the fiendish heart was to be expressed and made sensible. Another world has stepped in; and the murderers are taken out of the region of human things, human purposes, hu- [160] man desires. They are transfigured: Lady Macbeth is “unsexed;” Macbeth has forgot that he was born of woman; both are conformed to the image of devils; and the world of devils is suddenly revealed. But how shall this be conveyed and made palpable? In order that a new world may step in, this world must for a time disappear. The murderers and the murder must be in- [170] sulated—cut off by an immeasurable gulf from the ordinary tide and succession of human affairs—locked up and sequestered in some deep recess; we must be made sensible that the world of ordinary life is suddenly arrested, laid asleep, tranced, racked into a dread armistice; time must be annihilated, relation to things without abolished; and all must pass self-withdrawn into a deep [180] syncope and suspension of earthly passion. Hence it is that, when the deed is done, when the work of darkness is perfect, then the world of darkness passes

away like a pageantry in the clouds: the knocking at the gate is heard, and it makes known audibly that the reaction has commenced; the human has made its reflux upon the fiendish; the pulses of life are beginning to beat again; and the [190] re-establishment of the goings-on of the world in which we live first makes us profoundly sensible of the awful parenthesis that had suspended them.

O mighty poet! Thy works are not as those of other men, simply and merely great works of art, but are also like the phenomena of nature, like the sun and the sea, the stars and the flowers, like frost and snow, rain and dew, hail- [200] storm and thunder, which are to be studied with entire submission of our own faculties, and in the perfect faith that in them there can be no too much or too little, nothing useless or inert, but that, the farther we press in our discoveries, the more we shall see proofs of design and self-supporting arrangement where the careless eye had seen nothing but accident!

## LEVANA AND OUR LADIES OF SORROW

*From SUSPIRIA DE PROFUNDIS*

Oftentimes at Oxford I saw Levana in my dreams. I knew her by her Roman symbols. Who is Levana? Reader, that do not pretend to have leisure for very much scholarship, you will not be angry with me for telling you. Levana was the Roman goddess that performed for the new-born infant the earliest office of ennobling kindness,—typical, by its mode, of that grandeur which belongs to [10] man everywhere, and of that benignity in powers invisible which even in Pagan worlds sometimes descends to sustain it. At the very moment of birth, just as the infant tasted for the first time the atmosphere of our troubled planet, it was laid on the ground. *That* might bear different interpretations. But immediately, lest so grand a creature should grovel there for more than one instant, either the [20] paternal hand, as proxy for the goddess Levana, or some near kinsman, as proxy

for the father, raised it upright, bade it look erect as the king of all this world, and presented its forehead to the stars, saying, perhaps, in his heart, "Behold what is greater than yourselves!" This symbolic act represented the function of Levana. And that mysterious lady, who never revealed her face (except to me [30 in dreams), but always acted by delegation, had her name from the Latin verb (as still it is the Italian verb) *levare*, to raise aloft.

This is the explanation of Levana, and hence it has arisen that some people have understood by Levana the tutelary power that controls the education of the nursery. She, that would not suffer at his birth even a prefigurative or mimic [40 degradation for her awful ward, far less could be supposed to suffer the real degradation attaching to the non-development of his powers. She therefore watches over human education. Now the word *edūco*, with the penultimate short, was derived (by a process often exemplified in the crystallisation of languages) from the world *edūco*, with the penultimate long. Whatsoever *educes*, or develops, [50 *educates*. By the education of Levana, therefore, is meant,—not the poor machinery that moves by spelling-books and grammars, but that mighty system of central forces hidden in the deep bosom of human life, which by passion, by strife, by temptation, by the energies of resistance, works for ever upon children,—resting not day or night, any more than the mighty wheel of day and night [60 themselves, whose moments, like restless spokes, are glimmering for ever as they revolve.

If, then, *these* are the ministries by which Levana works, how profoundly must she reverence the agencies of grief! But you, reader, think that children generally are not liable to grief such as mine. There are two senses in the word *generally*,—the sense of Euclid, where [70 it means *universally* (or in the whole extent of the *genus*), and a foolish sense of this word, where it means *usually*. Now, I am far from saying that children universally are capable of grief like mine. But there are more than you ever heard

of who die of grief in this island of ours. I will tell you a common case. The rules of Eton require that a boy on the *foundation* should be there twelve years: [80 he is superannuated at eighteen, consequently he must come at six. Children torn away from mothers and sisters at that age not unfrequently die. I speak of what I know. The complaint is not entered by the registrar as grief; but *that* it is. Grief of that sort, and at that age, has killed more than ever have been counted amongst its martyrs.

Therefore it is that Levana often [90 communes with the powers that shake man's heart: therefore it is that she dotes upon grief. "These ladies," said I softly to myself, on seeing the ministers with whom Levana was conversing, "these are the Sorrows; and they are three in number, as the *Graces* are three, who dress man's life with beauty; the *Parcae* are three, who weave the dark arras of man's life in their mysterious loom, [100 always with colors sad in part, sometimes angry with tragic crimson and black; the *Furies* are three, who visit with retributions called from the other side of the grave offences that walk upon this; and once even the *Muses* were but three, who fit the harp, the trumpet, or the lute, to the great burdens of man's impassioned creations. These are the Sorrows, all three of whom I know." The last [110 words I say *now*; but in Oxford I said, "One of whom I know, and the others too surely I *shall* know." For already, in my fervent youth, I saw (dimly relieved upon the dark background of my dreams) the imperfect lineaments of the awful sisters. These sisters—by what name shall we call them? If I say simply, "The Sorrows," there will be a chance of mistaking the term; it might be [120 understood of individual sorrow,—separate cases of sorrow,—whereas I want a term expressing the mighty abstractions that incarnate themselves in all individual sufferings of man's heart; and I wish to have these abstractions presented as impersonations, that is, as clothed with human attributes of life, and with functions pointing to flesh. Let us call them, therefore, *Our Ladies of Sorrow*. [130



I know them thoroughly, and have walked in all their kingdoms. Three sisters they are, of one mysterious household; and their paths are wide apart; but of their dominion there is no end. Them I saw often conversing with Levana, and sometimes about myself. Do they talk, then? Oh, no! Mighty phantoms like these disdain the infirmities of language. They may utter voices through the [140] organs of man when they dwell in human hearts, but amongst themselves is no voice nor sound; eternal silence reigns in *their* kingdoms. *They* spoke not, as they talked with Levana; *they* whispered not; *they* sang not; though oftentimes methought they *might* have sung: for I upon earth had heard their mysteries oftentimes deciphered by harp and timbrel, by dulcimer and organ. Like God, [150] whose servants they are, they utter their pleasure, not by sounds that perish, or by words that go astray, but by signs in heaven, by changes on earth, by pulses in secret rivers, heraldries painted on darkness, and hieroglyphics written on the tablets of the brain. *They* wheeled in mazes; *I* spelled the steps. *They* telegraphed from afar; *I* read the signals. *They* conspired together; and on the [160] mirrors of darkness *my* eye traced the plots. *Theirs* were the symbols; *mine* are the words.

What is it the sisters are? What is it that they do? Let me describe their form, and their presence: if form it were that still fluctuated in its outline, or presence it were that for ever advanced to the front, or for ever receded amongst shades. [170]

The eldest of the three is named *Mater Lachrymarum*, Our Lady of Tears. She it is that night and day raves and moans, calling for vanished faces. She stood in Rama, where a voice was heard of lamentation,—Rachel weeping for her children, and refusing to be comforted. She it was that stood in Bethlehem on the night when Herod's sword swept its nurseries of Innocents, and the little [180] feet were stiffened for ever, which, heard at times as they tottered along floors overhead, woke pulses of love in household hearts that were not unmarked in heaven.

Her eyes are sweet and subtle, wild and sleepy, by turns; oftentimes rising to the clouds, oftentimes challenging the heavens. She wears a diadem round her head. And I knew by childish memories that she could go abroad upon the winds, [190] when she heard the sobbing of litanies or the thundering of organs, and when she beheld the mustering of summer clouds. This sister, the eldest, it is, that carries keys more than papal at her girdle, which open every cottage and every palace. She, to my knowledge, sat all last summer by the bedside of the blind beggar, him that so often and so gladly I talked with, whose pious daughter, [200] eight years old, with the sunny countenance, resisted the temptations of play and village mirth to travel all day long on dusty roads with her afflicted father. For this did God send her a great reward. In the spring-time of the year, and whilst yet her own spring was budding, He recalled her to himself. But her blind father mourns for ever over *her*; still he dreams at midnight that the little [210] guiding hand is locked within his own; and still he wakens to a darkness that is *now* within a second and a deeper darkness. This *Mater Lachrymarum* also has been sitting all this winter of 1844-5 within the bed-chamber of the Czar, bringing before his eyes a daughter (not less pious) that vanished to God not less suddenly, and left behind her a darkness not less profound. By the power of the [220] keys it is that Our Lady of Tears glides a ghostly intruder into the chambers of sleepless men, sleepless women, sleepless children, from Ganges to Nile, from Nile to Mississippi. And her, because she is the first-born of her house, and has the widest empire, let us honor with the title of "Madonna!"

The second sister is called *Mater Suspiriorum*—Our Lady of Sighs. She [230] never scales the clouds, nor walks abroad upon the winds. She wears no diadem. And her eyes, if they were ever seen, would be neither sweet nor subtle; no man could read their story; they would be found filled with perishing dreams, and with wrecks of forgotten delirium. But she raises not her eyes; her head, on

which sits a dilapidated turban, droops for ever, for ever fastens on the dust. [240 She weeps not. She groans not. But she sighs inaudibly at intervals. Her sister, Madonna, is oftentimes stormy and frantic, raging in the highest against heaven, and demanding back her darlings. But Our Lady of Sighs never clamors, never defies, dreams not of rebellious aspirations. She is humble to abjectness. Hers is the meekness that belongs to the hopeless. Murmur she may, but it is in [250 her sleep. Whisper she may, but it is to herself in the twilight. Mutter she does at times, but it is in solitary places that are desolate as she is desolate, in ruined cities, and when the sun has gone down to his rest. This sister is the visitor of the Pariah, of the Jew, of the bondsman to the oar in the Mediterranean galleys; and of the English criminal in Norfolk Island, blotted out from the books of remem- [260 brance in sweet far-off England; of the baffled penitent reverting his eyes for ever upon a solitary grave, which to him seems the altar overthrown of some past and bloody sacrifice, on which altar no oblations can now be availing, whether towards pardon that he might implore, or towards reparation that he might attempt. Every slave that at noonday looks up to the tropical sun with timid re- [270 proach, as he points with one hand to the earth, our general mother, but for *him* a stepmother,—as he points with the other hand to the Bible, our general teacher, but against *him* sealed and sequestered;—every woman sitting in darkness, without love to shelter her head, or hope to illumine her solitude, because the heaven-born instincts kindling in her nature germs of holy affections which God [280 implanted in her womanly bosom, having been stifled by social necessities, now burn sullenly to waste, like sepulchral lamps amongst the ancients; every nun defrauded of her unreturning May-time by wicked kinsman, whom God will judge; every captive in every dungeon; all that are betrayed and all that are rejected; outcasts by traditionary law, and children of *hereditary* disgrace,— [290 all these walk with Our Lady of Sighs. She also carries a key; but she needs it

little. For her kingdom is chiefly amongst the tents of Shem, and the houseless vagrant of every clime. Yet in the very highest ranks of man she finds chapels of her own; and even in glorious England there are some that, to the world, carry their heads as proudly as the reindeer, who yet secretly have received her [300 mark upon their foreheads.

But the third sister, who is also the youngest —! Hush, whisper whilst we talk of *her*! Her kingdom is not large, or else no flesh should live; but within that kingdom all power is hers. Her head, turreted like that of Cybele, rises almost beyond the reach of sight. She droops not; and her eyes rising so high *might* be hidden by distance; but, being what [310 they are, they cannot be hidden; through the treble veil of crape which she wears, the fierce light of a blazing misery, that rests not for matins or for vespers, for noon of day or noon of night, for ebbing or for flowing tide, may be read from the very ground. She is the defier of God. She also is the mother of lunacies, and the suggestress of suicides. Deep lie the roots of her power; but narrow is the [320 nation that she rules. For she can approach only those in whom a profound nature has been upheaved by central convulsions; in whom the heart trembles, and the brain rocks under conspiracies of tempest from without and tempest from within. Madonna moves with uncertain steps, fast or slow, but still with tragic grace. Our Lady of Sighs creeps timidly and stealthily. But [330 this youngest sister moves with incalculable motions, bounding, and with tiger's leaps. She carries no key; for, though coming rarely amongst men, she storms all doors at which she is permitted to enter at all. And *her* name is *Mater Tenebrarum*—Our Lady of Darkness.

These were the *Semnai Theai*, or Sublime Goddesses, these were the *Eumenides*, or Gracious Ladies (so called by antiquity in shuddering propitiation), of my Oxford dreams. Madonna spoke. She spoke by her mysterious hand. Touching my head, she beckoned to Our Lady of Sighs; and *what* she spoke, translated out of the signs which (ex-

cept in dreams) no man reads, was this:—

“Lo! here is he, whom in childhood I dedicated to my altars. This is he [350 that once I made my darling. Him I led astray, him I beguiled, and from heaven I stole away his young heart to mine. Through me did he become idolatrous; and through me it was, by languishing desires, that he worshipped the worm, and prayed to the wormy grave. Holy was the grave to him; lovely was its darkness; saintly its corruption. Him, this young idolater, I have seasoned for [360 thee, dear gentle Sister of Sighs! Do thou take him now to *thy* heart, and season him for our dreadful sister. And thou,”—turning to the *Mater Tenebrarum*, she

said,—“wicked sister, that temptest and hatest, do thou take him from *her*. See that thy sceptre lie heavy on his head. Suffer not woman and her tenderness to sit near him in his darkness. Banish the frailties of hope, wither the relenting [370 of love, scorch the fountains of tears, curse him as only *thou* canst curse. So shall he be accomplished in the furnace, so shall he see the things that ought *not* to be seen, sights that are abominable, and secrets that are unutterable. So shall he read elder truths, sad truths, grand truths, fearful truths. So shall he rise again *before* he dies, and so shall our commission be accomplished which from [380 God we had,—to plague his heart until we had unfolded the capacities of his spirit.”

## THE VICTORIAN AGE

**WALTER SAVAGE LANDOR**  
(1775-1864)

ROSE AYLMER

Ah what avails the sceptred race,  
Ah what the form divine!  
What every virtue, every grace!  
Rose Aylmer, all were thine.  
Rose Aylmer, whom these wakeful eyes 5  
May weep, but never see,  
A night of memories and of sighs  
I consecrate to thee.

THE DEATH OF ARTEMIDORA

"Artemidora! Gods invisible,  
While thou art lying faint along the  
couch,  
Have tied the sandal to thy slender feet  
And stand beside thee, ready to convey  
Thy weary steps where other rivers flow. 5  
Refreshing shades will waft thy weariness  
Away, and voices like thy own come near  
And nearer, and solicit an embrace."  
Artemidora sighed, and would have  
pressed  
The hand now pressing hers, but was too  
weak. 10  
Iris stood over her dark hair unseen  
While thus Elpenor spake. He looked  
into  
Eyes that had given light and life ere-  
while  
To those above them, but now dim with  
tears  
And wakefulness. Again he spake of joy 15  
Eternal. At that word, that sad word,  
*joy,*  
Faithful and fond her bosom heaved once  
more:  
Her head fell back; and now a loud deep  
sob  
Swelled through the darkened chamber;  
'twas not hers.

SAPPHO TO HESPERUS

I have beheld thee in the morning hour  
A solitary star, with thankless eyes,  
Ungrateful as I am! who bade thee rise  
When sleep all night had wandered from  
my bower.  
Can it be true that thou art he 5  
Who shinest now above the sea  
Amid a thousand, but more bright?  
Ah yes! the very same art thou  
That heard me then and hearest now—  
Thou seemest, star of love! to throb with  
light. 10

ONE YEAR AGO

One year ago my path was green,  
My footstep light, my brow serene;  
Alas! and could it have been so  
One year ago?  
There is a love that is to last 5  
When the hot days of youth are past:  
Such love did a sweet maid bestow  
One year ago.  
I took a leaflet from her braid  
And gave it to another maid. 10  
Love! broken should have been thy bow  
One year ago.

TO ROBERT BROWNING

There is delight in singing, though none  
hear  
Beside the singer; and there is delight  
In praising, though the praiser sit alone  
And see the praised far off him, far above.  
Shakespeare is not our poet, but the  
world's, 5  
Therefore on him no speech! and brief for  
thee,  
Browning! Since Chaucer was alive and  
hale,

No man hath walked about our roads with  
 step  
 So active, so inquiring eye, or tongue  
 So varied in discourse. But warmer  
 climes <sup>10</sup>  
 Give brighter plumage, stronger wing: the  
 breeze  
 Of Alpine heights thou playest with,  
 borne on  
 Beyond Sorrento and Amalfi, where  
 The Siren waits thee, singing song for song.

## ON THE HELLENICS

Come back, ye wandering Muses, come  
 back home,  
 Ye seem to have forgotten where it lies:  
 Come, let us walk upon the silent sands  
 Of Simois, where deep footmarks show  
 long strides;  
 Thence we may mount, perhaps, to higher  
 ground, <sup>5</sup>  
 Where Aphroditè from Athenè won  
 The golden apple, and from Herè too,  
 And happy Ares shouted far below.  
 Or would ye rather choose the grassy  
 vale  
 Where flows Anapos through anemones, <sup>10</sup>  
 Hyacinths, and narcissuses, that bend  
 To show their rival beauty in the stream?  
 Bring with you each her lyre, and each  
 in turn  
 Temper a graver with a lighter song.

## IPHIGENEIA AND AGAMEMNON

Iphigeneia, when she heard her doom  
 At Aulis, and when all beside the King  
 Had gone away, took his right hand, and  
 said,  
 "O father! I am young and very happy.  
 I do not think the pious Calchas heard <sup>5</sup>  
 Distinctly what the goddess spake. Old  
 age  
 Obscures the senses. If my nurse, who  
 knew  
 My voice so well, sometimes misunder-  
 stood  
 While I was resting on her knee both arms  
 And hitting it to make her mind my words,  
 And looking in her face, and she in  
 mine, <sup>11</sup>

Might he not also hear one word amiss,  
 Spoken from so far off, even from Olym-  
 pus?"

The father placed his cheek upon her  
 head,

And tears dropped down it, but the king  
 of men <sup>15</sup>

Replied not. Then the maiden spake once  
 more.

"O father! sayst thou nothing? Hear'st  
 thou not

Me, whom thou ever hast, until this hour,  
 Listened to fondly, and awakened me

To hear my voice amid the voice of birds, <sup>20</sup>  
 When it was inarticulate as theirs,

And the down deadened it within the  
 nest?"

He moved her gently from him, silent still,  
 And this, and this alone, brought tears  
 from her,

Although she saw fate nearer: then with  
 sighs, <sup>25</sup>

"I thought to have laid down my hair  
 before

Benignant Artemis, and not have dimmed  
 Her polished altar with my virgin blood;

I thought to have selected the white  
 flowers

To please the Nymphs, and to have asked  
 of each <sup>30</sup>

By name, and with no sorrowful regret,  
 Whether, since both my parents willed the  
 change,

I might at Hymen's feet bend my clipped  
 brow;

And (after those who mind us girls the  
 most)

Adore our own Athena, that she would <sup>35</sup>  
 Regard me mildly with her azure eyes.

But father! to see you no more, and see  
 Your love, O father! go ere I am gone—"

Gently he moved her off, and drew her  
 back,

Bending his lofty head far over hers, <sup>40</sup>  
 And the dark depths of nature heaved and  
 burst.

He turned away; not far, but silent still.  
 She now first shuddered; for in him, so

nigh,  
 So long a silence seemed the approach of

death,  
 And like it. Once again she raised her

voice. <sup>45</sup>

"O father! if the ships are now detained,

And all your vows move not the Gods above,  
 When the knife strikes me there will be one  
 prayer  
 The less to them: and purer can there be  
 Any, or more fervent than the daughter's  
 prayer<sup>50</sup>  
 For her dear father's safety and success?"  
 A groan that shook him shook not his  
 resolve.  
 An aged man now entered, and without  
 One word, stepped slowly on, and took the  
 wrist  
 Of the pale maiden. She looked up and  
 saw<sup>55</sup>  
 The fillet of the priest and calm cold eyes.  
 Then turned she where her parent stood,  
 and cried  
 "O father! grieve no more; the ships can  
 sail."

### TO YOUTH

Where art thou gone, light-ankled Youth?  
 With wing at either shoulder,  
 And smile that never left thy mouth  
 Until the Hours grew colder:

Then somewhat seemed to whisper near<sup>5</sup>  
 That thou and I must part;  
 I doubted it: I felt no fear,  
 No weight upon the heart:

If aught befell it, Love was by<sup>10</sup>  
 And rolled it off again;  
 So, if there ever was a sigh,  
 'Twas not a sign of pain.

I may not call thee back; but thou  
 Returnest when the hand<sup>15</sup>  
 Of gentle Sleep waves o'er my brow  
 His poppy-crested wand;

Then smiling eyes bend over mine,  
 Then lips once pressed invite;  
 But Sleep hath given a silent sign,  
 And both, alas! take flight.<sup>20</sup>

### TO AGE

Welcome, old friend! These many years  
 Have we lived door by door:  
 The fates have laid aside their shears  
 Perhaps for some few more.

I was indocile at an age<sup>5</sup>  
 When better boys were taught,  
 But thou at length hast made me sage,  
 If I am sage in aught.

Little I know from other men,  
 Too little they from me,<sup>10</sup>  
 But thou hast pointed well the pen  
 That writes these lines to thee.

Thanks for expelling Fear and Hope,  
 One vile, the other vain;  
 One's scourge, the other's telescope,<sup>15</sup>  
 I shall not see again;

Rather what lies before my feet  
 My notice shall engage—  
 He who hath braved Youth's dizzy heat  
 Dreads not the frost of Age.<sup>20</sup>

### ON HIS SEVENTY-FIFTH BIRTH-DAY

I strove with none, for none was worth  
 my strife,  
 Nature I loved, and next to Nature,  
 Art;  
 I warmed both hands before the fire of  
 life,  
 It sinks, and I am ready to depart.

### TO MY NINTH DECADE

To my ninth decade I have tottered on,  
 And no soft arm bends now my steps  
 to steady;  
 She, who once led me where she would,  
 is gone,  
 So when he calls me, Death shall find  
 me ready.

**ALFRED, LORD TENNYSON**  
 (1809-1892)

### THE LADY OF SHALOTT

#### PART I

On either side the river lie  
 Long fields of barley and of rye,  
 That clothe the wold and meet the sky;  
 And through the field the road runs by<sup>5</sup>  
 To many-towered Camelot;

And up and down the people go,  
Gazing where the lilies blow  
Round an island there below,  
The island of Shalott.

Willows whiten, aspens quiver, 10  
Little breezes dusk and shiver  
Through the wave that runs for ever  
By the island in the river  
Flowing down to Camelot.  
Four gray walls, and four gray towers, 15  
Overlook a space of flowers,  
And the silent isle imbowers  
The Lady of Shalott.

By the margin, willow-veiled,  
Slide the heavy barges trailed 20  
By slow horses; and unhailed  
The shallop flitteth silken-sailed  
Skimming down to Camelot;  
But who hath seen her wave her hand?  
Or at the casement seen her stand? 25  
Or is she known in all the land,  
The Lady of Shalott?

Only reapers, reaping early  
In among the bearded barley,  
Hear a song that echoes cheerly 30  
From the river winding clearly,  
Down to towered Camelot;  
And by the moon the reaper weary,  
Piling sheaves in uplands airy,  
Listening, whispers "'Tis the fairy 35  
Lady of Shalott."

## PART II

There she weaves by night and day  
A magic web with colors gay.  
She has heard a whisper say,  
A curse is on her if she stay 40  
To look down to Camelot.  
She knows not what the curse may be,  
And so she weaveth steadily,  
And little other care hath she,  
The Lady of Shalott. 45

And moving through a mirror clear  
That hangs before her all the year,  
Shadows of the world appear.  
There she sees the highway near  
Winding down to Camelot; 50  
There the river eddy whirls,  
And there the surly village-churls,  
And the red cloaks of market girls,  
Pass onward from Shalott.

Sometimes a troop of damsels glad, 55  
An abbot on an ambling pad,  
Sometimes a curly shepherd-lad,  
Or long-haired page in crimson clad,  
Goes by to towered Camelot;  
And sometimes through the mirror blue 60  
The knights come riding two and two:  
She hath no loyal knight and true,  
The Lady of Shalott.

But in her web she still delights  
To weave the mirror's magic sights, 65  
For often through the silent nights  
A funeral, with plumes and lights  
And music, went to Camelot;  
Or when the moon was overhead,  
Came two young lovers lately wed; 70  
"I am half sick of shadows," said  
The Lady of Shalott.

## PART III

A bow-shot from her bower-eaves,  
He rode between the barley-sheaves,  
The sun came dazzling through the 75  
leaves,  
And flamed upon the brazen greaves  
Of bold Sir Lancelot.  
A red-cross knight for ever kneeled,  
To a lady in his shield,  
That sparkled on the yellow field, 80  
Beside remote Shalott.

The gemmy bridle glittered free,  
Like to some branch of stars we see  
Hung in the golden Galaxy.  
The bridle bells rang merrily 85  
As he rode down to Camelot;  
And from his blazoned baldric slung  
A mighty silver bugle hung,  
And as he rode his armor rung,  
Beside remote Shalott. 90

All in the blue unclouded weather  
Thick-jeweled shone the saddle-leather,  
The helmet and the helmet-feather  
Burned like one burning flame together,  
As he rode down to Camelot; 95  
As often through the purple night,  
Below the starry clusters bright,  
Some bearded meteor, trailing light,  
Moves over still Shalott. 99

His broad clear brow in sunlight glowed;  
On burnished hooves his war-horse trode;

From underneath his helmet flowed  
 His coal-black curls as on he rode,  
     As he rode down to Camelot.  
 From the bank and from the river 105  
 He flashed into the crystal mirror,  
 "Tirra lirra," by the river  
     Sang Sir Lancelot.

She left the web, she left the loom,  
 She made three paces through the room,  
 She saw the water-lily bloom, 111  
 She saw the helmet and the plume,  
     She looked down to Camelot.  
 Out flew the web and floated wide;  
 The mirror cracked from side to side; 115  
 "The curse is come upon me," cried  
     The Lady of Shalott.

## PART IV

In the stormy east-wind straining,  
 The pale yellow woods were waning,  
 The broad stream in his banks complain- 120  
     ing,  
 Heavily the low sky raining  
     Over towered Camelot;  
 Down she came and found a boat  
 Beneath a willow left afloat,  
 And round about the prow she wrote 125  
     *The Lady of Shalott.*

And down the river's dim expanse  
 Like some bold seer in a trance,  
 Seeing all his own mischance—  
 With a glassy countenance 130  
     Did she look to Camelot.  
 And at the closing of the day  
 She loosed the chain, and down she lay;  
 The broad stream bore her far away,  
     The Lady of Shalott. 135

Lying robed in snowy white  
 That loosely flew to left and right—  
 The leaves upon her falling light—  
 Through the noises of the night  
     She floated down to Camelot; 140  
 And as the boat-head wound along  
 The willowy hills and fields among,  
 They heard her singing her last song,  
     The Lady of Shalott.

Heard a carol, mournful, holy, 145  
 Chanted loudly, chanted lowly,  
 Till her blood was frozen slowly,  
 And her eyes were darkened wholly,  
     Turned to towered Camelot.

For ere she reached upon the tide 150  
 The first house by the water-side,  
 Singing in her song she died,  
     The Lady of Shalott.

Under tower and balcony,  
 By garden-wall and gallery, 155  
 A gleaming shape she floated by,  
 Dead-pale between the houses high,  
     Silent into Camelot.  
 Out upon the wharfs they came,  
 Knight and burgher, lord and dame, 160  
 And round the prow they read her name,  
     *The Lady of Shalott.*

Who is this? and what is here?  
 And in the lighted palace near  
 Died the sound of royal cheer; 165  
 And they crossed themselves for fear,  
     All the knights at Camelot;  
 But Lancelot mused a little space;  
 He said, "She has a lovely face;  
 God in his mercy lend her grace, 170  
     The Lady of Shalott."

## ÆNONE

There lies a vale in Ida, lovelier  
 Than all the valleys of Ionian hills.  
 The swimming vapor slopes athwart the  
     glen,  
 Puts forth an arm, and creeps from pine  
     to pine,  
 And loiters, slowly drawn. On either hand  
 The lawns and meadow-ledges midway  
     down 6  
 Hang rich in flowers, and far below them  
     roars  
 The long brook falling through the cloven  
     ravine  
 In cataract after cataract to the sea.  
 Behind the valley topmost Gargarus 10  
 Stands up and takes the morning; but in  
     front  
 The gorges, opening wide apart, reveal  
 Troas and Ilion's columned citadel,  
 The crown of Troas.

Hither came at noon  
 Mournful Ænone, wandering forlorn 15  
 Of Paris, once her playmate on the hills.  
 Her cheek had lost the rose, and round  
     her neck  
 Floated her hair or seemed to float in rest.





Violet, amaracus, and asphodel, 95  
 Lotos and lilies; and a wind arose,  
 And overhead the wandering ivy and vine,  
 This way and that, in many a wild festoon

Ran riot, garlanding the gnarled boughs  
 With bunch and berry and flower through  
 and through. 100

"O mother Ida, harken ere I die.

On the tree-tops a crested peacock lit,  
 And o'er him flowed a golden cloud, and  
 leaned

Upon him, slowly dropping fragrant dew.  
 Then first I heard the voice of her to whom  
 Coming through heaven, like a light that  
 grows 106

Larger and clearer, with one mind the  
 Gods

Rise up for reverence. She to Paris made  
 Proffer of royal power, ample rule  
 Unquestioned, overflowing revenue 110  
 Wherewith to embellish state, 'from many  
 a vale

And river-sundered champaign clothed  
 with corn,

Or labored mine undrainable of ore.

Honor,' she said, 'and homage, tax and  
 toll,

From many an inland town and haven  
 large, 115

Mast-thronged beneath her shadowing  
 citadel

In glassy bays among her tallest towers.'

"O mother Ida, harken ere I die.

Still she spake on and still she spake of  
 power,

'Which in all action is the end of all; 120  
 Power fitted to the season; wisdom-bred  
 And throned of wisdom—from all neighbor  
 crowns

Alliance and allegiance, till thy hand  
 Fail from the sceptre-staff. Such boon  
 from me,

From me, heaven's queen, Paris, to thee  
 king-born, 125

A shepherd all thy life but yet king-born,  
 Should come most welcome, seeing men,  
 in power

Only, are likest Gods, who have attained  
 Rest in a happy place and quiet seats  
 Above the thunder, with undying bliss 130  
 In knowledge of their own supremacy.'

"Dear mother Ida, harken ere I die.  
 She ceased, and Paris held the costly fruit  
 Out at arm's-length, so much the thought  
 of power

Flattered his spirit; but Pallas where she  
 stood 135

Somewhat apart, her clear and barèd limbs  
 O'erthwarted with the brazen-headed spear  
 Upon her pearly shoulder leaning cold,  
 The while, above, her full and earnest eye  
 Over her snow-cold breast and angry cheek  
 Kept watch, waiting decision, made  
 reply: 141

'Self-reverence, self-knowledge, self-control,  
 These three alone lead life to sovereign  
 power.

Yet not for power (power of herself  
 Would come uncalled for) but to live by  
 law, 145

Acting the law we live by without fear;  
 And, because right is right, to follow right  
 Were wisdom in the scorn of consequence.'

"Dear mother Ida, harken ere I die.

Again she said: 'I woo thee not with gifts.  
 Sequel of guerdon could not alter me 151  
 To fairer. Judge thou me by what I am,  
 So shalt thou find me fairest.

Yet, indeed,

If gazing on divinity disrobed  
 Thy mortal eyes are frail to judge of fair,  
 Unbiased by self-profit, O, rest thee sure  
 That I shall love thee well and cleave to  
 thee, 157

So that my vigor, wedded to thy blood,  
 Shall strike within thy pulses, like a  
 God's,

To push thee forward through a life of  
 shocks, 160

Dangers, and deeds, until endurance grow  
 Sinewed with action, and the full-grown  
 will,

Circled through all experiences, pure law,  
 Commensure perfect freedom.'

Here she ceased,

And Paris pondered and I cried, 'O Paris,  
 Give it to Pallas!' but he heard me not, 166  
 Or hearing would not hear me, woe is me!

"O mother Ida, many-fountained Ida,  
 Dear mother Ida, harken ere I die.  
 Idalian Aphrodite beautiful, 170  
 Fresh as the foam, new-bathed in Paphian  
 wells,

With rosy slender fingers backward drew  
From her warm brows and bosom her  
deep hair

Ambrosial, golden round her lucid throat  
And shoulder; from the violets her light  
foot 175

Shone rosy-white, and o'er her rounded  
form

Between the shadows of the vine-bunches  
Floated the glowing sunlights, as she  
moved.

"Dear mother Ida, harken ere I die.

She with a subtle smile in her mild eyes,  
The herald of her triumph, drawing nigh  
Half-whispered in his ear, 'I promise  
thee 182

The fairest and most loving wife in Greece.'  
She spoke and laughed; I shut my sight  
for fear;

But when I looked, Paris had raised his  
arm, 185

And I beheld great Herè's angry eyes,  
As she withdrew into the golden cloud,  
And I was left alone within the bower;  
And from that time to this I am alone,  
And I shall be alone until I die. 190

"Yet, mother Ida, harken ere I die.

Fairest—why fairest wife? am I not fair?  
My love hath told me so a thousand times.  
Methinks I must be fair, for yesterday,  
When I passed by, a wild and wanton  
pard,<sup>1</sup> 195

Eyed like the evening star, with playful  
tail

Crouched fawning in the weed. Most  
loving is she?

Ah me, my mountain shepherd, that my  
arms

Were wound about thee, and my hot lips  
pressed

Close, close to thine in that quick-falling  
dew 200

Of fruitful kisses, thick as autumn rains  
Flash in the pools of whirling Simois!

"O mother, hear me yet before I die.

They came, they cut away my tallest pines,  
My tall dark pines, that plumed the craggy  
ledge 205

High over the blue gorge, and all between  
The snowy peak and snow-white cataract

<sup>1</sup> leopard.

Fostered the callow eaglet—from beneath  
Whose thick mysterious boughs in the dark  
morn

The panther's roar came muffled, while I  
sat 210

Low in the valley. Never, never more  
Shall lone Cœnone see the morning mist  
Sweep through them; never see them over-  
laid

With narrow moonlit slips of silver cloud,  
Between the loud stream and the tremb-  
ling stars. 215

"O mother, hear me yet before I die.

I wish that somewhere in the ruined folds,  
Among the fragments tumbled from the  
glens,

Or the dry thickets, I could meet with her  
The Abominable, that uninvited came 220  
Into the fair Peleïan banquet-hall,

And cast the golden fruit upon the board,  
And bred this change; that I might speak  
my mind,

And tell her to her face how much I hate  
Her presence, hated both of Gods and  
men. 225

"O mother, hear me yet before I die.

Hath he not sworn his love a thousand  
times,

In this green valley, under this green hill,  
Even on this hand, and sitting on this  
stone?

Sealed it with kisses? watered it with  
tears? 230

O happy tears, and how unlike to these!  
O happy heaven, how canst thou see my  
face?

O happy earth, how canst thou bear my  
weight?

O death, death, death, thou ever-floating  
cloud, 234

There are enough unhappy on this earth,  
Pass by the happy souls, that love to live;  
I pray thee, pass before my light of life,  
And shadow all my soul, that I may die.  
Thou weighest heavy on the heart within,  
Weigh heavy on my eyelids; let me die. 240

"O mother, hear me yet before I die.

I will not die alone, for fiery thoughts  
Do shape themselves within me, more and  
more,

Whereof I catch the issue, as I hear

Dead sounds at night come from the in-  
most hills, 245  
Like footsteps upon wool. I dimly see  
My far-off doubtful purpose, as a mother  
Conjectures of the features of her child  
Ere it is born. Her child!—a shudder  
comes

Across me: never child be born of me 250  
Unblest, to vex me with his father's eyes!

"O mother, hear me yet before I die.

Hear me, O earth. I will not die alone,  
Lest their shrill happy laughter come to me  
Walking the cold and starless road of death  
Uncomforted, leaving my ancient love 256  
With the Greek woman. I will rise and go  
Down into Troy, and ere the stars come  
forth

Talk with the wild Cassandra, for she says  
A fire dances before her, and a sound 260  
Rings ever in her ears of armèd men.

What this may be I know not, but I know  
That, whereso'er I am by night and day,  
All earth and air seem only burning fire."

### THE LOTOS-EATERS

"Courage!" he said, and pointed toward  
the land,

"This mounting wave will roll us shore-  
ward soon."

In the afternoon they came unto a land  
In which it seemèd always afternoon.

All round the coast the languid air did  
swoon, 5

Breathing like one that hath a weary  
dream.

Full-faced above the valley stood the  
moon;

And, like a downward smoke, the slender  
stream

Along the cliff to fall and pause and fall  
did seem.

A land of streams! some, like a downward  
smoke, 10

Slow-dropping veils of thinnest lawn, did go;  
And some through wavering lights and  
shadows broke,

Rolling a slumbrous sheet of foam below.  
They saw the gleaming river seaward flow  
From the inner land; far off, three moun-  
tain-tops, 15

Three silent pinnacles of aged snow,  
Stood sunset-flushed; and, dewed with  
showery drops,  
Up-clomb the shadowy pine above the  
woven copse.

The charmèd sunset lingered low adown  
In the red West; through mountain clefts  
the dale 20

Was seen far inland, and the yellow down  
Bordered with palm, and many a winding  
vale

And meadow, set with slender galingale;<sup>1</sup>  
A land where all things always seemed  
the same!

And round about the keel with faces  
pale, 25

Dark faces pale against that rosy flame,  
The mild-eyed melancholy Lotos-eaters  
came.

Branches they bore of that enchanted  
stem,

Laden with flower and fruit, whereof they  
gave

To each, but whoso did receive of them 30  
And taste, to him the gushing of the  
wave

Far far away did seem to mourn and  
rave

On alien shores; and if his fellow spake,  
His voice was thin, as voices from the  
grave;

And deep-asleep he seemed, yet all awake,  
And music in his ears his beating heart  
did make. 36

They sat them down upon the yellow  
sand,

Between the sun and moon upon the shore;  
And sweet it was to dream of Fatherland,  
Of child, and wife, and slave; but ever-  
more 40

Most weary seemed the sea, weary the  
oar,

Weary the wandering fields of barren  
foam.

Then some one said, "We will return no  
more;"

And all at once they sang, "Our island  
home

Is far beyond the wave; we will no  
longer roam." 45

<sup>1</sup> reeds, sedge.

## A DREAM OF FAIR WOMEN

I read, before my eyelids dropped their  
shade,

"The Legend of Good Women," long  
ago

Sung by the morning-star of song, who  
made

His music heard below;

Dan Chaucer, the first warbler, whose  
sweet breath

Preluded those melodious bursts that fill<sup>5</sup>  
The spacious times of great Elizabeth

With sounds that echo still.

And, for a while, the knowledge of his art  
Held me above the subject, as strong

gales<sup>10</sup>

Hold swollen clouds from raining, though  
my heart,

Brimful of those wild tales,

Charged both mine eyes with tears. In  
every land

I saw, wherever light illumineth,  
Beauty and anguish walking hand in hand

The downward slope to death.<sup>16</sup>

Those far-renowned brides of ancient song  
Peopled the hollow dark, like burning

stars,

And I heard sounds of insult, shame, and  
wrong,

And trumpets blown for wars;<sup>20</sup>

And clattering flints battered with clang-  
ing hoofs;

And I saw crowds in columned sanc-  
tuaries;

And forms that passed at windows and on  
roofs

Of marble palaces;

Corpses across the threshold; heroes tall<sup>25</sup>  
Dislodging pinnacle and parapet

Upon the tortoise creeping to the wall;

Lances in ambush set;

And high shrine-doors burst through with  
heated blasts

That run before the fluttering tongues  
of fire;<sup>30</sup>

White surf wind-scattered over sails and  
masts,

And ever climbing higher;

Squadrons and squares of men in brazen  
plates,

Scaffolds, still sheets of water, divers  
woes,

Ranges of glimmering vaults with iron  
grates,<sup>35</sup>

And hushed seraglios.

So shape chased shape as swift as, when to  
land

Bluster the winds and tides the self-same  
way,

Crisp foam-flakes scud along the level sand  
Torn from the fringe of spray.<sup>40</sup>

I started once, or seemed to start in pain,  
Resolved on noble things, and strove to

speak,

As when a great thought strikes along the  
brain,

And flushes all the cheek.

And once my arm was lifted to hew down<sup>45</sup>  
A cavalier from off his saddle-bow,

That bore a lady from a leaguered town;  
And then, I know not how,

All those sharp fancies, by down-lapsing  
thought

Streamed onward, lost their edges, and  
did creep

Rolled on each other, rounded, smoothed,  
and brought<sup>51</sup>

Into the gulfs of sleep.

At last methought that I had wandered far  
In an old wood: fresh-washed in coolest

dew

The maiden splendors of the morning star<sup>55</sup>  
Shook in the steadfast blue.

Enormous elm-tree-boles did stoop and  
lean

Upon the dusky brushwood underneath  
Their broad curved branches, fledged with

clearest green,

New from its silken sheath.<sup>60</sup>

The dim red morn had died, her journey  
done,

And with dead lips smiled at the twi-  
light plain,

Half-fallen across the threshold of the sun,  
Never to rise again.

There was no motion in the dumb dead  
 air, 65  
 Not any song of bird or sound of rill;  
 Gross darkness of the inner sepulchre  
 Is not so deadly still

As that wide forest. Growths of jasmine  
 turned  
 Their humid arms festooning tree to  
 tree, 70  
 And at the root through lush green grasses  
 burned  
 The red anemone.

I knew the flowers, I knew the leaves, I  
 knew  
 The tearful glimmer of the languid  
 dawn  
 On those long, rank, dark wood-walks  
 drenched in dew, 75  
 Leading from lawn to lawn.

The smell of violets, hidden in the green,  
 Poured back into my empty soul and  
 frame  
 The times when I remember to have been  
 Joyful and free from blame. 80

And from within me a clear undertone  
 Thrilled through mine ears in that un-  
 blissful clime,  
 "Pass freely through: the wood is all thine  
 own,  
 Until the end of time."

At length I saw a lady within call, 85  
 Still than chiselled marble, standing  
 there;  
 A daughter of the gods, divinely tall,  
 And most divinely fair.

Her loveliness with shame and with sur-  
 prise  
 Froze my swift speech: she, turning on  
 my face 90  
 The star-like sorrows of immortal eyes,  
 Spoke slowly in her place:

"I had great beauty: ask thou not my  
 name:  
 No one can be more wise than destiny.  
 Many drew swords and died. Where'er  
 I came 95  
 I brought calamity."

"No marvel, sovereign lady: in fair field  
 Myself for such a face had boldly died,"  
 I answered free; and turning I appealed  
 To one that stood beside. 100

But she, with sick and scornful looks  
 averse,  
 To her full height her stately stature  
 draws;  
 "My youth," she said, "was blasted with  
 a curse:  
 This woman was the cause.

"I was cut off from hope in that sad  
 place 105  
 Which men called Aulis in those iron  
 years;  
 My father held his hand upon his face;  
 I, blinded with my tears,

"Still strove to speak: my voice was thick  
 with sighs  
 As in a dream. Dimly I could descry 110  
 The stern black-bearded kings with wolfish  
 eyes,  
 Waiting to see me die.

"The high masts flickered as they lay  
 afloat;  
 The crowds, the temples, wavered, and  
 the shore;  
 The bright death quivered at the victim's  
 throat— 115  
 Touched—and I knew no more."

Whereto the other with a downward brow:  
 "I would the white cold heavy-plunging  
 foam,  
 Whirled by the wind, had rolled me deep  
 below,  
 Then when I left my home." 120

Her slow full words sank through the  
 silence drear,  
 As thunder-drops fall on a sleeping sea:  
 Sudden I heard a voice that cried, "Come  
 here,  
 That I may look on thee."

I turning saw, throned on a flowery rise, 125  
 One sitting on a crimson scarf unrolled;  
 A queen, with swarthy cheeks and bold  
 black eyes,  
 Brow-bound with burning gold.

She, flashing forth a haughty smile, began:  
 "I governed men by change, and so I  
 swayed 130  
 All moods. 'Tis long since I have seen a  
 man.

Once, like the moon, I made

"The ever-shifting currents of the blood  
 According to my humor ebb and flow.  
 I have no men to govern in this wood: 135  
 That makes my only woe.

"Nay—yet it chafes me that I could not  
 bend  
 One will; nor tame and tutor with mine  
 eye  
 That dull, cold-blooded Cæsar. Prythee,  
 friend,  
 Where is Mark Antony? 140

"The man, my lover, with whom I rode  
 sublime  
 On Fortune's neck; we sat as God by  
 God;  
 The Nilus would have risen before his time  
 And flooded at our nod.

"We drank the Libyan Sun to sleep, and  
 lit 145  
 Lamps which out-burned Canopus. Oh,  
 my life  
 In Egypt! Oh, the dalliance and the wit,  
 The flattery and the strife,

"And the wild kiss, when fresh from war's  
 alarms,  
 My Hercules, my Roman Antony, 150  
 My mailèd Bacchus leaped into my arms,  
 Contented there to die!

"And there he died: and when I heard my  
 name  
 Sighed forth with life, I would not brook  
 my fear  
 Of the other; with a worm I balked his  
 fame. 155  
 What else was left? look here!"—

With that she tore her robe apart, and  
 half  
 The polished argent of her breast to sight  
 Laid bare. Thereto she pointed with a  
 laugh,  
 Showing the aspic's bite.— 160

"I died a Queen. The Roman soldier found  
 Me lying dead, my crown about my  
 brows,  
 A name for ever!—lying robed and crowned  
 Worthy a Roman spouse."

Her warbling voice, a lyre of widest range  
 Struck by all passion, did fall down and  
 glance 166  
 From tone to tone, and glided through  
 all change  
 Of liveliest utterance.

When she made pause I knew not for de-  
 light;  
 Because with sudden motion from the  
 ground 170  
 She raised her piercing orbs, and filled  
 with light  
 The interval of sound.

Still with their fires Love tipped his keenest  
 darts:  
 As once they drew into two burning rings  
 All beams of Love, melting the mighty  
 hearts 175  
 Of captains and of kings.

Slowly my sense undazzled. Then I heard  
 A noise of some one coming through the  
 lawn,  
 And singing clearer than the crested bird  
 That claps his wings at dawn: 180

"The torrent brooks of hallowed Israel  
 From craggy hollows pouring, late and  
 soon,  
 Sound all night long, in falling through  
 the dell,  
 Far-heard beneath the moon.

"The balmy moon of blessed Israel 185  
 Floods all the deep-blue gloom with  
 beams divine;  
 All night the splintered crags that wall  
 the dell  
 With spires of silver shine."

As one that museth where broad sunshine  
 laves  
 The lawn by some cathedral, through  
 the door 190  
 Hearing the holy organ rolling waves  
 Of sound on roof and floor

Within, and anthem sung, is charmed and  
 tied  
 To where he stands,—so stood I, when  
 that flow  
 Of music left the lips of her that died 195  
 To save her father's vow;

The daughter of the warrior Gileadite,  
 A maiden pure; as when she went along  
 From Mizpah's towered gate with wel-  
 come light,  
 With timbrel and with song. 200

My words leapt forth: "Heaven heads the  
 count of crimes  
 With that wild oath." She rendered  
 answer high:  
 "Not so, nor once alone; a thousand times  
 I would be born and die.

"Single I grew, like some green plant,  
 whose root 205  
 Creeps to the garden water-pipes be-  
 neath,  
 Feeding the flower; but ere my flower to  
 fruit  
 Changed, I was ripe for death.

"My God, my land, my father—these did  
 move  
 Me from my bliss of life, that Nature  
 gave, 210  
 Lowered softly with a threefold cord of  
 love  
 Down to a silent grave.

"And I went mourning, 'No fair Hebrew  
 boy  
 Shall smile away my maiden blame  
 among  
 The Hebrew mothers'—emptied of all joy,  
 Leaving the dance and song, 216

"Leaving the olive-gardens far below,  
 Leaving the promise of my bridal bower,  
 The valleys of grape-loaded vines that glow  
 Beneath the battled tower. 220

"The light white cloud swam over us.  
 Anon  
 We heard the lion roaring from his den;  
 We saw the large white stars rise one by  
 one,  
 Or, from the darkened glen,

"Saw God divide the night with flying  
 flame, 225  
 And thunder on the everlasting hills.  
 I heard Him, for He spake, and grief be-  
 came  
 A solemn scorn of ills.

"When the next moon was rolled into the  
 sky,  
 Strength came to me that equalled my  
 desire. 230  
 How beautiful a thing it was to die  
 For God and for my sire!

"It comforts me in this one thought to  
 dwell,  
 That I subdued me to my father's  
 will;  
 Because the kiss he gave me, ere I fell, 235  
 Sweetens the spirit still.

"Moreover it is written that my race  
 Hewed Ammon, hip and thigh, from  
 Aroer  
 On Arnon unto Minneth." Here her face  
 Glowed, as I looked at her. 240

She locked her lips: she left me where I  
 stood:  
 "Glory to God," she sang, and passed  
 afar,  
 Thridding the sombre boskage<sup>1</sup> of the  
 wood,  
 Toward the morning-star.

Losing her carol I stood pensively, 245  
 As one that from a casement leans his  
 head,  
 When midnight bells cease ringing sud-  
 denly,  
 And the old year is dead.

"Alas! alas!" a low voice, full of care,  
 Murmured beside me. "Turn and look  
 on me: 250  
 I am that Rosamond, whom men call fair,  
 If what I was I be.

"Would I had been some maiden coarse  
 and poor!  
 O me, that I should ever see the light!  
 Those dragon eyes of angered Eleanor 255  
 Do hunt me, day and night."

<sup>1</sup> undergrowth.



She ceased in tears, fallen from hope and trust;  
 To whom the Egyptian: "Oh, you tamely died!  
 You should have clung to Fulvia's waist,  
 and thrust  
 The dagger through her side." 260

With that sharp sound the white dawn's creeping beams,  
 Stolen to my brain, dissolved the mystery  
 Of folded sleep. The captain of my dreams  
 Ruled in the eastern sky.

Morn broadened on the borders of the dark 265  
 Ere I saw her who clasped in her last trance  
 Her murdered father's head, or Joan of Arc,  
 A light of ancient France;

Or her who knew that Love can vanquish Death,  
 Who kneeling with one arm about her king, 270  
 Drew forth the poison with her balmy breath,  
 Sweet as new buds in Spring.

No memory labors longer from the deep  
 Gold-mines of thought to lift the hidden ore  
 That glimpses, moving up, than I from sleep 275  
 To gather and tell o'er

Each little sound and sight. With what dull pain  
 Compassed, how eagerly I sought to strike  
 Into that wondrous track of dreams again!  
 But no two dreams are like. 280

As when a soul laments, which hath been blest,  
 Desiring what is mingled with past years,  
 In yearnings that can never be expressed  
 By signs or groans or tears;

Because all words, though culled with choicest art, 285  
 Failing to give the bitter of the sweet,  
 Wither beneath the palate, and the heart  
 Faints, faded by its heat.

### YOU ASK ME, WHY, THOUGH ILL AT EASE

You ask me, why, though ill at ease,  
 Within this region I subsist,  
 Whose spirits falter in the mist,  
 And languish for the purple seas.

It is the land that freemen till, 5  
 That sober-suited Freedom chose,  
 The land, where girt with friends or foes  
 A man may speak the thing he will;

A land of settled government,  
 A land of just and old renown, 10  
 Where Freedom slowly broadens down  
 From precedent to precedent;

Where faction seldom gathers head,  
 But, by degrees to fullness wrought,  
 The strength of some diffusive thought 15  
 Hath time and space to work and spread.

Should banded unions persecute  
 Opinion, and induce a time  
 When single thought is civil crime,  
 And individual freedom mute, 20

Though power should make from land to land  
 The name of Britain trebly great—  
 Though every channel of the State  
 Should fill and choke with golden sand—

Yet waft me from the harbor-mouth, 25  
 Wild wind! I seek a warmer sky,  
 And I will see before I die  
 The palms and temples of the South.

### MORTE D'ARTHUR

So all day long the noise of battle rolled  
 Among the mountains by the winter sea;  
 Until King Arthur's table, man by man,  
 Had fallen in Lyonesse about their Lord,

King Arthur: then, because his wound  
was deep, 5

The bold Sir Bedivere uplifted him,  
Sir Bedivere, the last of all his knights,  
And bore him to a chapel nigh the field,  
A broken chancel with a broken cross,  
That stood on a dark strait of barren land.  
On one side lay the Ocean, and on one 11  
Lay a great water, and the moon was full.

Then spake King Arthur to Sir Bedivere:

"The sequel of to-day unsolders all  
The goodliest fellowship of famous knights  
Whereof this world holds record. Such  
a sleep 16

They sleep—the men I loved. I think  
that we

Shall never more, at any future time,  
Delight our souls with talk of knightly  
deeds,

Walking about the gardens and the halls 20  
Of Camelot, as in the days that were.

I perish by this people which I made,—  
Though Merlin sware that I should come  
again

To rule once more—but let what will be,  
be; 24

I am so deeply smitten through the helm  
That without help I cannot last till morn.  
Thou therefore take my brand Excalibur,  
Which was my pride; for thou remember-  
est how

In those old days, one summer noon, an  
arm

Rose up from out the bosom of the lake, 30  
Clothed in white samite, mystic, wonder-  
ful,

Holding the sword—and how I rowed  
across

And took it, and have worn it, like a king;  
And, wheresoever I am sung or told

In aftertime, this also shall be known. 35  
But now delay not; take Excalibur,

And fling him far into the middle mere;<sup>1</sup>  
Watch what thou seest, and lightly<sup>2</sup> bring  
me word."

To him replied the bold Sir Bedivere:

"It is not meet, Sir King, to leave thee  
thus, 40

Aidless, alone, and smitten through the  
helm.

A little thing may harm a wounded man.  
Yet I thy hest will all perform at full,

<sup>1</sup> sea, lake.

<sup>2</sup> quickly.

Watch what I see, and lightly bring thee  
word."

So saying, from the ruined shrine he  
stepped 45

And in the moon athwart the place of  
tombs,

Where lay the mighty bones of ancient  
men,

Old knights, and over them the sea-wind  
sang

Shrill, chill, with flakes of foam. He,  
stepping down

By zigzag paths and juts of pointed rock, 50  
Came on the shining levels of the lake.

There drew he forth the brand Ex-  
calibur,

And o'er him, drawing it, the winter moon,  
Brightening the skirts of a long cloud, ran  
forth

And sparkled keen with frost against the  
hilt: 55

For all the haft twinkled with diamond  
sparks,

Myriads of topaz-lights, and jacinth work  
Of subtlest jewellery. He gazed so long

That both his eyes were dazzled, as he  
stood,

This way and that dividing the swift  
mind, 60

In act to throw; but at the last it seemed  
Better to leave Excalibur concealed

There in the many-knotted waterflags,  
That whistled stiff and dry about the  
marge.

So strode he back slow to the wounded  
King. 65

Then spake King Arthur to Sir Bedivere:  
"Hast thou performed my mission which I  
gave?"

What is it thou hast seen, or what hast  
heard?"

And answer made the bold Sir Bedivere:  
"I heard the ripple washing in the reeds, 70  
And the wild water lapping on the crag."

To whom replied King Arthur, faint and  
pale:

"Thou hast betrayed thy nature and thy  
name,

Not rendering true answer, as beseemed  
Thy fealty, nor like a noble knight; 75

For surer sign had followed, either hand,  
Or voice, or else a motion of the mere.

This is a shameful thing for men to lie.  
Yet now, I charge thee, quickly go again

As thou art lief<sup>1</sup> and dear, and do the thing  
I bade thee, watch, and lightly bring me  
word." 81

Then went Sir Bedivere the second time  
Across the ridge, and paced beside the  
mere,

Counting the dewy pebbles, fixed in  
thought;

But when he saw the wonder of the hilt, 85  
How curiously and strangely chased, he  
smote

His palms together, and he cried aloud:

"And if indeed I cast the brand away,  
Surely a precious thing, one worthy note,  
Should thus be lost forever from the  
earth, 90

Which might have pleased the eyes of  
many men.

What good should follow this, if this were  
done?

What harm, undone? deep harm to dis-  
obey,

Seeing obedience is the bond of rule.

Were it well to obey then, if a king demand  
An act unprofitable, against himself? 96

The King is sick, and knows not what he  
does.

What record, or what relic of my lord  
Should be to aftertime, but empty breath  
And rumors of a doubt? but were this  
kept, 100

Stored in some treasure-house of mighty  
kings,

Some one might show it at a joust of  
arms,

Saying, 'King Arthur's sword, Excalibur,  
Wrought by the lonely maiden of the  
Lake;

Nine years she wrought it, sitting in the  
deeps 105

Upon the hidden bases of the hills.'

So might some old man speak in the after-  
time

To all the people, winning reverence;

But now much honor and much fame were  
lost."

So spake he, clouded with his own con-  
ceit, 110

And hid Excalibur the second time,

And so strode back slow to the wounded  
King.

Then spoke King Arthur, breathing  
heavily:

<sup>1</sup> loved.

"What is it thou hast seen, or what hast  
heard?"

And answer made the bold Sir Bedi-  
vere: 115

"I heard the water lapping on the crag,  
And the long ripple washing in the reeds."

To whom replied King Arthur, much in  
wrath:

"Ah, miserable and unkind, untrue,  
Unknightly, traitor-hearted! Woe is me!

Authority forgets a dying king, 121  
Laid widowed of the power in his eye

That bowed the will. I see thee what thou  
art,

For thou, the latest-left of all my knights,  
In whom should meet the offices of all, 125  
Thou wouldst betray me for the precious  
hilt;

Either from lust of gold, or like a girl  
Valuing the giddy pleasure of the eyes.

Yet, for a man may fail in duty twice,  
And the third time may prosper, get thee  
hence; 130

But, if thou spare to fling Excalibur,  
I will arise and slay thee with my hands."

Then quickly rose Sir Bedivere, and ran,  
And, leaping down the ridges lightly,  
plunged

Among the bulrush-beds, and clutched the  
sword, 135

And strongly wheeled and threw it. The  
great brand

Made lightnings in the splendor of the  
moon,

And flashing round and round, and whirled  
in an arch,

Shot like a streamer of the northern morn,  
Seen where the moving isles of winter  
shock 140

By night, with noises of the northern sea.  
So flashed and fell the brand Excalibur;

But ere he dipped the surface, rose an arm  
Clothed in white samite, mystic, wonderful,

And caught him by the hilt, and bran-  
dished him 145

Three times, and drew him under in the  
mere.

And lightly went the other to the king.

Then spoke King Arthur, drawing  
thicker breath:

"Now see I by thine eyes that this is done.  
Speak out; what is it thou hast heard, or  
seen?" 150

And answer made the bold Sir Bedivere:

"Sir King, I closed mine eyelids, lest the  
 gems  
 Should blind my purpose, for I never saw,  
 Nor shall see, here or elsewhere, till I die,  
 Not though I live three lives of mortal  
 men, 155

So great a miracle as yonder hilt.  
 Then with both hands I flung him, wheel-  
 ing him;

But when I looked again, behold an arm,  
 Clothed in white samite, mystic, wonder-  
 ful,

That caught him by the hilt, and bran-  
 dished him 160

Three times, and drew him under in the  
 mere."

And answer made King Arthur, breath-  
 ing hard:

"My end draws nigh; 'tis time that I were  
 gone.

Make broad thy shoulders to receive my  
 weight,

And bear me to the margin; yet I fear 165  
 My wound hath taken cold, and I shall  
 die."

So saying, from the pavement he half  
 rose,

Slowly, with pain, reclining on his arm,  
 And looking wistfully with wide blue eyes  
 As in a picture. Him Sir Bedivere 170

Remorsefully regarded through his tears,  
 And would have spoken, but he found not  
 words,

Then took with care, and kneeling on one  
 knee,

O'er both his shoulders drew the languid  
 hands,

And rising bore him through the place of  
 tombs. 175

But, as he walked, King Arthur panted  
 hard,

Like one that feels a nightmare on his  
 bed

When all the house is mute. So sighed the  
 king,

Muttering and murmuring at his ear,  
 "Quick, quick!"

I fear it is too late, and I shall die." 180

But the other swiftly strode from ridge to  
 ridge,

Clothed with his breath, and looking, as he  
 walked,

Larger than human on the frozen hills.

He heard the deep behind him, and a cry

Before. His own thought drove him, like  
 a goad. 185

Dry clashed his harness in the icy caves  
 And barren chasms, and all to left and  
 right

The bare black cliff clanged round him, as  
 he based

His feet on juts of slippery crag that rang  
 Sharp-smitten with the dint of armed  
 heels— 190

And on a sudden, lo! the level lake,  
 And the long glories of the winter moon.

Then saw they how there hove a dusky  
 barge,

Dark as a funeral scarf from stem to stern,  
 Beneath them; and descending they were  
 ware 195

That all the decks were dense with stately  
 forms

Black-stoled, black-hooded, like a dream—  
 by these

Three Queens with crowns of gold—and  
 from them rose

A cry that shivered to the tingling stars,  
 And, as it were one voice, an agony 200

Of lamentation, like a wind that shrills  
 All night in a waste land, where no one  
 comes,

Or hath come, since the making of the  
 world.

Then murmured Arthur, "Place me in  
 the barge,"

And to the barge they came. There those  
 three Queens 205

Put forth their hands, and took the King,  
 and wept.

But she that rose the tallest of them all  
 And fairest, laid his head upon her lap,

And loosed the shattered casque, and  
 chafed his hands,

And called him by his name, complaining  
 loud, 210

And dropping bitter tears against his  
 brow

Striped with dark blood; for all his face  
 was white

And colorless, and like the withered moon  
 Smote by the fresh beam of the springing  
 east;

And all his greaves<sup>1</sup> and cuisses<sup>2</sup> dashed  
 with drops 215

Of onset; and the light and lustrous curls—  
 That made his forehead like a rising sun

<sup>1</sup> leg guards.

<sup>2</sup> thigh guards

High from the dais-throne—were parched  
with dust;  
Or, clotted into points and hanging loose,  
Mixed with the knightly growth that  
fringed his lips. 220  
So like a shattered column lay the King;  
Not like that Arthur who, with lance in  
rest,  
From spur to plume a star of tournament,  
Shot through the lists at Camelot, and  
charged  
Before the eyes of ladies and of kings. 225  
Then loudly cried the bold Sir Bedivere:  
“Ah! my Lord Arthur, whither shall I go?  
Where shall I hide my forehead and my  
eyes?  
For now I see the true old times are dead,  
When every morning brought a noble  
chance, 230  
And every chance brought out a noble  
knight.  
Such times have been not since the light  
that led  
The holy Elders with the gift of myrrh.  
But now the whole ROUND TABLE is dis-  
solved  
Which was an image of the mighty world;  
And I, the last, go forth companionless, 236  
And the days darken round me, and the  
years,  
Among new men, strange faces, other  
minds.”  
And slowly answered Arthur from the  
barge:  
“The old order changeth, yielding place  
to new, 240  
And God fulfils Himself in many ways,  
Lest one good custom should corrupt the  
world.  
Comfort thyself: what comfort is in me?  
I have lived my life, and that which I have  
done  
May He within Himself make pure! but  
thou, 245  
If thou shouldst never see my face again,  
Pray for my soul. More things are wrought  
by prayer  
Than this world dreams of. Wherefore,  
let thy voice  
Rise like a fountain for me night and  
day.  
For what are men better than sheep or  
goats 250  
That nourish a blind life within the brain,

If, knowing God, they lift not hands of  
prayer  
Both for themselves and those who call  
them friend?  
For so the whole round earth is every way  
Bound by gold chains about the feet of  
God. 255  
But now farewell. I am going a long way  
With these thou seest—if indeed I go—  
For all my mind is clouded with a doubt—  
To the island-valley of Avilion;  
Where falls not hail, or rain, or any snow,  
Nor ever wind blows loudly, but it lies 261  
Deep-meadowed, happy, fair with orchard-  
lawns  
And bowery hollows crowned with summer  
sea,  
Where I will heal me of my grievous  
wound.”  
So said he, and the barge with oar and  
sail 265  
Moved from the brink, like some full-  
breasted swan  
That, fluting a wild carol ere her death,  
Ruffles her pure cold plume, and takes the  
flood  
With swarthy webs. Long stood Sir Bed-  
ivere  
Revolving many memories, till the hull  
Looked one black dot against the verge of  
dawn, 271  
And on the mere the wailing died away.

## ULYSSES

It little profits that an idle king,  
By this still hearth, among these barren  
crag,  
Matched with an agèd wife, I mete and dole  
Unequal laws unto a savage race,  
That hoard, and sleep, and feed, and know  
not me. 5  
I cannot rest from travel; I will drink  
Life to the lees. All times I have enjoyed  
Greatly, have suffered greatly, both with  
those  
That loved me, and alone; on shore, and  
when  
Through scudding drifts the rainy Hyades  
Vexed the dim sea. I am become a name;  
For always roaming with a hungry heart 12  
Much have I seen and known,—cities of  
men,

And manners, climates, councils, govern-  
ments,  
Myself not least, but honored of them  
all,— 15  
And drunk delight of battle with my peers,  
Far on the ringing plains of windy Troy.  
I am a part of all that I have met;  
Yet all experience is an arch wherethrough  
Gleams that untravelled world, whose  
margin fades 20  
Forever and forever when I move.  
How dull it is to pause, to make an end,  
To rust unburnished, not to shine in use!  
As though to breathe were life! Life piled  
on life  
Were all too little, and of one to me 25  
Little remains: but every hour is saved  
From that eternal silence, something more,  
A bringer of new things; and vile it were  
For some three suns to store and hoard  
myself,  
And this gray spirit yearning in desire 30  
To follow knowledge like a sinking star,  
Beyond the utmost bound of human  
thought.

This is my son, mine own Telemachus,  
To whom I leave the sceptre and the isle—  
Well-loved of me, discerning to fulfil 35  
This labor, by slow prudence to make mild  
A rugged people, and through soft degrees  
Subdue them to the useful and the good.  
Most blameless is he, centred in the sphere  
Of common duties, decent not to fail 40  
In offices of tenderness, and pay  
Meet adoration to my household gods,  
When I am gone. He works his work, I  
mine.

There lies the port; the vessel puffs her  
sail;  
There gloom the dark broad seas. My  
mariners, 45  
Souls that have toiled, and wrought, and  
thought with me,—  
That ever with a frolic welcome took  
The thunder and the sunshine, and op-  
posed  
Free hearts, free foreheads,—you and I are  
old;  
Old age hath yet his honor and his toil. 50  
Death closes all; but something ere the end,  
Some work of noble note, may yet be done,  
Not unbecoming men that strove with  
Gods.  
The lights begin to twinkle from the rocks;

The long day wanes; the slow moon  
climbs; the deep 55  
Moans round with many voices. Come,  
my friends,  
'Tis not too late to seek a newer world.  
Push off, and sitting well in order smite  
The sounding furrows; for my purpose  
holds  
To sail beyond the sunset, and the baths 60  
Of all the western stars, until I die.  
It may be that the gulfs will wash us  
down;  
It may be we shall touch the Happy Isles,  
And see the great Achilles, whom we  
knew.  
Though much is taken, much abides; and  
though 65  
We are not now that strength which in old  
days  
Moved earth and heaven; that which we  
are, we are;  
One equal temper of heroic hearts,  
Made weak by time and fate, but strong in  
will  
To strive, to seek, to find, and not to yield.

### LOCKSLEY HALL

Comrades, leave me here a little, while as  
yet 'tis early morn:

Leave me here, and when you want me,  
sound upon the bugle-horn.

'Tis the place, and all around it, as of old,  
the curlews call,

Dreary gleams about the moorland flying  
over Locksley Hall;

Locksley Hall, that in the distance over-  
looks the sandy tracts, 5  
And the hollow ocean-ridges roaring into  
cataracts.

Many a night from yonder ivied casement,  
ere I went to rest,  
Did I look on great Orion sloping slowly  
to the West.

Many a night I saw the Pleiads, rising  
through the mellow shade,  
Glitter like a swarm of fire-flies tangled in  
a silver braid. 10

Here about the beach I wandered, nourish-  
ing a youth sublime  
With the fairy tales of science, and the  
long result of time;

When the centuries behind me like a fruit-  
ful land reposed;  
When I clung to all the present for the  
promise that it closed;

When I dipped into the future far as  
human eye could see; <sup>15</sup>  
Saw the vision of the world, and all the  
wonder that would be.—

In the spring a fuller crimson comes upon  
the robin's breast;  
In the spring the wanton lapwing gets him-  
self another crest;

In the spring a livelier iris changes on the  
burnished dove;  
In the spring a young man's fancy lightly  
turns to thoughts of love. <sup>20</sup>

Then her cheek was pale and thinner than  
should be for one so young,  
And her eyes on all my motions with a  
mute observance hung.

And I said, "My cousin Amy, speak, and  
speak the truth to me,  
Trust me, cousin, all the current of my  
being sets to thee."

On her pallid cheek and forehead came a  
color and a light, <sup>25</sup>  
As I have seen the rosy red flushing in the  
northern night.

And she turned—her bosom shaken with  
a sudden storm of sighs—  
All the spirit deeply dawning in the dark  
of hazel eyes—

Saying, "I have hid my feelings, fearing  
they should do me wrong;"  
Saying, "Dost thou love me, cousin?"  
weeping, "I have loved thee long." <sup>30</sup>

Love took up the glass of Time, and turned  
it in his glowing hands;  
Every moment, lightly shaken, ran itself  
in golden sands.

Love took up the harp of Life, and smote  
on all the chords with might;  
Smote the chord of Self, that, trembling,  
passed in music out of sight.

Many a morning on the moorland did we  
hear the copses ring, <sup>35</sup>  
And her whisper thronged my pulses with  
the fulness of the spring.

Many an evening by the waters did we  
watch the stately ships,  
And our spirits rushed together at the  
touching of the lips.

O my cousin, shallow-hearted! O my Amy,  
mine no more!  
O the dreary, dreary moorland! O the  
barren, barren shore! <sup>40</sup>

Falser than all fancy fathoms, falser than  
all songs have sung,  
Puppet to a father's threat, and servile to  
a shrewish tongue!

Is it well to wish thee happy? having  
known me—to decline  
On a range of lower feelings and a nar-  
rower heart than mine!

Yet it shall be; thou shalt lower to his  
level day by day, <sup>45</sup>  
What is fine within thee growing coarse  
to sympathize with clay.

As the husband is, the wife is; thou art  
mated with a clown,  
And the grossness of his nature will have  
weight to drag thee down.

He will hold thee, when his passion shall  
have spent its novel force,  
Something better than his dog, a little  
dearer than his horse. <sup>50</sup>

What is this? his eyes are heavy; think not  
they are glazed with wine.  
Go to him, it is thy duty; kiss him, take  
his hand in thine.

It may be my lord is weary, that his brain  
is overwrought;  
Soothe him with thy finer fancies, touch  
him with thy lighter thought.

He will answer to the purpose, easy things  
to understand— 55  
Better thou wert dead before me, though  
I slew thee with my hand!

Better thou and I were lying, hidden from  
the heart's disgrace,  
Rolled in one another's arms, and silent in  
a last embrace.

Cursèd be the social wants that sin against  
the strength of youth!  
Cursèd be the social lies that warp us from  
the living truth! 60

Cursèd be the sickly forms that err from  
honest Nature's rule!  
Cursèd be the gold that gilds the straitened  
forehead of the fool!

Well—'tis well that I should bluster!—  
hadst thou less unworthy proved—  
Would to God—for I had loved thee more  
than ever wife was loved.

Am I mad, that I should cherish that which  
bears but bitter fruit? 65  
I will pluck it from my bosom, though my  
heart be at the root.

Never, though my mortal summers to such  
length of years should come  
As the many-wintered crow that leads the  
clanging rookery home.

Where is comfort? in division of the records  
of the mind?  
Can I part her from herself, and love her,  
as I knew her, kind? 70

I remember one that perished; sweetly  
did she speak and move;  
Such a one do I remember, whom to look  
at was to love.

Can I think of her as dead, and love her  
for the love she bore?  
No—she never loved me truly; love is love  
for evermore.

Comfort? comfort scorned of devils! this is  
truth the poet sings, 75  
That a sorrow's crown of sorrow is remem-  
bering happier things.

Drug thy memories, lest thou learn it,  
lest thy heart be put to proof,  
In the dead unhappy night, and when the  
rain is on the roof.

Like a dog, he hunts in dreams, and thou  
art staring at the wall,  
Where the dying night-lamp flickers, and  
the shadows rise and fall. 80

Then a hand shall pass before thee, point-  
ing to his drunken sleep,  
To thy widowed marriage-pillows, to the  
tears that thou wilt weep.

Thou shalt hear the "Never, never," whis-  
pered by the phantom years,  
And a song from out the distance in the  
ringing of thine ears;

And an eye shall vex thee, looking ancient  
kindness on thy pain. 85  
Turn thee, turn thee on thy pillow; get  
thee to thy rest again.

Nay, but Nature brings thee solace; for a  
tender voice will cry.  
'T is a purer life than thine, a lip to drain  
thy trouble dry.

Baby lips will laugh me down; my latest  
rival brings thee rest.  
Baby fingers, waxen touches, press me  
from the mother's breast. 90

Oh, the child too clothes the father with a  
dearness not his due.  
Half is thine and half is his; it will be  
worthy of the two.

Oh, I see thee old and formal, fitted to thy  
petty part,  
With a little hoard of maxims preaching  
down a daughter's heart.

"They were dangerous guides, the feelings  
—she herself was not exempt— 95  
Truly, she herself had suffered"—Perish  
in thy self-contempt!

Overlive it—lower yet—be happy! where-  
fore should I care?  
I myself must mix with action, lest I wither  
by despair.



What is that which I should turn to, light-  
ing upon days like these?  
Every door is barred with gold, and opens  
but to golden keys. 100

Every gate is thronged with suitors, all the  
markets overflow.  
I have but an angry fancy; what is that  
which I should do?

I had been content to perish, falling on the  
foeman's ground,  
When the ranks are rolled in vapor, and  
the winds are laid with sound.

But the jingling of the guinea helps the  
hurt that Honor feels, 105  
And the nations do but murmur, snarling  
at each other's heels.

Can I but relive in sadness? I will turn  
that earlier page.  
Hide me from my deep emotion, O thou  
wondrous Mother-Age!

Make me feel the wild pulsation that I  
felt before the strife,  
When I heard my days before me, and the  
tumult of my life; 110

Yearning for the large excitement that the  
coming years would yield,  
Eager-hearted as a boy when first he  
leaves his father's field,

And at night along the dusky highway  
near and nearer drawn,  
Sees in heaven the light of London flaring  
like a dreary dawn;

And his spirit leaps within him to be gone  
before him then, 115  
Underneath the light he looks at, in among  
the throngs of men;

Men, my brothers, men the workers, ever  
reaping something new;  
That which they have done but earnest of  
the things that they shall do.

For I dipped into the future, far as human  
eye could see,  
Saw the Vision of the world, and all the  
wonder that would be; 120

Saw the heavens fill with commerce, ar-  
gosies of magic sails,  
Pilots of the purple twilight, dropping  
down with costly bales;

Heard the heavens fill with shouting, and  
there rained a ghastly dew  
From the nation's airy navies grappling  
in the central blue;

Far along the world-wide whisper of the  
southwind rushing warm, 125  
With the standards of the peoples plung-  
ing through the thunder-storm;

Till the war-drum throbbed no longer,  
and the battle-flags were furled  
In the Parliament of man, the Federation  
of the world.

There the common sense of most shall  
hold a fretful realm in awe,  
And the kindly earth shall slumber, lapped  
in universal law. 130

So I triumphed ere my passion sweeping  
through me left me dry,  
Left me with the palsied heart, and left  
me with the jaundiced eye;

Eye, to which all order festers, all things  
here are out of joint.  
Science moves, but slowly, slowly, creep-  
ing on from point to point;

Slowly comes a hungry people, as a lion,  
creeping nigher, 135  
Glares at one that nods and winks behind a  
slowly-dying fire.

Yet I doubt not through the ages one in-  
creasing purpose runs,  
And the thoughts of men are widened  
with the process of the suns.

What is that to him that reaps not harvest  
of his youthful joys,  
Though the deep heart of existence beat  
for ever like a boy's? 140

Knowledge comes, but wisdom lingers, and  
I linger on the shore,  
And the individual withers, and the world  
is more and more.

Knowledge comes, but wisdom lingers, and  
 he bears a laden breast,  
 Full of sad experience, moving toward  
 the stillness of his rest.

Hark, my merry comrades call me, sound-  
 ing on the bugle-horn, 145  
 They to whom my foolish passion were a  
 target for their scorn.

Shall it not be scorn to me to harp on  
 such a mouldered string?  
 I am shamed through all my nature to  
 have loved so slight a thing.

Weakness to be wroth with weakness!  
 woman's pleasure, woman's pain—  
 Nature made them blinder motions  
 bounded in a shallower brain: 150

Woman is the lesser man, and all thy pas-  
 sions, matched with mine,  
 Are as moonlight unto sunlight and as  
 water unto wine—

Here, at least, where nature sickens, noth-  
 ing. Ah, for some retreat  
 Deep in yonder shining Orient, where my  
 life began to beat,

Where in wild Mahratta-battle fell my  
 father evil-starred;— 155  
 I was left a trampled orphan, and a self-  
 ish uncle's ward.

Or to burst all links of habit—there to  
 wander far away,  
 On from island unto island at the gate-  
 ways of the day.

Larger constellations burning, mellow  
 moons and happy skies,  
 Breadths of tropic shade and palms in  
 cluster, knots of Paradise. 160

Never comes the trader, never floats an  
 European flag,  
 Slides the bird o'er lustrous woodland,  
 swings the trailer from the crag;

Droops the heavy-blossomed bower, hangs  
 the heavy-fruited tree—  
 Summer isles of Eden lying in dark purple  
 spheres of sea.

There methinks would be enjoyment more  
 than in this march of mind, 165  
 In the steamship, in the railway, in the  
 thoughts that shake mankind.

There the passions cramped no longer shall  
 have scope and breathing space;  
 I will take some savage woman, she shall  
 rear my dusky race.

Iron-jointed, supple-sinewed, they shall  
 dive, and they shall run,  
 Catch the wild goat by the hair, and hurl  
 their lances in the sun; 170

Whistle back the parrot's call, and leap  
 the rainbows of the brooks,  
 Not with blinded eyesight poring over  
 miserable books—

Fool, again the dream, the fancy! but I  
*know* my words are wild,  
 But I count the gray barbarian lower than  
 the Christian child.

I, to herd with narrow foreheads, vacant of  
 our glorious gains, 175  
 Like a beast with lower pleasures, like a  
 beast with lower pains!

Mated with a squalid savage—what to me  
 were sun or clime!  
 I the heir of all the ages, in the foremost  
 files of time—

I that rather held it better men should  
 perish one by one,  
 Than that earth should stand at gaze like  
 Joshua's moon in Ajalon! 180

Not in vain the distance beacons. For-  
 ward, forward let us range,  
 Let the great world spin for ever down  
 the ringing grooves of change.

Through the shadow of the globe we sweep  
 into the younger day;  
 Better fifty years of Europe than a cycle of  
 Cathay.

Mother-Age,—for mine I knew not,—help  
 me as when life begun; 185  
 Rift the hills, and roll the waters, flash  
 the lightnings, weigh the sun.

Oh, I see the crescent promise of my spirit  
hath not set.  
Ancient founts of inspiration well through  
all my fancy yet.

Howsoever these things be, a long farewell  
to Locksley Hall!  
Now for me the woods may wither, now  
for me the roof-tree fall. 190

Comes a vapor from the margin, blacken-  
ing over heath and holt,  
Cramming all the blast before it, in its  
breast a thunderbolt.

Let it fall on Locksley Hall, with rain or  
hail, or fire or snow;  
For the mighty wind arises, roaring sea-  
ward, and I go.

### BREAK. BREAK, BREAK

Break, break, break,  
On thy cold gray stones, O Sea!  
And I would that my tongue could utter  
The thoughts that arise in me.

O well for the fisherman's boy, 5  
That he shouts with his sister at play!  
O well for the sailor lad,  
That he sings in his boat on the bay!

And the stately ships go on  
To their haven under the hill; 10  
But O for the touch of a vanished hand,  
And the sound of a voice that is still!

Break, break, break,  
At the foot of thy crags, O Sea!  
But the tender grace of a day that is  
dead 15  
Will never come back to me.

### SONGS *from* THE PRINCESS

#### BUGLE SONG

The splendor falls on castle walls  
And snowy summits old in story;  
The long light shakes across the lakes,  
And the wild cataract leaps in glory.  
Blow, bugle, blow, set the wild echoes fly-  
ing, 5  
Blow, bugle; answer, echoes, dying, dy-  
ing, dying.

O, hark, O, hear! how thin and clear,  
And thinner, clearer, farther going!  
O, sweet and far from cliff and scar  
The horns of Elfland faintly blowing! 10  
Blow, let us hear the purple glens replying;  
Blow, bugle; answer, echoes, dying, dying,  
dying.

O love, they die in yon rich sky,  
They faint on hill or field or river;  
Our echoes roll from soul to soul, 15  
And grow for ever and for ever.  
Blow, bugle, blow, set the wild echoes fly-  
ing,  
And answer, echoes, answer, dying, dying,  
dying.

### TEARS, IDLE TEARS

Tears, idle tears, I know not what they  
mean,  
Tears from the depth of some divine  
despair  
Rise in the heart, and gather to the eyes,  
In looking on the happy autumn-fields,  
And thinking of the days that are no  
more. 5

Fresh as the first beam glittering on a  
sail,  
That brings our friends up from the under-  
world,  
Sad as the last which reddens over one  
That sinks with all we love below the  
verge;  
So sad, so fresh, the days that are no  
more. 10

Ah, sad and strange as in dark summer  
dawns  
The earliest pipe of half-awakened birds  
To dying ears, when unto dying eyes  
The casement slowly grows a glimmering  
square;  
So sad, so strange, the days that are no  
more. 15

Dear as remembered kisses after death,  
And sweet as those by hopeless fancy  
feigned  
On lips that are for others; deep as love,  
Deep as first love, and wild with all regret:  
O Death in Life, the days that are no  
more! 20

HOME THEY BROUGHT HER WAR-  
RIOR DEAD

Home they brought her warrior dead;  
She nor swooned nor uttered cry:  
All her maidens, watching, said,  
"She must weep or she will die."

Then they praised him, soft and low, 5  
Called him worthy to be loved,  
Truest friend and noblest foe;  
Yet she neither spoke nor moved.

Stole a maiden from her place,  
Lightly to the warrior stepped, 10  
Took the face-cloth from the face;  
Yet she neither moved nor wept.

Rose a nurse of ninety years,  
Set his child upon her knee— 15  
Like summer tempest came her tears—  
"Sweet my child, I live for thee."

## IN MEMORIAM A. H. H.

OBIIT MDCCCXXXIII

Strong Son of God, immortal Love,  
Whom we, that have not seen thy  
face,  
By faith, and faith alone, embrace,  
Believing where we cannot prove;

Thine are these orbs of light and shade; 5  
Thou madest Life in man and brute;  
Thou madest Death; and lo, thy foot  
Is on the skull which thou hast made.

Thou wilt not leave us in the dust;  
Thou madest man, he knows not why, 10  
He thinks he was not made to die;  
And thou hast made him: thou art just.

Thou seemest human and divine,  
The highest, holiest manhood, thou.  
Our wills are ours, we know not how; 15  
Our wills are ours, to make them thine.

Our little systems have their day;  
They have their day and cease to be;  
They are but broken lights of thee,  
And thou, O Lord, art more than they. 20

We have but faith: we cannot know;  
For knowledge is of things we see;  
And yet we trust it comes from thee,  
A beam in darkness: let it grow.

Let knowledge grow from more to more, 25  
But more of reverence in us dwell;  
That mind and soul, according well,  
May make one music as before,

But vaster. We are fools and slight;  
We mock thee when we do not fear: 30  
But help thy foolish ones to bear;  
Help thy vain worlds to bear thy light.

Forgive what seemed my sin in me;  
What seemed my worth since I began;  
For merit lives from man to man, 35  
And not from man, O Lord, to thee.

Forgive my grief for one removed,  
Thy creature, whom I found so fair.  
I trust he lives in thee, and there  
I find him worthier to be loved. 40

Forgive these wild and wandering cries,  
Confusions of a wasted youth;  
Forgive them where they fail in  
truth,  
And in thy wisdom make me wise.

## LXXXVI

Sweet after showers, ambrosial air,  
That rollest from the gorgeous gloom  
Of evening over brake and bloom  
And meadow, slowly breathing bare

The round of space, and rapt below 5  
Through all the dewy tasselled wood,  
And shadowing down the hornèd  
flood  
In ripples, fan my brows and blow

The fever from my cheek, and sigh  
The full new life that feeds thy breath 10  
Throughout my frame, till Doubt and  
Death,  
Ill brethren, let the fancy fly

From belt to belt of crimson seas  
On leagues of odor streaming far,  
To where in yonder orient star 15  
A hundred spirits whisper "Peace."

XXXXVIII

Wild bird, whose warble, liquid sweet,  
Rings Eden through the budded quicks,  
O tell me where the senses mix,  
O tell me where the passions meet,

Whence radiate: fierce extremes employ 5  
Thy spirits in the darkening leaf,  
And in the midmost heart of grief  
Thy passion clasps a secret joy;

And I—my harp would prelude woe—  
I cannot all command the strings; 10  
The glory of the sum of things  
Will flash along the chords and go.

CVI

Ring out, wild bells, to the wild sky,  
The flying cloud, the frosty light:  
The year is dying in the night;  
Ring out, wild bells, and let him die.

Ring out the old, ring in the new, 5  
Ring, happy bells, across the snow:  
The year is going, let him go;  
Ring out the false, ring in the true.

Ring out the grief that saps the mind,  
For those that here we see no more; 10  
Ring out the feud of rich and poor;  
Ring in redress to all mankind.

Ring out a slowly dying cause,  
And ancient forms of party strife; 15  
Ring in the nobler modes of life,  
With sweeter manners, purer laws.

Ring out the want, the care, the sin,  
The faithless coldness of the times;  
Ring out, ring out my mournful rhymes,  
But ring the fuller minstrel in. 20

Ring out false pride in place and blood,  
The civic slander and the spite;  
Ring in the love of truth and right,  
Ring in the common love of good.

Ring out old shapes of foul disease; 25  
Ring out the narrowing lust of gold;  
Ring out the thousand wars of old,  
Ring in the thousand years of peace.

Ring in the valiant man and free,  
The larger heart, the kindlier hand; 30  
Ring out the darkness of the land,  
Ring in the Christ that is to be.

CXV

Now fades the last long streak of snow,  
Now burgeons<sup>1</sup> every maze of quick  
About the flowering squares,<sup>2</sup> and thick  
By ashen roots the violets blow.

Now rings the woodland loud and long, 5  
The distance takes a lovelier hue,  
And drowned in yonder living blue  
The lark becomes a sightless song.

Now dance the lights on lawn and lea,  
The flocks are whiter down the vale, 10  
And milkier every milky sail  
On winding stream or distant sea;

Where now the seamew pipes, or dives  
In yonder greening gleam, and fly  
The happy birds, that change their sky 15  
To build and brood; that live their lives

From land to land; and in my breast  
Spring wakens too, and my regret  
Becomes an April violet,  
And buds and blossoms like the rest. 20

CXXVI

Love is and was my lord and king,  
And in his presence I attend  
To hear the tidings of my friend,  
Which every hour the couriers bring.

Love is and was my king and lord, 5  
And will be, though as yet I keep  
Within the court on earth, and sleep  
Encompassed by his faithful guard,

And hear at times a sentinel  
Who moves about from place to place, 10  
And whispers to the worlds of space,  
In the deep night, that all is well.

CXXXI

O living will that shalt endure  
When all that seems shall suffer shock,  
Rise in the spiritual rock,  
Flow through our deeds and make them  
pure,

<sup>1</sup> blossoms.

<sup>2</sup> square fields enclosed by hedges.

That we may lift from out of dust 5  
 A voice as unto him that hears,  
 A cry above the conquered years  
 To one that with us works, and trust,  
 With faith that comes of self-control,  
 The truths that never can be proved 10  
 Until we close with all we loved,  
 And all we flow from, soul in soul.

### THE EAGLE

He clasps the crag with crooked hands;  
 Close to the sun in lonely lands,  
 Ringed with the azure world, he stands.

The wrinkled sea beneath him crawls;  
 He watches from his mountain walls, 5  
 And like a thunderbolt he falls.

### From MAUD

#### XVIII

I have led her home, my love, my only  
 friend.  
 There is none like her, none.  
 And never yet so warmly ran my blood  
 And sweetly, on and on  
 Calming itself to the long-wished-for end, 5  
 Full to the banks, close on the promised  
 good.

None like her, none.  
 Just now the dry-tongued laurels' pattering  
 talk  
 Seemed her light foot along the garden  
 walk,  
 And shook my heart to think she comes  
 once more; 10  
 But even then I heard her close the door;  
 The gates of Heaven are closed, and she  
 is gone.

There is none like her, none,  
 Nor will be when our summers have de-  
 ceased.  
 O, art thou sighing for Lebanon 15  
 In the long breeze that streams to thy  
 delicious East,  
 Sighing for Lebanon,  
 Dark cedar, though thy limbs have here  
 increased,

Upon a pastoral slope as fair, 20  
 And looking to the South, and fed  
 With honeyed rain and delicate air,  
 And haunted by the starry head  
 Of her whose gentle will has changed my  
 fate,  
 And made my life a perfumed altar-  
 flame,  
 And over whom thy darkness must have  
 spread 25  
 With such delight as theirs of old, thy  
 great  
 Forefathers of the thornless garden, there  
 Shadowing the snow-limbed Eve from  
 whom she came?

Here will I lie, while these long branches  
 sway,  
 And you fair stars that crown a happy day  
 Go in and out as if at merry play, 31  
 Who am no more so all forlorn,  
 As when it seemed far better to be born  
 To labor and the mattock-hardened hand  
 Than nursed at ease and brought to under-  
 stand 35  
 A sad astrology, the boundless plan  
 That makes you tyrants in your iron skies,  
 Innumerable, pitiless, passionless eyes,  
 Cold fires, yet with power to burn and  
 brand  
 His nothingness into man. 40

But now shine on, and what care I,  
 Who in this stormy gulf have found a pearl  
 The countercharm of space and hollow sky,  
 And do accept my madness, and would  
 die  
 To save from some slight shame one simple  
 girl?— 45

Would die; for sullen-seeming Death may  
 give  
 More life to Love than is or ever was  
 In our low world, where yet 'tis sweet to  
 live.  
 Let no one ask me how it came to pass;  
 It seems that I am happy, that to me 50  
 A livelier emerald twinkles in the grass,  
 A purer sapphire melts into the sea.

Not die; but live a life of truest breath,  
 And teach true life to fight with mortal  
 wrongs.

O, why should Love, like men in drinking  
songs, 55  
Spice his fair banquet with the dust of  
death?  
Make answer, Maud my bliss,  
Maud made my Maud by that long loving  
kiss;  
Life of my life, wilt thou not answer this?  
"The dusky strand of Death inwoven here  
With dear Love's tie, makes Love himself  
more dear." 61

Is that enchanted moan only the swell  
Of the long waves that roll in yonder bay?  
And hark the clock within, the silver knell  
Of twelve sweet hours that passed in bridal  
white, 65  
And died to live, long as my pulses play;  
But now by this my love has closed her  
sight,  
And given false death her hand, and stolen  
away  
To dreamful wastes where footless fancies  
dwell  
Among the fragments of the golden day.  
May nothing there her maiden grace af-  
fright! 71  
Dear heart, I feel with thee the drowsy  
spell.  
My bride to be, my evermore delight,  
My own heart's heart, my ownest own,  
farewell;  
It is but for a little space I go, 75  
And ye meanwhile far over moor and fell  
Beat to the noiseless music of the night!  
Has our whole earth gone nearer to the  
glow  
Of your soft splendors that you look so  
bright?  
I have climbed nearer out of lonely Hell.  
Beat, happy stars, timing with things be-  
low, 81  
Beat with my heart more blest than heart  
can tell,  
Blest, but for some dark undercurrent woe  
That seems to draw—but it shall not be  
so;  
Let all be well, be well. 85

XXII

Come into the garden, Maud,  
For the black bat, night, has flown;  
Come into the garden, Maud,  
I am here at the gate alone;

And the woodbine spices are wafted  
abroad, 5  
And the musk of the rose is blown.

For a breeze of morning moves,  
And the planet of love is on high,  
Beginning to faint in the light that she  
loves  
On a bed of daffodil sky, 10  
To faint in the light of the sun she loves,  
To faint in his light, and to die.

All night have the roses heard  
The flute, violin, bassoon;  
All night has the casement jessamine  
stirred 15  
To the dancers dancing in tune;  
Till a silence fell with the waking bird,  
And a hush with the setting moon.

I said to the lily, "There is but one,  
With whom she has heart to be gay. 20  
When will the dancers leave her alone?  
She is weary of dance and play."  
Now half to the setting moon are gone,  
And half to the rising day;  
Low on the sand and loud on the stone 25  
The last wheel echoes away.

I said to the rose, "The brief night goes  
In babble and revel and wine.  
O young lord-lover, what sighs are those,  
For one that will never be thine? 30  
But mine, but mine," so I sware to the  
rose,  
"For ever and ever, mine."

And the soul of the rose went into my  
blood,  
As the music clashed in the hall;  
And long by the garden lake I stood, 35  
For I heard your rivulet fall  
From the lake to the meadow and on to  
the wood,  
Our wood, that is dearer than all;

From the meadow your walks have left  
so sweet  
That whenever a March-wind sighs 40  
He sets the jewel-print of your feet  
In violets blue as your eyes,  
To the woody hollows in which we meet  
And the valleys of Paradise.

The slender acacia would not shake 45  
 One long milk-bloom on the tree;  
 The white lake-blossom fell into the lake  
 As the pimpernel dozed on the lea;  
 But the rose was awake all night for your  
 sake,  
 Knowing your promise to me; 50  
 The lilies and roses were all awake,  
 They sighed for the dawn and thee.

Queen rose of the rosebud garden of girls,  
 Come hither, the dances are done,  
 In gloss of satin and glimmer of pearls, 55  
 Queen lily and rose in one;  
 Shine out, little head, sunning over with  
 curls,  
 To the flowers, and be their sun.

There has fallen a splendid tear  
 From the passion-flower at the gate, 60  
 She is coming, my dove, my dear;  
 She is coming, my life, my fate.  
 The red rose cries, "She is near, she is  
 near;"  
 And the white rose weeps, "She is late;"  
 The larkspur listens, "I hear, I hear;" 65  
 And the lily whispers, "I wait."

She is coming, my own, my sweet;  
 Were it ever so airy a tread,  
 My heart would hear her and beat,  
 Were it earth in an earthy bed; 70  
 My dust would hear her and beat,  
 Had I lain for a century dead,  
 Would start and tremble under her feet,  
 And blossom in purple and red.

#### THE CHARGE OF THE LIGHT BRIGADE

Half a league, half a league,  
 Half a league onward,  
 All in the valley of Death  
 Rode the six hundred.  
 "Forward, the Light Brigade!" 5  
 Charge for the guns!" he said.  
 Into the valley of Death  
 Rode the six hundred.

"Forward, the Light Brigade!"  
 Was there a man dismayed? 10  
 Not though the soldier knew  
 Some one had blundered.

Theirs not to make reply,  
 Theirs not to reason why,  
 Theirs but to do and die. 15  
 Into the valley of Death  
 Rode the six hundred.

Cannon to right of them,  
 Cannon to left of them,  
 Cannon in front of them 20  
 Volleyed and thundered;  
 Stormed at with shot and shell,  
 Boldly they rode and well,  
 Into the jaws of Death,  
 Into the mouth of Hell 25  
 Rode the six hundred.

Flashed all their sabres bare,  
 Flashed as they turned in air  
 Sabring the gunners there,  
 Charging an army, while 30  
 All the world wondered:  
 Plunged in the battery-smoke  
 Right through the line they broke;  
 Cossack and Russian  
 Reeled from the sabre-stroke 35  
 Shattered and sundered.  
 Then they rode back, but not,  
 Not the six hundred.

Cannon to right of them,  
 Cannon to left of them, 40  
 Cannon behind them  
 Volleyed and thundered;  
 Stormed at with shot and shell,  
 While horse and hero fell,  
 They that had fought so well 45  
 Came through the jaws of Death,  
 Back from the mouth of Hell,  
 All that was left of them,  
 Left of six hundred.

When can their glory fade? 50  
 O the wild charge they made!  
 All the world wondered.  
 Honor the charge they made!  
 Honor the Light Brigade,  
 Noble six hundred! 55

#### NORTHERN FARMER

##### OLD STYLE

Wheer 'asta beän saw long and meä liggin'!  
 'ere aloän?  
 Noörse? thouert nowt o' a noorse; whoy,  
 Doctor's abeän an' agoän;

<sup>1</sup> lying.



Says that I moänt 'a naw moor aäle, but I  
beänt a fool;  
Git ma my aäle, fur I beänt a-gawin' to  
breäk my rule.

Doctors, they knaws nowt, fur a says  
what's nawways true;  
Naw soort o' koind o' use to säy the things  
that a do.  
I've 'ed my point o' aäle ivry noight sin' I  
beän ere,  
An' I've 'ed my quart ivry market-noight  
for foorty year.

Parson's a beän loikewise, an' a sittin'  
ere o' my bed.  
"The Amoighty's a taäkin o' you to 'issén,<sup>1</sup>  
my friend," a said,  
An' a tow'd ma my sins, an' 's toithe were  
due, an' I gied it in hond;  
I done moy duty boy 'um, as I 'a done boy  
the lond.

Larn'd a ma' beä. I reckons I 'annot sa  
mooch to larn.  
But a cast oop, thot a did, 'bout Bessy  
Marris's barne.<sup>2</sup>  
Thaw a knaws I hallus voated wi' Squoire  
an' choorch an' staäte,  
An' i' the woost o' toimes I wur niver agin  
the raäte.<sup>3</sup>

An' I hallus coom'd to's choorch afoor  
moy Sally wur deä'd,  
An' 'eärd 'um a bummin' awaäy loike a  
buzzard-clock<sup>4</sup> ower my 'eä'd,  
An' I niver knew'd whot a meän'd but I  
thowt a 'ad summut to säy,  
An' I thowt a said whot a owt to 'a said,  
an' I coom'd awaäy.

Bessy Marris's barne! tha knaws she laäid  
it to meä.  
Mowt a beän, mayhap, for she wur a bad  
un, sheä.  
'Siver,<sup>5</sup> I kep 'um, I kep 'um, my lass, tha  
mun understood;  
I done moy duty boy 'um, as I 'a done boy  
the lond.

But Parson a cooms an' a goäs, an' a says  
it eäsy an' freeä:  
"The Amoighty's a taäkin o' you to 'issén,  
my friend," says 'eä.

I weänt säy men be loiaris, thaw summun  
said it in 'aäste;  
But 'e reaäds wonn sarmin a weeäk, an' I  
'a stubb'd<sup>6</sup> Thurnaby waäste.

D' ya moind the waäste, my lass? naw,  
naw, tha was not born then;  
Theer wur a boggle<sup>7</sup> in it, I often 'eärd  
'um mysén;  
Moäst loike a butter-bump,<sup>8</sup> fur I 'eärd  
'um about an' about,  
But I stubb'd 'um oop wi' the lot, an'  
raäved<sup>9</sup> an' rembled<sup>10</sup> 'um out.

Keäper's it wur; fo' they fun 'um theer  
a-laäid of 'is faäce  
Down i' the woild 'enemies<sup>11</sup> äfoor I  
coom'd to the plaäce.  
Noäks or Thimbleby—toäner<sup>12</sup> 'ed shot  
'um as deä'd as a naäil.  
Noäks wur 'ang'd for it oop at 'soize<sup>13</sup>—  
but git ma my aäle.

Dubbut looök at the waäste; theer  
warn't not feeä'd for a cow;  
Nowt at all but bracken an' fuzz,<sup>14</sup> an'  
looök at it now—  
Warn't worth nowt a haäcre, an' now  
theer's lots o' feeä'd,  
Fourscoor yows<sup>15</sup> upon it, an' some on it  
down i' secä'd.

Nobbut a bit on it's left, an' I meän'd to  
'a stubb'd it at fall,  
Done it ta-year<sup>16</sup> I meän'd, an' runn'd  
plow thruff it an' all,  
If Godamoighty an' parson 'ud nobbut  
let ma aloän,—  
Meä, wi' haäte hoonderd haäcre o'  
Squoire's, an lond o' my oän.

Do Godamoighty know what a's doing a-  
taäkin' o' meä?  
I beänt wonn as saws 'ere a beän an yonder  
a peä;  
An' Squoire u'll be sa mad an' all—a' dear,  
a' dear!  
And I 'a managed for Squoire coom  
Michaelmas thutty year.

<sup>1</sup> himself.  
<sup>4</sup> cockchafer.

<sup>2</sup> bairn, child.  
<sup>5</sup> howsoever.

<sup>3</sup> tax.

<sup>6</sup> cleared.

<sup>9</sup> tore up.

<sup>11</sup> anemones.

<sup>13</sup> the assizes.

<sup>15</sup> ewes.

<sup>7</sup> bogle, ghost.

<sup>8</sup> bittern.

<sup>10</sup> routed out.

<sup>12</sup> one or the other.

<sup>14</sup> furze.

<sup>16</sup> this year.

A mowt 'a taäen owd Joänes, as 'ant not a  
 'aäpoth<sup>1</sup> o' sense,  
 Or a mowt a' taäen young Robins—a  
 niver mended a fence; <sup>50</sup>  
 But Godamoighty a moost taäke meä an'  
 taäke ma now,  
 Wi' aäf the cows to cauve an' Thurnaby  
 hoalms<sup>2</sup> to plow!

Looök 'ow quoloty smoiles when they seeäs  
 ma a passin' boy,  
 Says to thessén, naw doubt, "What a man  
 a beä sewerloy!"  
 Fur they knaws what I beän to Squoire  
 sin' fust a coom'd to the 'All; <sup>55</sup>  
 I done moy duty by Squoire an' I done  
 moy duty boy hall.

Squoire's i' Lunnon, an' summun I reckons  
 'ull 'a to wroite,  
 For whoä's to howd the lond ater meä thot  
 muddles<sup>3</sup> ma quoit;  
 Sartin-sewer I beä thot a weänt niver give  
 it to Joänes,  
 Naw, nor a moänt to Robins—a niver  
 rembles the stoäns. <sup>60</sup>

But summun 'ull come ater meä mayhap  
 wi' 'is kittle o' steäm  
 Huzzin'<sup>4</sup> an' maäzin'<sup>5</sup> the blessed feälds  
 wi' the Divil's oän teäm.  
 Sin' I mun doy I mun doy, thaw loife  
 they says is sweet,  
 But sin' I mun doy I mun doy, for I  
 couldn abeär to see it.

What atta stannin' theer fur, an' doesn  
 bring ma the aäle? <sup>65</sup>  
 Doctor's a 'toättler,<sup>6</sup> lass, an a's hallus i'  
 the owd taäle;  
 I weänt breäk rules fur Doctor, a knaws  
 naw moor nor a floy;  
 Git ma my aäle, I tell tha, an' if I mun  
 doy I mun doy.

### THE HIGHER PANTHEISM

The sun, the moon, the stars, the seas,  
 the hills and the plains—  
 Are not these, O Soul, the Vision of Him  
 who reigns?

<sup>1</sup> halfpennyworth.  
<sup>4</sup> buzzing.

<sup>2</sup> river-flats.  
<sup>5</sup> amazing.

<sup>3</sup> perplexes.  
<sup>6</sup> a "tee-totaller."

Is not the Vision He, though He be not  
 that which He seems?  
 Dreams are true while they last, and do  
 we not live in dreams?

Earth, these solid stars, this weight of  
 body and limb, <sup>5</sup>  
 Are they not sign and symbol of thy  
 division from Him?

Dark is the world to thee; thyself art  
 the reason why;  
 For is He not all but thou, that hast  
 power to feel "I am I"?

Glory about thee, without thee; and thou  
 fulfillest thy doom,  
 Making Him broken gleams, and a stifled  
 splendor and gloom. <sup>10</sup>

Speak to Him, thou, for He hears, and  
 Spirit with Spirit can meet—  
 Closer is He than breathing, and nearer  
 than hands and feet.

God is law, say the wise; O Soul, and let  
 us rejoice,  
 For if He thunder by law the thunder is  
 yet His voice.

Law is God, say some: no God at all, says  
 the fool; <sup>15</sup>  
 For all we have power to see is a straight  
 staff bent in a pool;

And the ear of man cannot hear, and the  
 eye of man cannot see;  
 But if we could see and hear, this Vision—  
 were it not He?

### FLOWER IN THE CRANNIED WALL

Flower in the crannied wall,  
 I pluck you out of the crannies,  
 I hold you here, root and all, in my  
 hand,  
 Little flower—but if I could understand  
 What you are, root and all, and all in  
 all, <sup>5</sup>  
 I should know what God and man is.

## THE REVENGE

## A BALLAD OF THE FLEET

## I

At Flores in the Azores Sir Richard Grenville lay,  
 And a pinnacle, like a fluttered bird, came  
 flying from far away:  
 "Spanish ships of war at sea! we have  
 sighted fifty-three!"  
 Then swore Lord Thomas Howard: "'Fore  
 God, I am no coward;  
 But I cannot meet them here, for my ships  
 are out of gear,  
 And the half my men are sick. I must  
 fly, but follow quick.  
 We are six ships of the line; can we fight  
 with fifty-three?"

## II

Then spake Sir Richard Grenville: "I  
 know you are no coward;  
 You fly them for a moment to fight with  
 them again.  
 But I've ninety men and more that are  
 lying sick ashore.  
 I should count myself the coward if I left  
 them, my Lord Howard,  
 To these Inquisition dogs and the devil-  
 doms of Spain."

## III

So Lord Howard passed away with five  
 ships of war that day,  
 Till he melted like a cloud in the silent  
 summer heaven;  
 But Sir Richard bore in hand all his sick  
 men from the land  
 Very carefully and slow,  
 Men of Bideford in Devon,  
 And we laid them on the ballast down be-  
 low:  
 For we brought them all aboard,  
 And they blessed him in their pain, that  
 they were not left to Spain,  
 To the thumb-screw and the stake, for the  
 glory of the Lord.

## IV

He had only a hundred seamen to work  
 the ship and to fight,  
 And he sailed away from Flores till the  
 Spaniard came in sight,  
 With his huge sea-castles heaving upon the  
 weather bow.

"Shall we fight or shall we fly?  
 Good Sir Richard, tell us now,  
 For to fight is but to die!  
 There'll be little of us left by the time  
 this sun be set."  
 And Sir Richard said again: "We be all  
 good English men.  
 Let us bang these dogs of Seville, the chil-  
 dren of the devil,  
 For I never turned my back upon Don or  
 devil yet."

## V

Sir Richard spoke and he laughed, and we  
 roared a hurrah, and so  
 The little *Revenge* ran on sheer into the  
 heart of the foe,  
 With her hundred fighters on deck, and  
 her ninety sick below;  
 For half of their fleet to the right and half  
 to the left were seen,  
 And the little *Revenge* ran on through the  
 long sea-lane between.

## VI

Thousands of their soldiers looked down  
 from their decks and laughed,  
 Thousands of their seamen made mock at  
 the mad little craft  
 Running on and on, till delayed  
 By their mountain-like *San Philip* that,  
 of fifteen hundred tons,  
 And up-shadowing high above us with her  
 yawning tiers of guns,  
 Took the breath from our sails, and we  
 stayed.

## VII

And while now the great *San Philip* hung  
 above us like a cloud  
 Whence the thunderbolt will fall  
 Long and loud,  
 Four galleons drew away  
 From the Spanish fleet that day,  
 And two upon the larboard and two upon  
 the starboard lay,  
 And the battle-thunder broke from them  
 all.

## VIII

But anon the great *San Philip*, she be-  
 thought herself and went,  
 Having that within her womb that had  
 left her ill content;

And the rest they came aboard us, and  
 they fought us hand to hand,  
 For a dozen times they came with their  
 pikes and musqueteers,  
 And a dozen times we shook 'em off as a  
 dog that shakes his ears 54  
 When he leaps from the water to the land.

## IX

And the sun went down, and the stars  
 came out far over the summer sea,  
 But never a moment ceased the fight of  
 the one and the fifty-three.  
 Ship after ship, the whole night long, their  
 high-built galleons came,  
 Ship after ship, the whole night long, with  
 her battle-thunder and flame:  
 Ship after ship, the whole night long, drew  
 back with her dead and her shame. 60  
 For some were sunk and many were shattered,  
 and so could fight no more—  
 God of battles, was ever a battle like this  
 in the world before?

## X

For he said, "Fight on! fight on!"  
 Though his vessel was all but a wreck;  
 And it chanced that, when half of the short  
 summer night was gone, 65  
 With a grisly wound to be dressed he had  
 left the deck,  
 But a bullet struck him that was dressing  
 it suddenly dead,  
 And himself he was wounded again in the  
 side and the head,  
 And he said, "Fight on! fight on!"

## XI

And the night went down, and the sun  
 smiled out far over the summer sea, 70  
 And the Spanish fleet with broken sides  
 lay round us all in a ring;  
 But they dared not touch us again, for  
 they feared that we still could sting,  
 So they watched what the end would be.  
 And we had not fought them in vain,  
 But in perilous plight were we, 75  
 Seeing forty of our poor hundred were  
 slain,  
 And half of the rest of us maimed for life  
 In the crash of the cannonades and the  
 desperate strife:  
 And the sick men down in the hold were  
 most of them stark and cold,

And the pikes were all broken or bent,  
 and the powder was all of it spent; 80  
 And the masts and the rigging were lying  
 over the side;  
 But Sir Richard cried in his English  
 pride:  
 "We have fought such a fight for a day  
 and a night

As may never be fought again!  
 We have won great glory, my men! 85  
 And a day less or more  
 At sea or ashore,  
 We die—does it matter when?  
 Sink me the ship, Master Gunner—sink  
 her, split her in twain!  
 Fall into the hands of God, not into the  
 hands of Spain!" 90

## XII

And the gunner said, "Ay, ay," but the  
 seamen made reply:  
 "We have children, we have wives,  
 And the Lord hath spared our lives.  
 We will make the Spaniard promise, if  
 we yield, to let us go;  
 We shall live to fight again and to strike  
 another blow." 95  
 And the lion there lay dying, and they  
 yielded to the foe.

## XIII

And the stately Spanish men to their  
 flagship bore him then,  
 Where they laid him by the mast, old Sir  
 Richard caught at last,  
 And they praised him to his face with  
 their courtly foreign grace;  
 But he rose upon their decks, and he cried:  
 "I have fought for Queen and Faith like a  
 valiant man and true; 101  
 I have only done my duty as a man is  
 bound to do.  
 With a joyful spirit I Sir Richard Gren-  
 ville die!"  
 And he fell upon their decks, and he died.

## XIV

And they stared at the dead that had been  
 so valiant and true, 105  
 And had holden the power and glory of  
 Spain so cheap  
 That he dared her with one little ship and  
 his English few;  
 Was he devil or man? He was devil for  
 aught they knew,

But they sank his body with honor down  
 into the deep,  
 And they manned the *Revenge* with a  
 swarthier alien crew, <sup>110</sup>  
 And away she sailed with her loss and  
 longed for her own;  
 When a wind from the lands they had  
 ruined awoke from sleep,  
 And the water began to heave and the  
 weather to moan,  
 And or ever that evening ended a great  
 gale blew,  
 And a wave like the wave that is raised by  
 an earthquake grew, <sup>115</sup>  
 Till it smote on their hulls and their sails  
 and their masts and their flags,  
 And the whole sea plunged and fell on  
 the shot-shattered navy of Spain,  
 And the little *Revenge* herself went down  
 by the island crags  
 To be lost evermore in the main.

## RIZPAH

17—

## I

Wailing, wailing, wailing, the wind over  
 land and sea—  
 And Willy's voice in the wind, "O mother,  
 come out to me!"  
 Why should he call me to-night, when he  
 knows that I cannot go?  
 For the downs are as bright as day, and  
 the full moon stares at the snow.

## II

We should be seen, my dear; they would  
 spy us out of the town. <sup>5</sup>  
 The loud black nights for us, and the  
 storm rushing over the down,  
 When I cannot see my own hand, but am  
 led by the creak of the chain,  
 And grovel and grope for my son till I  
 find myself drenched with the rain.

## III

Anything fallen again? nay—what was  
 there left to fall?  
 I have taken them home, I have numbered  
 the bones, I have hidden them all. <sup>10</sup>  
 What am I saying? and what are *you?* do  
 you come as a spy?  
 Falls? what falls? who knows? As the tree  
 falls so must it lie.

## IV

Who let her in? how long has she been?  
 you—what have you heard?  
 Why did you sit so quiet? you never have  
 spoken a word.  
 O—to pray with me—yes—a lady—none  
 of their spies— <sup>15</sup>  
 But the night has crept into my heart,  
 and begun to darken my eyes.

## V

Ah—you, that have lived so soft, what  
 should *you* know of the night,  
 The blast and the burning shame and the  
 bitter frost and the fright?  
 I have done it, while you were asleep—  
 you were only made for the day.  
 I have gathered my baby together—and  
 now you may go your way. <sup>20</sup>

## VI

Nay—for it's kind of you, madam, to sit  
 by an old dying wife.  
 But say nothing hard of my boy, I have  
 only an hour of life.  
 I kissed my boy in the prison, before he  
 went out to die.  
 "They dared me to do it," he said, and he  
 never has told me a lie.  
 I whipped him for robbing an orchard once  
 when he was but a child— <sup>25</sup>  
 "The farmer dared me to do it," he said;  
 he was always so wild—  
 And idle—and couldn't be idle—my Willy  
 —he never could rest.  
 The King should have made him a soldier,  
 he would have been one of his best.

## VII

But he lived with a lot of wild mates, and  
 they never would let him be good;  
 They swore that he dare not rob the mail,  
 and he swore that he would; <sup>30</sup>  
 And he took no life, but he took one purse,  
 and when all was done  
 He flung it among his fellows—"I'll none  
 of it," said my son.

## VIII

I came into court to the judge and the  
 lawyers. I told them my tale,  
 God's own truth—but they killed him,  
 they killed him for robbing the mail.

They hanged him in chains for a show—  
 we had always borne a good name—<sup>35</sup>  
 To be hanged for a thief—and then put  
 away—isn't that enough shame?  
 Dust to dust—low down—let us hide! but  
 they set him so high  
 That all the ships of the world could stare  
 at him, passing by.  
 God 'ill pardon the hell-black raven and  
 horrible fowls of the air,  
 But not the black heart of the lawyer who  
 killed him and hanged him there. <sup>40</sup>

## IX

And the jailer forced me away. I had bid  
 him my last good-bye;  
 They had fastened the door of his cell.  
 "O mother!" I heard him cry.  
 I couldn't get back though I tried, he had  
 something further to say,  
 And now I never shall know it. The jailer  
 forced me away.

## X

Then since I couldn't but hear that cry of  
 my boy that was dead, <sup>45</sup>  
 They seized me and shut me up: they  
 fastened me down on my bed.  
 "Mother, O mother!"—he called in the  
 dark to me year after year—  
 They beat me for that, they beat me—  
 you know that I couldn't but hear;  
 And then at the last they found I had  
 grown so stupid and still  
 They let me abroad again—but the crea-  
 tures had worked their will. <sup>50</sup>

## XI

Flesh of my flesh was gone, but bone of my  
 bone was left—  
 I stole them all from the lawyers—and  
 you, will you call it a theft?—  
 My baby, the bones that had sucked me,  
 the bones that had laughed and had  
 cried—  
 Theirs? O, no! they are mine—not theirs  
 —they had moved in my side.

## XII

Do you think I was scared by the bones? I  
 kissed 'em, I buried 'em all— <sup>55</sup>  
 I can't dig deep, I am old—in the night by  
 the churchyard wall.

My Willy 'ill rise up whole when the  
 trumpet of judgment 'ill sound,  
 But I charge you never to say that I laid  
 him in holy ground.

## XIII

They would scratch him up—they would  
 hang him again on the cursèd tree.  
 Sin? O, yes, we are sinners, I know—let  
 all that be, <sup>60</sup>  
 And read me a Bible verse of the Lord's  
 goodwill toward men—  
 "Full of compassion and mercy, the  
 Lord"—let me hear it again;  
 "Full of compassion and mercy—long-  
 suffering." Yes, O, yes!  
 For the lawyer is born but to murder—  
 the Savior lives but to bless.  
 He 'll never put on the black cap except  
 for the worst of the worst, <sup>65</sup>  
 And the first may be last—I have heard  
 it in church—and the last may be first.  
 Suffering—O, long-suffering—yes, as the  
 Lord must know,  
 Year after year in the mist and the wind  
 and the shower and the snow.

## XIV

Heard, have you? what? they have told  
 you he never repented his sin.  
 How do they know it? are *they* his mother?  
 are *you* of his kin? <sup>70</sup>  
 Heard! have you ever heard, when the  
 storm on the downs began,  
 The wind that 'ill wail like a child and the  
 sea that 'ill moan like a man?

## XV

Election, Election, and Reprobation—it's  
 all very well.  
 But I go to-night to my boy, and I shall  
 not find him in hell.  
 For I cared so much for my boy that the  
 Lord has looked into my care, <sup>75</sup>  
 And He means me I'm sure to be happy  
 with Willy, I know not where.

## XVI

And if *he* be lost—but to save *my* soul,  
 that is all your desire—  
 Do you think that I care for *my* soul if my  
 boy be gone to the fire?

I have been with God in the dark—go, go,  
 you may leave me alone—  
 You never have borne a child—you are  
 just as hard as a stone. 80

## XVII

Madam, I beg your pardon! I think that  
 you mean to be kind,  
 But I cannot hear what you say for my  
 Willy's voice in the wind—  
 The snow and the sky so bright—he used  
 but to call in the dark,  
 And he calls to me now from the church  
 and not from the gibbet—for hark!  
 Nay—you can hear it yourself—it is  
 coming—shaking the walls— 85  
 Willy—the moon 's in a cloud—Good-  
 night. I am going. He calls.

## BY AN EVOLUTIONIST

The Lord let the house of a brute to the  
 soul of a man,  
 And the man said, "Am I your debtor?"  
 And the Lord—"Not yet: but make it as  
 clean as you can,  
 And then I will let you a better."

## I

If my body come from brutes, my soul  
 uncertain or a fable, 5  
 Why not bask amid the senses while  
 the sun of morning shines,  
 I, the finer brute rejoicing in my hounds,  
 and in my stable,  
 Youth and health, and birth and wealth,  
 and choice of women and of wines?

## II

What hast thou done for me, grim Old Age,  
 save breaking my bones on the rack?  
 Would I had passed in the morning that  
 looks so bright from afar! 10

## OLD AGE

Done for thee? starved the wild beast that  
 was linked with thee eighty years back.  
 Less weight now for the ladder of heaven  
 that hangs on a star.

## I

If my body come from brutes, though some-  
 what finer than their own,  
 I am heir, and this my kingdom. Shall  
 the royal voice be mute?  
 No, but if the rebel subject seek to drag  
 me from the throne, 15  
 Hold the sceptre, Human Soul, and rule  
 thy province of the brute.

## II

I have climbed to the snows of Age, and  
 I gazed at a field in the Past,  
 Where I sank with the body at times in  
 the sloughs of a low desire,  
 But I hear no yelp of the beast, and the  
 Man is quiet at last  
 As he stands on the heights of his life with  
 a glimpse of a height that is higher. 20

## MERLIN AND THE GLEAM

## I

O young Mariner,  
 You from the haven  
 Under the sea-cliff,  
 You that are watching  
 The gray Magician 5  
 With eyes of wonder,  
 I am Merlin,  
 And I am dying,  
 I am Merlin  
 Who follow The Gleam. 10

## II

Mighty the Wizard  
 Who found me at sunrise  
 Sleeping, and woke me  
 And learned me Magic!  
 Great the Master, 15  
 And sweet the Magic,  
 When over the valley,  
 In early summers,  
 Over the mountain,  
 On human faces, 20  
 And all around me,  
 Moving to melody,  
 Floated The Gleam.

## III

Once at the croak of a Raven who  
 crossed it,  
 A barbarous people, 25  
 Blind to the magic,

And deaf to the melody,  
 Snarled at and cursed me.  
 A demon vexed me,  
 The light retreated,  
 The landskip<sup>1</sup> darkened,  
 The melody deadened,  
 The Master whispered  
 "Follow The Gleam."

30

## IV

Then to the melody,  
 Over a wilderness  
 Gliding, and glancing at  
 Elf of the woodland,  
 Gnome of the cavern,  
 Griffin and Giant,  
 And dancing of Fairies  
 In desolate hollows,  
 And wraiths of the mountain,  
 And rolling of dragons  
 By warble of water,  
 Or cataract music  
 Of falling torrents,  
 Flitted The Gleam.

35

40

45

## V

Down from the mountain  
 And over the level,  
 And streaming and shining on  
 Silent river,  
 Silvery willow,  
 Pasture and plowland,  
 Horses and oxen,  
 Innocent maidens,  
 Garrulous children,  
 Homestead and harvest,  
 Reaper and gleaner,  
 And rough-ruddy faces  
 Of lowly labor,  
 Slided The Gleam.—

50

55

60

## VI

Then, with a melody  
 Stronger and statelier,  
 Led me at length  
 To the city and palace  
 Of Arthur the king;  
 Touched at the golden  
 Cross of the churches,  
 Flashed on the Tournament  
 Flickered and bickered  
 From helmet to helmet,

65

70

<sup>1</sup> landscape.

And last on the forehead  
 Of Arthur the blameless  
 Rested The Gleam.

75

## VII

Clouds and darkness  
 Closed upon Camelot;  
 Arthur had vanished  
 I knew not whither,  
 The king who loved me,  
 And cannot die;  
 For out of the darkness  
 Silent and slowly  
 The Gleam, that had waned to a win-  
 try glimmer  
 On icy fallow  
 And faded forest,  
 Drew to the valley  
 Named of the shadow,  
 And slowly brightening  
 Out of the glimmer,  
 And slowly moving again to a melody  
 Yearningly tender,  
 Fell on the shadow,  
 No longer a shadow,  
 But clothed with The Gleam.

80

85

90

95

## VIII

And broader and brighter  
 The Gleam flying onward,  
 Wed to the melody,  
 Sang through the world;  
 And slower and fainter,  
 Old and weary,  
 But eager to follow,  
 I saw, whenever  
 In passing it glanced upon  
 Hamlet or city,  
 That under the Crosses  
 The dead man's garden,  
 The mortal hillock,  
 Would break into blossom;  
 And so to the land's  
 Last limit I came—  
 And can no longer,  
 But die rejoicing,  
 For through the Magic  
 Of Him the Mighty,  
 Who taught me in childhood,  
 There on the border  
 Of boundless Ocean,  
 And all but in Heaven  
 Hovers The Gleam.

100

105

110

115

120



## IX

Not of the sunlight,  
 Not of the moonlight,  
 Not of the starlight!  
 O young Mariner,  
 Down to the haven, 125  
 Call your companions,  
 Launch your vessel,  
 And crowd your canvas,  
 And, ere it vanishes  
 Over the margin, 130  
 After it, follow it,  
 Follow The Gleam.

## CROSSING THE BAR

Sunset and evening star,  
 And one clear call for me!  
 And may there be no moaning of the bar,  
 When I put out to sea,

But such a tide as moving seems asleep, 5  
 Too full for sound and foam,  
 When that which drew from out the  
 boundless deep  
 Turns again home.

Twilight and evening bell,  
 And after that the dark! 10  
 And may there be no sadness of farewell,  
 When I embark;

For though from out our bourne of Time  
 and Place  
 The flood may bear me far,  
 I hope to see my Pilot face to face 15  
 When I have crossed the bar.

## ROBERT BROWNING (1812-1889)

SONG *from* PIPPA PASSES

The year's at the spring  
 And day's at the morn;  
 Morning's at seven;  
 The hillside's dew-pearled;  
 The lark's on the wing; 5  
 The snail's on the thorn;  
 God's in his heaven—  
 All's right with the world!

## CAVALIER TUNES

## I. MARCHING ALONG

Kentish Sir Byng stood for his King,  
 Bidding the crop-headed Parliament swing:  
 And, pressing<sup>1</sup> a troop unable to stoop  
 And see the rogues flourish and honest folk  
 droop,

Marched them along, fifty-score strong, 5  
 Great-hearted gentlemen, singing this  
 song.

God for King Charles! Pym and such  
 carles<sup>2</sup>

To the Devil that prompts 'em their  
 treasonous parles!<sup>3</sup>

Cavaliers, up! Lips from the cup,  
 Hands from the pasty, nor bite take, nor  
 sup, 10

Till you're—

CHORUS.—Marching along, fifty-score  
 strong,  
 Great-hearted gentlemen, sing-  
 ing this song!

Hampden to hell, and his obsequies' knell  
 Serve Hazelrig, Fiennes, and young Harry,  
 as well!

England, good cheer! Rupert is near! 15  
 Kentish and loyalists, keep we not here.

CHO.—Marching along, fifty-score  
 strong,  
 Great-hearted gentlemen, singing  
 this song?

Then, God for King Charles! Pym and  
 his snarls

To the Devil that pricks on such pestilent  
 carles! 20

Hold by the right, you double your might;  
 So, onward to Nottingham, fresh for the  
 fight,

CHO.—March we along, fifty-score  
 strong,  
 Great-hearted gentlemen, singing  
 this song!

## II. GIVE A ROUSE

King Charles, and who 'll do him right  
 now?

King Charles, and who 's ripe for fight  
 now?

Give a rouse; here's, in hell's despite now.  
 King Charles!

<sup>1</sup> pressing into service.

<sup>2</sup> churls, knaves.

<sup>3</sup> parleyings, debates.

Who gave me the goods that went since? 5  
 Who raised me the house that sank once?  
 Who helped me to gold I spent since?  
 Who found me in<sup>1</sup> wine you drank once?

CHO.—King Charles, and who'll do him  
 right now?

King Charles, and who's ripe for  
 fight now? 10

Give a rouse: here's, in hell's de-  
 spite now,

King Charles!

To whom used my boy George quaff else,  
 By the old fool's side that begot him?  
 For whom did he cheer and laugh else, 15  
 While Noll's<sup>2</sup> damned troopers shot him?

CHO.—King Charles, and who'll do him  
 right now?

King Charles, and who's ripe for  
 fight now?

Give a rouse: here's, in hell's de-  
 spite now,

King Charles! 20

### III. BOOT AND SADDLE

Boot, saddle, to horse and away!  
 Rescue my castle before the hot day  
 Brightens to blue from its silvery gray.

CHO.—Boot, saddle, to horse and away!

Ride past the suburbs, asleep as you'd say;  
 Many's the friend there, will listen and  
 pray 6

"God's luck to gallants that strike up the  
 lay—

CHO.—Boot, saddle, to horse, and  
 away!"

Forty miles off, like a roebuck at bay,  
 Flouts Castle Brancepeth the Roundheads'  
 array: 10

Who laughs, "Good fellows ere this, by  
 my fay,

CHO.—Boot, saddle, to horse, and  
 away!"

Who? My wife Gertrude; that, honest  
 and gay,  
 Laughs when you talk of surrendering,  
 "Nay!

I've better counsellors; what counsel they?

CHO.—Boot, saddle, to horse, and  
 away!" 16

<sup>1</sup> supplied me with.

<sup>2</sup> Oliver Cromwell's.

### THE LOST LEADER

Just for a handful of silver he left us,  
 Just for a riband to stick in his coat—  
 Found the one gift of which fortune bereft  
 us,

Lost all the others she lets us devote;  
 They, with the gold to give, doled him out  
 silver, 5

So much was theirs who so little allowed:  
 How all our copper had gone for his serv-  
 ice!

Rags—were they purple, his heart had  
 been proud!

We that had loved him so, followed him,  
 honored him,

Lived in his mild and magnificent eye, 10  
 Learned his great language, caught his  
 clear accents,

Made him our pattern to live and to die!  
 Shakespeare was of us, Milton was for us,  
 Burns, Shelley, were with us,—they  
 watch from their graves!

He alone breaks from the van and the free-  
 men, 15

—He alone sinks to the rear and the  
 slaves!

We shall march prospering,—not through  
 his presence;

Songs may inspirit us,—not from his lyre;  
 Deeds will be done,—while he boasts his  
 quiescence,

Still bidding crouch whom the rest bade  
 aspire; 20

Blot out his name, then, record one lost  
 soul more,

One task more declined, one more foot-  
 path untrod,

One more devil's-triumph and sorrow for  
 angels,

One wrong more to man, one more insult  
 to God!

Life's night begins: let him never come  
 back to us! 25

There would be doubt, hesitation and  
 pain,

Forced praise on our part—the glimmer of  
 twilight,

Never glad confident morning again!

Best fight on well, for we taught him—  
 strike gallantly,

Menace our heart ere we master his  
 own; 30

Then let him receive the new knowledge  
and wait us,  
Pardoned in heaven, the first by the  
throne!

### HOW THEY BROUGHT THE GOOD NEWS FROM GHENT TO AIX

I sprang to the stirrup, and Joris, and he;  
I galloped, Dirck galloped, we galloped all  
three;

"Good speed!" cried the watch, as the  
gate-bolts undrew;

"Speed!" echoed the wall to us galloping  
through;

Behind shut the postern, the lights sank  
to rest, <sup>5</sup>

And into the midnight we galloped abreast.

Not a word to each other; we kept the  
great pace

Neck by neck, stride by stride, never  
changing our place;

I turned in my saddle and made its  
girths tight,

Then shortened each stirrup, and set the  
pique<sup>1</sup> right, <sup>10</sup>

Rebuckled the cheek-strap, chained slacker  
the bit,

Nor galloped less steadily Roland a whit.

'Twas moonset at starting; but while  
we drew near

Lokeren, the cocks crew and twilight  
dawned clear;

At Boom, a great yellow star came out  
to see; <sup>15</sup>

At Düffeld, 'twas morning as plain as  
could be;

And from Mecheln church-steeple we  
heard the half-chime,

So Joris broke silence with, "Yet there  
is time!"

At Aershot, up leaped of a sudden the sun,  
And against him the cattle stood black  
every one, <sup>20</sup>

To stare through the mist at us gallop-  
ing past,

And I saw my stout galloper Roland at  
last,

With resolute shoulders, each butting  
away

The haze, as some bluff river headland its  
spray:

And his low head and crest, just one sharp  
ear bent back <sup>25</sup>

For my voice, and the other pricked out  
on his track;

And one eye's black intelligence,—ever  
that glance

O'er its white edge at me, his own master,  
askance!

And the thick heavy spume-flakes which  
aye and anon <sup>20</sup>

His fierce lips shook up in galloping on.

By Hasselt, Dirck groaned; and cried  
Joris, "Stay spur!

Your Roos galloped bravely, the fault's  
not in her.

We'll remember at Aix"—for one heard  
the quick wheeze

Of her chest, saw the stretched neck and  
staggering knees,

And sunk tail, and horrible heave of the  
flank, <sup>35</sup>

As down on her haunches she shuddered  
and sank.

So, we were left galloping, Joris and I,  
Past Looz and past Tongres, no cloud in  
the sky;

The broad sun above laughed a pitiless  
laugh,

'Neath our feet broke the brittle bright  
stubble like chaff; <sup>40</sup>

Till over by Dalhem a dome-spire sprang  
white,

And "Gallop," gasped Joris, "for Aix is in  
sight!"

"How they'll greet us!"—and all in a  
moment his roan

Rolled neck and croup over, lay dead as a  
stone;

And there was my Roland to bear the  
whole weight <sup>45</sup>

Of the news which alone could save Aix  
from her fate,

With his nostrils like pits full of blood  
to the brim,

And with circles of red for his eye-sockets'  
rim.

<sup>1</sup> peak, pommel.

Then I cast loose my buffcoat, each  
holster let fall,  
Shook off both my jack-boots, let go belt  
and all, 50  
Stood up in the stirrup, leaned, patted  
his ear,  
Called my Roland his pet-name, my  
horse without peer;  
Clapped my hands, laughed and sang,  
any noise, bad or good,  
Till at length into Aix Roland galloped  
and stood.

And all I remember is—friends flocking  
round 55  
As I sat with his head 'twixt my knees on  
the ground;  
And no voice but was praising this Roland  
of mine,  
As I poured down his throat our last  
measure of wine,  
Which (the burgesses voted by common  
consent)  
Was no more than his due who brought  
good news from Ghent. 60

### MEETING AT NIGHT

The gray sea and the long black land;  
And the yellow half-moon large and low;  
And the startled little waves that leap  
In fiery ringlets from their sleep,  
As I gain the cove with pushing prow, 5  
And quench its speed i' the slushy sand.

Then a mile of warm sea-scented beach;  
Three fields to cross till a farm appears;  
A tap at the pane, the quick sharp scratch  
And blue spurt of a lighted match, 10  
And a voice less loud, through its joys  
and fears,  
Than the two hearts beating each to each!

### PARTING AT MORNING

Round the cape of a sudden came the sea,  
And the sun looked over the mountain's  
rim:  
And straight was a path of gold for him,  
And the need of a world of men for me.

### SOLILOQUY OF THE SPANISH CLOISTER

Gr-r-r—there go, my heart's abhorrence!  
Water your damned flower-pots, do!  
If hate killed men, Brother Lawrence,  
God's blood, would not mine kill you!  
What? your myrtle-bush wants trimming?  
Oh, that rose has prior claims— 6  
Needs its leaden vase filled brimming?  
Hell dry you up with its flames!

At the meal we sit together:  
*Salve tibi!* I must hear 10  
Wise talk of the kind of weather,  
Sort of season, time of year:  
*Not a plenteous cork-crop: scarcely*  
*Dare we hope oak-galls, I doubt:*  
*What's the Latin name for "parsley"?* 15  
What's the Greek name for Swine's  
Snout?

Whew! We'll have our platter burnished,  
Laid with care on our own shelf!  
With a fire-new spoon we're furnished,  
And a goblet for ourself, 20  
Rinsed like something sacrificial  
Ere 'tis fit to touch our chaps—  
Marked with L for our initial!  
(He-he! There his lily snaps!)

*Saint*, forsooth! While brown Dolores 25  
Squats outside the Convent bank  
With Sanchicha, telling stories,  
Steeping tresses in the tank,  
Blue-black, lustrous, thick like horse-hairs,  
—Can't I see his dead eye glow, 30  
Bright as 'twere a Barbary corsair's?  
(That is, if he'd let it show!)

When he finishes refection,  
Knife and fork he never lays  
Cross-wise, to my recollection, 35  
As do I, in Jesu's praise.  
I the Trinity illustrate,  
Drinking watered orange-pulp—  
In three sips the Arian frustrate;  
While he drains his at one gulp. 40

Oh, those melons! If he's able  
We're to have a feast! so nice!  
One goes to the Abbot's table,  
All of us get each a slice.

How go on your flowers? None double? 45  
 Not one fruit-sort can you spy?  
 Strange!—And I, too, at such trouble  
 Keep them close-nipped on the sly!

There's a great text in Galatians,  
 Once you trip on it, entails 50  
 Twenty-nine distinct damnations,  
 One sure, if another fails:  
 If I trip him just a-dying,  
 Sure of heaven as sure can be,  
 Spin him round and send him flying 55  
 Off to hell, a Manichee!

Or, my scrofulous French novel  
 On gray paper with blunt type!  
 Simply glance at it, you grovel  
 Hand and foot in Belial's gripe: 60  
 If I double down its pages  
 At the woeful sixteenth print,  
 When he gathers his greengages,  
 Ope a sieve and slip it in't?

Or, there's Satan! one might venture 65  
 Pledge one's soul to him, yet leave  
 Such a flaw in the indenture  
 As he'd miss till, past retrieve,  
 Blasted lay that rose-acacia  
 We're so proud of! *Hy, Zy, Hine . . .* 70  
 'St, there's Vespers! *Plena gratiâ,*  
*Ave, Virgo!* Gr-r-r—you swine!

## HOME-THOUGHTS, FROM ABROAD

Oh, to be in England  
 Now that April 's there,  
 And whoever wakes in England  
 Sees, some morning, unaware,  
 That the lowest boughs and the brush-  
 wood sheaf 5  
 Round the elm-tree bole are in tiny leaf,  
 While the chaffinch sings on the orchard  
 bough  
 In England—now!

And after April, when May follows,  
 And the whitethroat builds, and all the  
 swallows! 10  
 Hark, where my blossomed pear-tree in the  
 hedge  
 Leans to the field and scatters on the clover  
 Blossoms and dewdrops—at the bent  
 spray's edge—

That's the wise thrush; he sings each song  
 twice over,  
 Lest you should think he never could re-  
 capture 15  
 The first fine careless rapture!  
 And though the fields look rough with  
 hoary dew,  
 All will be gay when noontide wakes anew  
 The buttercups, the little children's dower  
 —Far brighter than this gaudy melon-  
 flower! 20

## HOME-THOUGHTS, FROM THE SEA

Nobly, nobly Cape Saint Vincent to the  
 Northwest died away;  
 Sunset ran, one glorious blood-red, reeking  
 into Cadiz Bay;  
 Bluish 'mid the burning water, full in face  
 Trafalgar lay;  
 In the dimmest Northeast distance dawned  
 Gibraltar grand and gray;  
 "Here and here did England help me: how  
 can I help England?"—say, 5  
 Whoso turns as I, this evening, turn to  
 God to praise and pray,  
 While Jove's planet rises yonder, silent  
 over Africa.

## SAUL

### I

Said Abner, "At last thou art come! Ere  
 I tell, ere thou speak,  
 Kiss my cheek, wish me well!" Then I  
 wished it, and did kiss his cheek.  
 And he: "Since the King, O my friend, for  
 thy countenance sent,  
 Neither drunken nor eaten have we; nor  
 until from his tent  
 Thou return with the joyful assurance the  
 King liveth yet, 5  
 Shall our lip with the honey be bright, with  
 the water be wet.  
 For out of the black mid-tent's silence, a  
 space of three days,  
 Not a sound hath escaped to thy servants,  
 of prayer nor of praise,  
 To betoken that Saul and the Spirit have  
 ended their strife,  
 And that, faint in his triumph, the mon-  
 arch sinks back upon life. 10

## II

"Yet now my heart leaps, O beloved!  
 God's child with his dew  
 On thy gracious gold hair, and those lilies  
 still living and blue  
 Just broken to twine round thy harp-  
 strings, as if no wild heat  
 Were now raging to torture the desert!"

## III

Then I, as was meet,  
 Knelt down to the God of my fathers, and  
 rose on my feet, <sup>15</sup>  
 And ran o'er the sand burnt to powder.  
 The tent was unlooped;  
 I pulled up the spear that obstructed, and  
 under I stooped;  
 Hands and knees on the slippery grass-  
 patch, all withered and gone,  
 That extends to the second enclosure, I  
 groped my way on  
 Till I felt where the foldskirts fly open.  
 Then once more I prayed, <sup>20</sup>  
 And opened the foldskirts and entered,  
 and was not afraid  
 But spoke, "Here is David, thy servant!"  
 And no voice replied.  
 At the first I saw naught but the black-  
 ness; but soon I descried  
 A something more black than the black-  
 ness—the vast, the upright  
 Main prop which sustains the pavilion;  
 and slow into sight <sup>25</sup>  
 Grew a figure against it, gigantic and  
 blackest of all.  
 Then a sunbeam, that burst through the  
 tent roof, showed Saul.

## IV

He stood as erect as that tent-prop, both  
 arms stretched out wide  
 On the great cross-support in the center,  
 that goes to each side;  
 He relaxed not a muscle, but hung there  
 as, caught in his pangs <sup>30</sup>  
 And waiting his change, the king serpent  
 all heavily hangs,  
 Far away from his kind, in the pine, till de-  
 liverance come  
 With the spring-time,—so agonized Saul,  
 drear and stark, blind and dumb.

## V

Then I tuned my harp,—took off the lilies  
 we twine round its chords  
 Lest they snap 'neath the stress of the noon-  
 tide—those sunbeams like swords! <sup>35</sup>  
 And I first played the tune all our sheep  
 know, as, one after one,  
 So docile they come to the pen-door till  
 folding be done.  
 They are white and untorn by the bushes,  
 for lo, they have fed  
 Where the long grasses stifle the water  
 within the stream's bed;  
 And now one after one seeks its lodging, as  
 star follows star <sup>40</sup>  
 Into eve and the blue far above us,—so  
 blue and so far!

## VI

—Then the tune, for which quails on the  
 cornland will each leave his mate  
 To fly after the player; then, what makes  
 the crickets elate  
 Till for boldness they fight one another;  
 and then, what has weight  
 To set the quick jerboa a-musing outside  
 his sand-house— <sup>45</sup>  
 There are none such as he for a wonder,  
 half bird and half mouse!  
 God made all the creatures and gave them  
 our love and our fear,  
 To give sign, we and they are his children,  
 one family here.

## VII

Then I played the help-tune of our reapers,  
 their wine-song, when hand  
 Grasps at hand, eye lights eye in good  
 friendship, and great hearts expand <sup>50</sup>  
 And grow one in the sense of this world's  
 life.—And then, the last song  
 When the dead man is praised on his jour-  
 ney—"Bear, bear him along  
 With his few faults shut up like dead  
 flowerets! Are balm-seeds not here  
 To console us? The land has none left  
 such as he on the bier. <sup>54</sup>  
 Oh, would we might keep thee, my  
 brother!"—And then, the glad chaunt  
 Of the marriage,—first go the young  
 maidens, next, she whom we vaunt

As the beauty, the pride of our dwelling,  
 —And then, the great march  
 Wherein man runs to man to assist him  
 and buttress an arch  
 Naught can break; who shall harm them,  
 our friends?—Then, the chorus in-  
 toned  
 As the Levites go up to the altar in glory  
 enthroned. 60  
 But I stopped here: for here in the dark-  
 ness Saul groaned.

## VIII

And I paused, held my breath in such  
 silence, and listened apart;  
 And the tent shook, for mighty Saul shud-  
 dered: and sparkles 'gan dart  
 From the jewels that woke in his turban,  
 at once with a start,  
 All its lordly male-sapphires, and rubies  
 courageous at heart. 65  
 So the head: but the body still moved not,  
 still hung there erect.  
 And I bent once again to my playing, pur-  
 sued it unchecked,  
 As I sang:—

## IX

“Oh, our manhood's prime vigor! No  
 spirit feels waste,  
 Not a muscle is stopped in its playing nor  
 sinew unbraced.  
 Oh, the wild joys of living! the leaping  
 from rock up to rock, 70  
 The strong rending of boughs from the  
 fir-tree, the cool silver shock  
 Of the plunge in a pool's living water, the  
 hunt of the bear,  
 And the sultriness showing the lion is  
 couched in his lair.  
 And the meal, the rich dates yellowed over  
 with gold dust divine,  
 And the locust-flesh steeped in the pitcher,  
 the full draft of wine, 75  
 And the sleep in the dried river-channel  
 where bulrushes tell  
 That the water was wont to go warbling  
 so softly and well.  
 How good is man's life, the mere living!  
 how fit to employ  
 All the heart and the soul and the senses  
 forever in joy!  
 Hast thou loved the white locks of thy  
 father, whose sword thou didst guard

When he trusted thee forth with the  
 armies, for glorious reward? 81  
 Didst thou see the thin hands of thy  
 mother, held up as men sung  
 The low song of the nearly-departed, and  
 hear her faint tongue  
 Joining in while it could to the witness,  
 ‘Let one more attest  
 I have lived, seen God's hand through a  
 lifetime, and all was for best?’ 85  
 Then they sung through their tears in  
 strong triumph, not much, but the  
 rest.

And thy brothers, the help and the con-  
 test, the working whence grew  
 Such result as, from seething grape-  
 bundles, the spirit strained true:  
 And the friends of thy boyhood—that boy-  
 hood of wonder and hope,  
 Present promise and wealth of the future  
 beyond the eye's scope,— 90  
 Till lo, thou art grown to a monarch; a  
 people is thine;  
 And all gifts, which the world offers singly,  
 on one head combine!  
 On one head, all the beauty and strength,  
 love and rage (like the throe  
 That, a-work in the rock, helps its labor  
 and lets the gold go),  
 High ambition and deeds which surpass it,  
 fame crowning them,—all 95  
 Brought to blaze on the head of one crea-  
 ture—King Saul!”

## X

And lo, with that leap of my spirit,—heart,  
 hand, harp and voice,  
 Each lifting Saul's name out of sorrow,  
 each bidding rejoice  
 Saul's fame in the light it was made for—  
 as when, dare I say,  
 The Lord's army, in rapture of service,  
 strains through its array, 100  
 And upsoareth the cherubim-chariot—  
 “Saul!” cried I, and stopped,  
 And waited the thing that should follow.  
 Then Saul, who hung propped  
 By the tent's cross-support in the center,  
 was struck by his name.  
 Have ye seen when Spring's arrowy sum-  
 mons goes right to the aim,  
 And some mountain, the last to withstand  
 her, that held (he alone, 105

While the vale laughed in freedom and  
 flowers) on a broad bust of stone  
 A year's snow bound about for a breast-  
 plate,—leaves grasp of the sheet?  
 Fold on fold all at once it crowds thunder-  
 ously down to his feet,  
 And there fronts you, stark, black, but  
 alive yet, your mountain of old,  
 With his rents, the successive bequeath-  
 ings of ages untold—<sup>110</sup>  
 Yea, each harm got in fighting your bat-  
 tles, each furrow and scar  
 Of his head thrust 'twixt you and the  
 tempest—all hail, there they are!  
 —Now again to be softened with verdure,  
 again hold the nest  
 Of the dove, tempt the goat and its young  
 to the green on his crest  
 For their food in the ardors of summer.  
 One long shudder thrilled<sup>115</sup>  
 All the tent till the very air tingled, then  
 sank and was stilled  
 At the King's self left standing before me,  
 released and aware.  
 What was gone, what remained? All to  
 traverse 'twixt hope and despair;  
 Death was past, life not come: so he  
 waited. Awhile his right hand  
 Held the brow, helped the eyes left too  
 vacant, forthwith to remand<sup>120</sup>  
 To their place what new objects should  
 enter: 't was Saul as before.  
 I looked up, and dared gaze at those eyes,  
 nor was hurt any more  
 Than by slow pallid sunsets in autumn, ye  
 watch from the shore,  
 At their sad level gaze o'er the ocean—a  
 sun's slow decline  
 Over hills which, resolved in stern silence,  
 o'erlap and entwine<sup>125</sup>  
 Base with base to knit strength more in-  
 tensely; so, arm folded arm  
 O'er the chest whose slow heavings subsided.

## XI

What spell or what charm,  
 (For a while there was trouble within me,) what  
 next should I urge  
 To sustain him where song had restored  
 him?—Song filled to the verge  
 His cup with the wine of this life, press-  
 ing all that it yields<sup>130</sup>  
 Of mere fruitage, the strength and the  
 beauty: beyond, on what fields,

Glean a vintage more potent and perfect to  
 brighten the eye  
 And bring blood to the lip, and commend  
 them the cup they put by?  
 He saith, "It is good;" still he drinks not:  
 he lets me praise life,  
 Gives assent, yet would die for his own part.

## XII

Then fancies grew rife<sup>135</sup>  
 Which had come long ago on the pasture,  
 when round me the sheep  
 Fed in silence—above, the one eagle  
 wheeled slow as in sleep;  
 And I lay in my hollow and mused on the  
 world that might lie  
 'Neath his ken, though I saw but the strip  
 'twixt the hill and the sky:  
 And I laughed—"Since my days are or-  
 dained to be passed with my flocks,<sup>140</sup>  
 Let me people, at least with my fancies, the  
 plains and the rocks,  
 Dream the life I am never to mix with, and  
 image the show  
 Of mankind as they live in those fashions  
 I hardly shall know!  
 Schemes of life, its best rules and right  
 uses, the courage that gains,  
 And the prudence that keeps what men  
 strive for." And now these old trains  
 Of vague thought came again; I grew  
 surer; so once more the string<sup>146</sup>  
 Of my harp made response to my spirit, as  
 thus—

## XIII

"Yea, my King,"  
 I began—"thou dost well in rejecting  
 mere comforts that spring  
 From the mere mortal life held in common  
 by man and by brute:  
 In our flesh grows the branch of this life,  
 in our soul it bears fruit.<sup>150</sup>  
 Thou hast marked the slow rise of the tree,  
 —how its stem trembled first  
 Till it passed the kid's lip, the stag's  
 antler; then safely outburst  
 The fan-branches all round; and thou  
 mindest when these too, in turn  
 Broke a-bloom and the palm-tree seemed  
 perfect: yet more was to learn,  
 E'en the good that comes in with the palm-  
 fruit. Our dates shall we slight,<sup>155</sup>  
 When their juice brings a cure for all sor-  
 row? or care for the plight



Of the palm's self whose slow growth  
 produced them? Not so! stem and  
 branch  
 Shall decay, nor be known in their place,  
 while the palm wine shall stanch  
 Every wound of man's spirit in winter. I  
 pour thee such wine.  
 Leave the flesh to the fate it was fit for!  
 the spirit be thine! 160  
 By the spirit, when age shall o'ercome thee,  
 thou still shalt enjoy  
 More indeed, than at first when incon-  
 scious, the life of a boy.  
 Crush that life, and behold its wine run-  
 ning! Each deed thou hast done  
 Dies, revives, goes to work in the world;  
 until e'en as the sun  
 Looking down on the earth, though clouds  
 spoil him, though tempests efface, 165  
 Can find nothing his own deed produced  
 not, must everywhere trace  
 The results of his past summer-prime,—  
 so, each ray of thy will,  
 Every flash of thy passion and prowess, long  
 over, shall thrill  
 Thy whole people, the countless, with  
 ardor, till they too give forth  
 A like cheer to their sons; who in turn, fill  
 the South and the North 170  
 With the radiance thy deed was the germ  
 of. Carouse in the past!  
 But the license of age has its limit; thou  
 diest at last:  
 As the lion when age dims his eyeball, the  
 rose at her height,  
 So with man—so his power and his beauty  
 for ever take flight.  
 No! Again a long draft of my soul-wine!  
 Look forth o'er the years! 175  
 Thou hast done now with eyes for the ac-  
 tual; begin with the seer's!  
 Is Saul dead? In the depth of the vale  
 make his tomb—bid arise  
 A gray mountain of marble heaped four-  
 square, till built to the skies,  
 Let it mark where the great First King  
 slumbers: whose fame would ye  
 know?  
 Up above see the rock's naked face, where  
 the record shall go 180  
 In great characters cut by the scribe,—  
 Such was Saul, so he did;  
 With the sages directing the work, by the  
 populace chid,—

For not half, they'll affirm, is comprised  
 there! Which fault to amend,  
 In the grove with his kind grows the cedar,  
 whereon they shall spend  
 (See, in tablets 't is level before them) their  
 praise, and record 185  
 With the gold of the graver, Saul's story,  
 —the statesman's great word  
 Side by side with the poet's sweet com-  
 ment. The river's a-wave  
 With smooth paper-reeds grazing each  
 other when prophet-winds rave:  
 So the pen gives unborn generations their  
 due and their part  
 In thy being! Then, first of the mighty,  
 thank God that thou art!" 190

## XIV

And behold while I sang . . . but O Thou  
 who didst grant me that day,  
 And before it not seldom hast granted thy  
 help to essay,  
 Carry on, and complete an adventure,—  
 my shield and my sword  
 In that act where my soul was thy servant,  
 thy word was my word,—  
 Still be with me, who then at the summit  
 of human endeavor 195  
 And scaling the highest, man's thought  
 could, gazed hopeless as ever  
 On the new stretch of heaven above me—  
 till, mighty to save,  
 Just one lift of thy hand cleared that dis-  
 tance—God's throne from man's  
 grave!  
 Let me tell out my tale to its ending—my  
 voice to my heart  
 Which can scarce dare believe in what mar-  
 vels last night I took part, 200  
 As this morning I gather the fragments,  
 alone with my sheep,  
 And still fear lest the terrible glory vanish  
 like sleep!  
 For I wake in the gray dewy covert, while  
 Hebron upheaves  
 The dawn struggling with night on his  
 shoulder, and Kidron retrieves  
 Slow the damage of yesterday's sun-  
 shine. 205

## XV

I say then,—my song  
 While I sang thus, assuring the monarch,  
 and, ever more strong,

Made a proffer of good to console him—  
 he slowly resumed  
 His old motions and habitudes kingly.  
 The right hand replumed  
 His black locks to their wonted composure,  
 adjusted the swathes  
 Of his turban, and see—the huge sweat  
 that his countenance bathes, <sup>210</sup>  
 He wipes off with the robe; and he girds  
 now his loins as of yore,  
 And feels slow for the armlets of price,  
 with the clasp set before.  
 He is Saul, ye remember in glory,—ere  
 error had bent  
 The brow from the daily communion; and  
 still, though much spent  
 Be the life and the bearing that front you,  
 the same, God did choose, <sup>215</sup>  
 To receive what a man may waste,  
 desecrate, never quite lose.  
 So sank he along by the tent-prop, till,  
 stayed by the pile  
 Of his armor and war-cloak and garments,  
 he leaned there awhile,  
 And sat out my singing,—one arm round  
 the tent-prop, to raise  
 His bent head, and the other hung slack—  
 till I touched on the praise <sup>220</sup>  
 I foresaw from all men in all time, to the  
 man patient there;  
 And thus ended, the harp falling forward.  
 Then first I was 'ware  
 That he sat, as I say, with my head just  
 above his vast knees  
 Which were thrust out on each side around  
 me, like oak roots which please  
 To encircle a lamb when it slumbers. I  
 looked up to know <sup>225</sup>  
 If the best I could do had brought solace:  
 he spoke not, but slow  
 Lifted up the hand slack at his side, till he  
 laid it with care  
 Soft and grave, but in mild settled will,  
 on my brow: through my hair  
 The large fingers were pushed, and he  
 bent back my head, with kind power—  
 All my face back, intent to peruse it, as  
 men do a flower. <sup>230</sup>  
 Thus held he me there with his great eyes  
 that scrutinized mine—  
 And oh, all my heart how it loved him!  
 but where was the sign?  
 I yearned—"Could I help thee, my father,  
 inventing a bliss,

I would add, to that life of the past, both  
 the future and this;  
 I would give thee new life altogether, as  
 good, ages hence, <sup>235</sup>  
 As this moment,—had love but the war-  
 rant love's heart to dispense!"

## XVI

Then the truth came upon me. No harp  
 more—no song more! outbroke—

## XVII

"I have gone the whole round of creation:  
 I saw and I spoke:  
 I, a work of God's hand for that purpose,  
 received in my brain  
 And pronounced on the rest of his hand-  
 work—returned him again <sup>240</sup>  
 His creation's approval or censure: I  
 spoke as I saw,  
 I report, as a man may of God's work—  
 all's love, yet all's law.  
 Now I lay down the judgeship he lent me.  
 Each faculty tasked  
 To perceive him has gained an abyss,  
 where a dewdrop was asked.  
 Have I knowledge? confounded it shrivels  
 at Wisdom laid bare. <sup>245</sup>  
 Have I forethought? how purblind, how  
 blank, to the Infinite Care!  
 Do I task any faculty highest, to image  
 success?  
 I but open my eyes,—and perfection, no  
 more and no less,  
 In the king I imagined, full-fronts me,  
 and God is seen God  
 In the star, in the stone, in the flesh, in  
 the soul and the clod. <sup>250</sup>  
 And thus looking within and around me,  
 I ever renew  
 (With that stoop of the soul which in bend-  
 ing upraises it too)  
 The submission of man's nothing-perfect  
 to God's all-complete,  
 As by each new obeisance in spirit, I climb  
 to his feet.  
 Yet with all this abounding experience,  
 this deity known, <sup>255</sup>  
 I shall dare to discover some province,  
 some gift of my own.  
 There's a faculty pleasant to exercise, hard  
 to hoodwink,

I am fain to keep still in abeyance (I laugh  
as I think)  
Lest, insisting to claim and parade in it,  
wot ye, I worst  
E'en the Giver in one gift.—Behold, I  
could love if I durst! 260  
But I sink the pretension as fearing a man  
may o'ertake  
God's own speed in the one way of love:  
I abstain for love's sake.  
—What, my soul? see thus far and no  
farther? when doors great and small,  
Nine-and-ninety flew ope at our touch,  
should the hundredth appal?  
In the least things have faith, yet distrust  
in the greatest of all? 265  
Do I find love so full in my nature, God's  
ultimate gift,  
That I doubt his own love can compete  
with it? Here, the parts shift?  
Here, the creature surpass the Creator,—  
the end, what Began?  
Would I fain in my impotent yearning  
do all for this man,  
And dare doubt he alone shall not help him,  
who yet alone can? 270  
Would it ever have entered my mind, the  
bare will, much less power,  
To bestow on this Saul what I sang of,  
the marvelous dower  
Of the life he was gifted and filled with?  
to make such a soul,  
Such a body, and then such an earth for  
insphering the whole?  
And doth it not enter my mind (as my  
warm tears attest), 275  
These things being given, to go on, and  
give one more, the best?  
Ay, to save and redeem and restore him,  
maintain at the height  
This perfection,—succeed with life's day-  
spring, death's minute of night?  
Interpose at the difficult minute, snatch  
Saul the mistake,  
Saul the failure, the ruin he seems now,  
—and bid him awake 280  
From the dream, the probation, the pre-  
lude, to find himself set  
Clear and safe in new light and new life,  
—a new harmony yet  
To be run and continued, and ended—  
who knows?—or endure!  
The man taught enough by life's dream, of  
the rest to make sure;

By the pain-throb, triumphantly winning  
intensified bliss, 285  
And the next world's reward and repose,  
by the struggles in this.

## XVIII

“I believe it! ’Tis thou, God, that givest,  
’tis I who receive:  
In the first is the last, in thy will is my  
power to believe.  
All's one gift: thou canst grant it moreover,  
as prompt to my prayer  
As I breathe out this breath, as I open  
these arms to the air. 290  
From thy will, stream the worlds, life and  
nature, thy dread Sabaoth:  
I will?—the mere atoms despise me! Why  
am I not loth  
To look that, even that in the face too?  
Why is it I dare  
Think but lightly of such impuissance?  
What stops my despair?  
This;—’tis not what man Does which ex-  
alts him, but what man Would do!  
See the King—I would help him but can-  
not, the wishes fall through. 296  
Could I wrestle to raise him from sorrow,  
grow poor to enrich,  
To fill up his life, starve my own out, I  
would—knowing which,  
I know that my service is perfect. Oh,  
speak through me now!  
Would I suffer for him that I love? So  
wouldst thou—so wilt thou! 300  
So shall crown thee the topmost, ineffa-  
blest, uttermost crown—  
And thy love fill infinitude wholly, nor  
leave up nor down  
One spot for the creature to stand in! It  
is by no breath,  
Turn of eye, wave of hand, that salvation  
joins issue with death!  
As thy Love is discovered almighty, al-  
mighty be proved 305  
Thy power, that exists with and for it, of  
being Beloved!  
He who did most, shall bear most; the  
strongest shall stand the most weak.  
’Tis the weakness in strength, that I cry  
for! my flesh, that I seek  
In the Godhead! I seek and I find it. O  
Saul, it shall be

A Face like my face that receives thee; a  
 Man like to me, <sup>310</sup>  
 Thou shalt love and be loved by, for ever;  
 a Hand like this hand  
 Shall throw open the gates of new life to  
 thee! See the Christ stand!"

## XIX

I know not too well how I found my way  
 home in the night.  
 There were witnesses, cohorts about me, to  
 left and to right,  
 Angels, powers, the unuttered, unseen, the  
 alive, the aware: <sup>315</sup>  
 I repressed, I got through them as hardly,  
 as strugglingly there,  
 As a runner beset by the populace fam-  
 ished for news—  
 Life or death. The whole earth was awak-  
 ened, hell loosed with her crews;  
 And the stars of night beat with emotion,  
 and tingled and shot  
 Out in fire the strong pain of pent knowl-  
 edge: but I fainted not, <sup>320</sup>  
 For the Hand still impelled me at once and  
 supported, suppressed  
 All the tumult, and quenched it with quiet,  
 and holy behest,  
 Till the rapture was shut in itself, and the  
 earth sank to rest.  
 Anon at the dawn, all that trouble had  
 withered from earth—  
 Not so much, but I saw it die out in the  
 day's tender birth; <sup>325</sup>  
 In the gathered intensity brought to the  
 gray of the hills;  
 In the shuddering forests' held breath; in  
 the sudden wind-thrills;  
 In the startled wild beasts that bore off,  
 each with eye sidling still,  
 Though averted with wonder and dread;  
 in the birds stiff and chill  
 That rose heavily as I approached them,  
 made stupid with awe: <sup>330</sup>  
 E'en the serpent that slid away silent,—  
 he felt the new law.  
 The same stared in the white humid  
 faces upturned by the flowers;  
 The same worked in the heart of the cedar  
 and moved the vine-bowers;  
 And the little brooks witnessing mur-  
 mured, persistent and low,  
 With their obstinate, all but hushed voices  
 —"E'en so, it is so!" <sup>335</sup>

## LOVE AMONG THE RUINS

Where the quiet-colored end of evening  
 smiles  
 Miles and miles  
 On the solitary pastures where our sheep  
 Half-asleep  
 Tinkle homeward through the twilight,  
 stray or stop <sup>5</sup>  
 As they crop—  
 Was the site once of a city great and gay  
 (So they say),  
 Of our country's very capital, its prince  
 Ages since <sup>10</sup>  
 Held his court in, gathered councils,  
 wielding far  
 Peace or war.

Now,—the country does not even boast a  
 tree,  
 As you see,  
 To distinguish slopes of verdure, certain  
 rills <sup>15</sup>  
 From the hills  
 Intersect and give a name to (else they  
 run  
 Into one),  
 Where the domed and daring palace shot  
 its spires  
 Up like fires <sup>20</sup>  
 O'er the hundred-gated circuit of a wall  
 Bounding all,  
 Made of marble, men might march on nor  
 be pressed,  
 Twelve abreast.

And such plenty and perfection, see, of  
 grass <sup>25</sup>  
 Never was!  
 Such a carpet as, this summer-time,  
 o'erspreads  
 And embeds  
 Every vestige of the city, guessed alone.  
 Stock or stone— <sup>30</sup>  
 Where a multitude of men breathed joy  
 and woe  
 Long ago;  
 Lust of glory pricked their hearts up,  
 dread of shame  
 Struck them tame;  
 And that glory and that shame alike, the  
 gold <sup>35</sup>  
 Bought and sold.

Now,—the single little turret that remains  
 On the plains,  
 By the caper overrooted, by the gourd  
 Overscored, 40  
 While the patching houseleek's head of  
 blossom winks  
 Through the chinks—  
 Marks the basement whence a tower in  
 ancient time  
 Sprang sublime,  
 And a burning ring, all round, the chariots  
 traced 45  
 As they raced,  
 And the monarch and his minions and his  
 dames  
 Viewed the games.

And I know—while thus the quiet-  
 colored eve  
 Smiles to leave 50  
 To their folding, all our many tinkling  
 fleece  
 In such peace,  
 And the slopes and rills in undistinguished  
 gray  
 Melt away—  
 That a girl with eager eyes and yellow  
 hair 55  
 Waits me there  
 In the turret whence the charioteers  
 caught soul  
 For the goal,  
 When the king looked, where she looks  
 now, breathless, dumb  
 Till I come. 60

But he looked upon the city, every side,  
 Far and wide,  
 All the mountains topped with temples,  
 all the glades'  
 Colonnades,  
 All the causeys,<sup>1</sup> bridges, aqueducts,—and  
 then, 65  
 All the men!  
 When I do come, she will speak not, she  
 will stand,  
 Either hand  
 On my shoulder, give her eyes the first  
 embrace  
 Of my face, 70  
 Ere we rush, ere we extinguish sight and  
 speech  
 Each on each.

<sup>1</sup> causeways.

In one year they sent a million fighters  
 forth  
 South and North,  
 And they built their gods a brazen pillar  
 high 75  
 As the sky,  
 Yet reserved a thousand chariots in full  
 force—  
 Gold, of course.  
 Oh heart! oh blood that freezes, blood  
 that burns!  
 Earth's returns 80  
 For whole centuries of folly, noise and  
 sin!  
 Shut them in,  
 With their triumphs and their glories and  
 the rest!  
 Love is best.

### MEMORABILIA

Ah, did you once see Shelley plain,  
 And did he stop and speak to you,  
 And did you speak to him again?  
 How strange it seems and new!

But you were living before that, 5  
 And also you are living after;  
 And the memory I started at—  
 My starting moves your laughter!

I crossed a moor, with a name of its own  
 And a certain use in the world no  
 doubt, 10  
 Yet a hand's-breadth of it shines alone  
 'Mid the blank miles round about:

For there I picked up on the heather  
 And there I put inside my breast  
 A moulted feather, an eagle-feather! 15  
 Well, I forget the rest.

### MY LAST DUCHESS

FERRARA

That's my last Duchess painted on the  
 wall  
 Looking as if she were alive. I call  
 That piece a wonder, now: Frà Pandolf's  
 hands  
 Worked busily a day, and there she stands.

Will 't please you sit and look at her? I  
 said 5  
 "Frà Pandolf" by design, for never read  
 Strangers like you that pictured coun-  
 tenance,  
 The depth and passion of its earnest  
 glance,  
 But to myself they turned (since none  
 puts by  
 The curtain I have drawn for you, but I) 10  
 And seemed as they would ask me, if  
 they durst,  
 How such a glance came there; so, not  
 the first  
 Are you to turn and ask thus. Sir, 'twas  
 not  
 Her husband's presence only, called that  
 spot  
 Of joy into the Duchess' cheek: perhaps 15  
 Frà Pandolf chanced to say, "Her mantle  
 laps  
 Over my lady's wrist too much," or "Paint  
 Must never hope to reproduce the faint  
 Half-flush that dies along her throat:"  
 such stuff  
 Was courtesy, she thought, and cause  
 enough 20  
 For calling up that spot of joy. She had  
 A heart—how shall I say?—too soon made  
 glad,  
 Too easily impressed; she liked whate'er  
 She looked on, and her looks went every-  
 where. 24  
 Sir, 'twas all one! My favor at her breast,  
 The dropping of the daylight in the  
 West,  
 The bough of cherries some officious fool  
 Broke in the orchard for her, the white  
 mule  
 She rode with round the terrace—all  
 and each  
 Would draw from her alike the approving  
 speech, 30  
 Or blush, at least. She thanked men,—  
 good! but thanked  
 Somehow—I know not how—as if she  
 ranked  
 My gift of a nine-hundred-years-old name  
 With anybody's gift. Who'd stoop to  
 blame  
 This sort of trifling? Even had you  
 skill 35  
 In speech—(which I have not)—to make  
 your will

Quite clear to such an one, and say, "Just  
 this  
 Or that in you disgusts me; here you miss,  
 Or there exceed the mark"—and if she let  
 Herself be lessoned so, nor plainly set 40  
 Her wits to yours, forsooth, and made ex-  
 cuse,  
 —E'en then would be some stooping; and  
 I choose  
 Never to stoop. Oh, sir, she smiled, no  
 doubt,  
 Whene'er I passed her; but who passed  
 without  
 Much the same smile? This grew; I gave  
 commands; 45  
 Then all smiles stopped together. There  
 she stands  
 As if alive. Will 't please you rise? We'll  
 meet  
 The company below then. I repeat,  
 The Count your master's known munifi-  
 cence  
 Is ample warrant that no just pretence 50  
 Of mine for dowry will be disallowed;  
 Though his fair daughter's self, as I  
 avowed  
 At starting, is my object. Nay, we'll go  
 Together down, sir. Notice Neptune,  
 though,  
 Taming a sea-horse, thought a rarity, 55  
 Which Claus of Innsbruck cast in bronze  
 for me!

## IN A GONDOLA

### *He sings*

I send my heart up to thee, all my heart  
 In this my singing.  
 For the stars help me, and the sea bears  
 part;  
 The very night is clinging  
 Closer to Venice' streets to leave one  
 space 5  
 Above me, whence thy face  
 May light my joyous heart to thee its  
 dwelling place.

### *She speaks*

Say after me, and try to say  
 My very words, as if each word  
 Came from you of your own accord, 10  
 In your own voice, in your own way:

"This woman's heart and soul and brain  
Are mine as much as this gold chain  
She bids me wear; which" (say again)  
"I choose to make by cherishing 15  
A precious thing, or choose to fling  
Over the boat-side, ring by ring."  
And yet once more say . . . no word  
more!

Since words are only words. Give o'er!

Unless you call me, all the same, 20  
Familiarly by my pet name,  
Which if the Three should hear you call,  
And me reply to, would proclaim  
At once our secret to them all.  
Ask of me, too, command me, blame,— 25  
Do, break down the partition-wall  
"Twixt us, the daylight world beholds  
Curtained in dusk and splendid folds!  
What's left but—all of me to take?  
I am the Three's: prevent them, slake 30  
Your thirst! 'Tis said, the Arab sage,  
In practising with gems, can loose  
Their subtle spirit in his cruce<sup>1</sup>  
And leave but ashes: so, sweet mage,  
Leave them my ashes when thy use 35  
Sucks out my soul, thy heritage!

*He sings*

Past we glide, and past, and past!  
What's that poor Agnese doing  
Where they make the shutters fast?  
Gray Zanobi's just a-wooing 40  
To his couch the purchased bride:  
Past we glide!

Past we glide, and past, and past!  
Why's the Pucci Palace flaring  
Like a beacon to the blast? 45  
Guests by hundreds, not one caring  
If the dear host's neck were wried:  
Past we glide!

*She sings*

The moth's kiss, first!  
Kiss me as if you made believe 50  
You were not sure, this eve,  
How my face, your flower, had pursed  
Its petals up; so, here and there  
You brush it, till I grow aware  
Who wants me, and wide ope I burst. 55

<sup>1</sup> crucible.

The bee's kiss, now!  
Kiss me as if you entered gay  
My heart at some noonday,  
A bud that dares not disallow  
The claim, so all is rendered up, 60  
And passively its shattered cup  
Over your head to sleep I bow.

*He sings*

What are we two?  
I am a Jew,  
And carry thee, farther than friends can  
pursue, 65  
To a feast of our tribe;  
Where they need thee to bribe  
The devil that blasts them unless he im-  
bibe  
Thy . . . Scatter the vision forever! And  
now,  
As of old, I am I, thou art thou! 70

Say again, what we are?  
The sprite of a star,  
I lure thee above where the destinies bar  
My plumes their full play  
Till a ruddier ray 75  
Than my pale one announce there is  
withering away  
Some . . . Scatter the vision forever! And  
now,  
As of old, I am I, thou art thou!

*He muses*

Oh, which were best, to roam or rest?  
The land's lap or the water's breast? 80  
To sleep on yellow millet-sheaves,  
Or swim in lucid shallows just  
Eluding water-lily leaves,  
An inch from Death's black fingers,  
thrust  
To lock you, whom release he must; 85  
Which life were best on summer eves?

*He speaks, musing*

Lie back; could thought of mine improve  
you?  
From this shoulder let there spring  
A wing; from this, another wing;  
Wings, not legs and feet, shall move you!  
Snow-white must they spring, to blend 91  
With your flesh, but I intend  
They shall deepen to the end,

Broader, into burning gold,  
Till both wings crescent-wise enfold 95  
Your perfect self, from 'neath your feet  
To o'er your head, where, lo, they meet  
As if a million sword-blades hurled  
Defiance from you to the world!

Rescue me thou, the only real! 100  
And scare away this mad ideal  
That came, nor motions to depart!  
Thanks! Now, stay ever as thou art!

*Still he muses*

What if the Three should catch at last  
Thy serenader? While there's cast 105  
Paul's cloak about my head, and fast  
Gian pinions me, Himself has passed  
His styler<sup>1</sup> through my back; I reel;  
And . . . is it thou I feel?

They trail me, these three godless knaves,  
Past every church that saints and saves,  
Nor stop till, where the cold sea raves 112  
By Lido's wet accursed graves,  
They scoop mine, roll me to its brink,  
And . . . on thy breast I sink! 115

*She replies, musing*

Dip your arm o'er the boat-side, elbow-deep,  
As I do: thus: were death so unlike sleep,  
Caught this way? Death's to fear from  
flame or steel,  
Or poison doubtless; but from water—  
feel!  
Go find the bottom! Would you stay me?  
There! 120  
Now pluck a great blade of that ribbon-  
grass  
To plait in where the foolish jewel was,  
I flung away: since you have praised my  
hair,  
'Tis proper to be choice in what I wear.

*He speaks*

Row home? must we row home? Too surely  
Know I where its front's demurely 126  
Over the Giudecca piled;  
Window just with window mating,  
Door on door exactly waiting,  
All's the set face of a child: 130  
But behind it, where's a trace

<sup>1</sup> stiletto.

Of the staidness and reserve,  
And formal lines without a curve,  
In the same child's playing-face?  
No two windows look one way 135  
O'er the small sea-water thread  
Below them. Ah, the autumn day  
I, passing, saw you overhead!  
First, out a cloud of curtain blew,  
Then a sweet cry, and last came you— 140  
To catch your lory<sup>2</sup> that must needs  
Escape just then, of all times then,  
To peck a tall plant's fleecy seeds,  
And make me happiest of men.  
I scarce could breathe to see you reach 145  
So far back o'er the balcony  
To catch him ere he climbed too high  
Above you in the Smyrna peach,  
That quick the round smooth cord of  
gold,  
This coiled hair on your head, unrolled, 150  
Fell down you like a gorgeous snake  
The Roman girls were wont, of old,  
When Rome there was, for coolness' sake  
To let lie curling o'er their bosoms.  
Dear lory, may his beak retain 155  
Ever its delicate rose stain  
As if the wounded lotus-blossoms  
Had marked their thief to know again!

Stay longer yet, for others' sake  
Than mine! What should your chamber do?  
—With all its rarities that ache 161  
In silence while day lasts, but wake  
At night-time and their life renew,  
Suspended just to pleasure you 164  
Who brought against their will together  
These objects, and, while day lasts, weave  
Around them such a magic tether  
That dumb they look: your harp, believe,  
With all the sensitive tight strings  
Which dare not speak, now to itself 170  
Breathes slumberously, as if some elf  
Went in and out the chords, his wings  
Make murmur wheresoe'er they graze,  
As an angel may, between the maze  
Of midnight palace-pillars, on 175  
And on, to sow God's plagues, have gone  
Through guilty glorious Babylon.  
And while such murmurs flow, the nymph  
Bends o'er the harp-top from her shell  
As the dry limpet for 'the lymph<sup>3</sup> 180  
Come with a tune he knows so well.  
And how your statues' hearts must swell!

<sup>2</sup> parrot.

<sup>3</sup> spring.



And how your pictures must descend  
 To see each other, friend with friend!  
 Oh, could you take them by surprise, 185  
 You'd find Schidone's eager Duke  
 Doing the quaintest courtesies  
 To that prim saint by Haste-thee-Luke!  
 And, deeper into her rock den,  
 Bold Castelfranco's Magdalen 190  
 You'd find retreated from the ken  
 Of that robed counsel-keeping Ser<sup>1</sup>—  
 As if the Tizian thinks of her,  
 And is not, rather, gravely bent  
 On seeing for himself what toys 195  
 Are these, his progeny invent,  
 What litter now the board employs  
 Whereon he signed a document  
 That got him murdered! Each enjoys  
 Its night so well, you cannot break 200  
 The sport up, so, indeed must make  
 More stay with me, for others' sake.

*She speaks*

To-morrow, if a harp-string, say,  
 Is used to tie the jasmine back  
 That overfloods my room with sweets, 205  
 Contrive your Zorzi somehow meets  
 My Zanze! If the ribbon's black,  
 The Three are watching: keep away!

Your gondola—let Zorzi wreathe  
 A mesh of water-weeds about 210  
 Its prow, as if he unaware  
 Had struck some quay or bridge-foot stair!  
 That I may throw a paper out  
 As you and he go underneath.

There's Zanze's vigilant taper; safe are  
 we. 215  
 Only one minute more to-night with me?  
 Resume your past self of a month ago!  
 Be you the bashful gallant, I will be  
 The lady with the colder breast than snow.  
 Now bow you, as becomes, nor touch my  
 hand 220  
 More than I touch yours when I step to  
 land,  
 And say, "All thanks, Siora!"—  
 Heart to heart  
 And lips to lips! Yet once more, ere we  
 part,  
 Clasp me and make me thine, as mine  
 thou art! 224

[*He is surprised, and stabbed.*]

<sup>1</sup> Sir.

*He speaks*

It was ordained to be so, sweet!—and  
 best  
 Comes now, beneath thine eyes, upon thy  
 breast.  
 Still kiss me! Care not for the cowards!  
 Care  
 Only to put aside thy beauteous hair  
 My blood will hurt! The Three, I do not  
 scorn  
 To death, because they never lived:  
 but I 230  
 Have lived indeed, and so—(yet one more  
 kiss)—can die!

## A GRAMMARIAN'S FUNERAL

SHORTLY AFTER THE REVIVAL OF LEARN-  
 ING IN EUROPE

Let us begin and carry up this corpse,  
 Singing together.  
 Leave we the common crofts,<sup>1</sup> the vulgar  
 thorpes<sup>2</sup>  
 Each in its tether  
 Sleeping safe on the bosom of the plain, 5  
 Cared-for till cock-crow:  
 Look out if yonder be not day again  
 Rimming the rock-row!  
 That's the appropriate country; there,  
 men's thought,  
 Rarer, intenser, 10  
 Self-gathered for an outbreak, as it ought,  
 Chafes in the censer.  
 Leave we the unlettered plain its herd and  
 crop;  
 Seek we sepulture  
 On a tall mountain, citied to the top, 15  
 Crowded with culture!  
 All the peaks soar, but one the rest excels;  
 Clouds overcome<sup>3</sup> it;  
 No! yonder sparkle is the citadel's  
 Circling its summit. 20  
 Thither our path lies; wind we up the  
 heights;  
 Wait ye the warning?  
 Our low life was the level's and the night's;  
 He's for the morning.  
 Step to a tune, square chests, erect each  
 head, 25  
 'Ware the beholders!  
 This is our master, famous, calm and dead,  
 Borne on our shoulders.

<sup>1</sup> small farm enclosures.

<sup>3</sup> overshadow, conceal.

<sup>2</sup> villages.

Sleep, crop and herd! sleep, darkling  
 thorpe and croft,  
 Safe from the weather! 30  
 He, whom we convoy to his grave aloft,  
 Singing together,  
 He was a man born with thy face and  
 throat,  
 Lyric Apollo!  
 Long he lived nameless: how should Spring  
 take note 35  
 Winter would follow?  
 Till lo, the little touch, and youth was gone!  
 Cramped and diminished.  
 Moaned he, "New measures, other feet  
 anon!  
 My dance is finished?" 40  
 No, that's the world's way: (keep the  
 mountain-side,  
 Make for the city!)  
 He knew the signal, and stepped on with  
 pride  
 Over men's pity;  
 Left play for work, and grappled with  
 the world 45  
 Bent on escaping:  
 "What's in the scroll," quoth he, "thou  
 keepest furled?  
 Show me their shaping,  
 Theirs who most studied man, the bard  
 and sage,—  
 Give!"—So, he gowned him, 50  
 Straight got by heart that book to its  
 last page:  
 Learned, we found him.  
 Yea, but we found him bald too, eyes  
 like lead,  
 Accents uncertain:  
 "Time to taste life," another would have  
 said, 55  
 "Up with the curtain!"  
 This man said rather, "Actual life comes  
 next?  
 Patience a moment!  
 Grant I have mastered learning's crabbed  
 text,  
 Still there's the comment. 60  
 Let me know all! Prate not of most or  
 least,  
 Painful or easy!  
 Even to the crumbs I'd fain eat up the  
 feast,  
 Ay, nor feel queasy."  
 Oh, such a life as he resolved to live, 65  
 When he had learned it,

When he had gathered all books had to  
 give!  
 Sooner, he spurned it.  
 Image the whole, then execute the parts—  
 Fancy the fabric 70  
 Quite, ere you build, ere steel strike fire  
 from quartz,  
 Ere mortar dab brick!  
 (Here's the town-gate reached: there's the  
 market-place  
 Gaping before us.)  
 Yea, this in him was the peculiar grace 75  
 (Hearten our chorus!)  
 That before living he'd learn how to  
 live—  
 No end to learning:  
 Earn the means first—God surely will  
 contrive  
 Use for our earning. 80  
 Others mistrust and say, "But time  
 escapes:  
 Live now or never!"  
 He said, "What's time? Leave Now for  
 dogs and apes!  
 Man has Forever."  
 Back to his book then: deeper drooped  
 his head: 85  
*Calculus*<sup>1</sup> racked him:  
 Leaden before, his eyes grew dross of  
 lead:  
*Tussis*<sup>2</sup> attacked him.  
 "Now, master, take a little rest!"—not  
 he!  
 (Caution redoubled, 90  
 Step two abreast, the way winds nar-  
 rowly!)  
 Not a whit troubled,  
 Back to his studies, fresher than at first,  
 Fierce as a dragon  
 He (soul-hydroptic<sup>3</sup> \* with a sacred  
 thirst) 95  
 Sucked at the flagon.  
 Oh, if we draw a circle premature,  
 Heedless of far gain,  
 Greedy for quick returns of profit, sure  
 Bad is our bargain! 100  
 Was it not great? did not he throw on  
 God,  
 (He loves the burthen)—  
 God's task to make the heavenly period  
 Perfect the earthen?

<sup>1</sup> gall stones.<sup>2</sup> a cough.<sup>3</sup> thirsty, as in the disease of dropsy.

Did not he magnify the mind, show  
clear 105

Just what it all meant?

He would not discount life, as fools do  
here,

Paid by instalment.

He ventured neck or nothing—heaven's  
success

Found, or earth's failure: 110

"Wilt thou trust death or not?" He  
answered "Yes!

Hence with life's pale lure!"

That low man seeks a little thing to do,  
Sees it and does it:

This high man, with a great thing to pur-  
sue, 115

Dies ere he knows it.

That low man goes on adding one to  
one,

His hundred's soon hit:

This high man, aiming at a million,  
Misses an unit. 120

That, has the world here—should he need  
the next,

Let the world mind him!

This, throws himself on God, and un-  
perplexed

Seeking shall find him.

So, with the throttling hands of death  
at strife, 125

Ground he at grammar;

Still, through the rattle, parts of speech  
were rife:

While he could stammer

He settled *Hoti's* business—let it be!—  
Properly based *Oun*— 130

Gave us the doctrine of the enclitic *De*,  
Dead<sup>1</sup> from the waist down.

Well, here's the platform, here's the proper  
place:

Hail to your purlieus,<sup>2</sup>

All ye highliers of the feathered race, 135  
Swallows and curlews!

Here's the top-peak; the multitude below  
Live, for they can, there:

This man decided not to Live but Know—  
Bury this man there? 140

Here—here's his place, where meteors  
shoot, clouds form,

Lightnings are loosened,

Stars come and go! Let joy break with  
the storm,

Peace let the dew send!

<sup>1</sup> paralyzed.

<sup>2</sup> haunts.

Lofty designs must close in like effects: 145

Loftily lying,

Leave him—still loftier than the world  
suspects,

Living and dying.

## THE BISHOP ORDERS HIS TOMB AT SAINT PRAXED'S CHURCH

ROME, 15—

Vanity, saith the preacher, vanity!

Draw round my bed: is Anselm keeping  
back?

Nephews—sons mine . . . ah God, I know  
not! Well—

She, men would have to be your mother  
once,

Old Gandolf envied me, so fair she was! 5  
What's done is done, and she is dead be-  
side,

Dead long ago, and I am Bishop since,  
And as she died so must we die ourselves,  
And thence ye may perceive the world's  
a dream.

Life, how and what is it? As here I lie 10  
In this state-chamber, dying by degrees,  
Hours and long hours in the dead night,  
I ask

"Do I live, am I dead?" Peace, peace  
seems all.

Saint Praxed's ever was the church for  
peace;

And so, about this tomb of mine. I  
fought 15

With tooth and nail to save my niche,  
ye know:

—Old Gandolf cozened<sup>3</sup> me, despite my  
care;

Shrewd was that snatch from out the  
corner South

He graced his carrion with, God curse the  
same!

Yet still my niche is not so cramped but  
thence 20

One sees the pulpit o' the epistle-side,  
And somewhat of the choir, those silent  
seats,

And up into the aëry dome where live  
The angels, and a sunbeam's sure to lurk:  
And I shall fill my slab of basalt there, 25  
And 'neath my tabernacle take my rest,

<sup>4</sup> cheated.

With those nine columns round me, two  
and two,  
The odd one at my feet where Anselm  
stands:  
Peach-blossom marble all, the rare, the  
ripe 29  
As fresh-poured red wine of a mighty pulse.  
—Old Gandolf with his paltry onion-stone,  
Put me where I may look at him! True  
peach,  
Rosy and flawless: how I earned the prize!  
Draw close: that conflagration of my  
church  
—What then? So much was saved if  
aught were missed! 35  
My sons, ye would not be my death? Go  
dig  
The white-grape vineyard where the oil-  
press stood,  
Drop water gently till the surface sink,  
And if ye find . . . Ah God, I know not,  
I! . . .  
Bedded in store of rotten fig-leaves soft, 40  
And corded up in a tight olive-frail,<sup>1</sup>  
Some lump, ah God, of *lapis lazuli*,  
Big as a Jew's head cut off at the nape,  
Blue as a vein o'er the Madonna's  
breast . . .  
Sons, all have I bequeathed you, villas,  
all, 45  
That brave Frascati villa with its bath,  
So, let the blue lump poise between my  
knees,  
Like God the Father's globe on both his  
hands  
Ye worship in the Jesu Church so gay,  
For Gandolf shall not choose but see and  
burst! 50  
Swift as a weaver's shuttle fleet our years:  
Man goeth to the grave, and where is he?  
Did I say basalt for my slab, sons? Black—  
'Twas ever antique-black I meant! How  
else  
Shall ye contrast my frieze to come be-  
neath? 55  
The bas-relief in bronze ye promised me,  
Those Pans and Nymphs ye wot of, and  
perchance  
Some tripod, thyrsus, with a vase or so,  
The Savior at his sermon on the mount,  
Saint Praxed in a glory, and one Pan 60  
Ready to twitch the Nymph's last gar-  
ment off,

<sup>1</sup> basket woven of rushes.

And Moses with the tables . . . but I  
know  
Ye mark me not! What do they whisper  
thee,  
Child of my bowels, Anselm? Ah, ye hope  
To revel down my villas while I gasp 65  
Bricked o'er with beggar's mouldy traver-  
tine<sup>2</sup>  
Which Gandolf from his tomb-top chuck-  
les at!  
Nay, boys, ye love me—all of jasper, then!  
'Tis jasper ye stand pledged to, lest I  
grieve  
My bath must needs be left behind, alas! 70  
One block, pure green as a pistachio-nut,  
There's plenty jasper somewhere in the  
world—  
And have I not Saint Praxed's ear to  
pray  
Horses for ye, and brown Greek manu-  
scripts,  
And mistresses with great smooth marbly  
limbs? 75  
—That's if ye carve my epitaph aright,  
Choice Latin, picked phrase, Tully's every  
word,  
No gaudy ware like Gandolf's second  
line—  
Tully, my masters? Ulpian serves his  
need!  
And then how I shall lie through cen-  
turies, 80  
And hear the blessed mutter of the mass,  
And see God made and eaten all day  
long,  
And feel the steady candle-flame, and  
taste  
Good, strong, thick, stupefying incense-  
smoke!  
For as I lie here, hours of the dead night, 85  
Dying in state and by such slow degrees,  
I fold my arms as if they clasped a crook,  
And stretch my feet forth straight as  
stone can point,  
And let the bedclothes, for a mortcloth,<sup>3</sup>  
drop  
Into great laps and folds of sculptor's-  
work: 90  
And as yon tapers dwindle, and strange  
thoughts  
Grow, with a certain humming in my  
ears,  
About the life before I lived this life,

<sup>2</sup> a cheap limestone.<sup>3</sup> pall.

And this life too, popes, cardinals and  
priests,  
Saint Praxed at his sermon on the mount,  
Your tall pale mother with her talking  
eyes, 96  
And new-found agate urns as fresh as day,  
And marble's language, Latin pure, dis-  
creet,  
—Aha, ELUCESCEBAT quoth our friend?  
No Tully, said I, Ulpian at the best! 100  
Evil and brief hath been my pilgrimage.  
All *lapis*, all, sons! Else I give the Pope  
My villas! Will ye ever eat my heart?  
Ever your eyes were as a lizard's quick,  
They glitter like your mother's for my  
soul, 105  
Or ye would heighten my impoverished  
frieze,  
Piece out its starved design, and fill my  
vase  
With grapes, and add a visor and a Term,  
And to the tripod ye would tie a lynx  
That in his struggle throws the thyrsus  
down, 110  
To comfort me on my entablature  
Whereon I am to lie till I must ask  
"Do I live, am I dead?" There, leave  
me, there!  
For ye have stabbed me with ingratitude  
To death—ye wish it—God, ye wish it!  
Stone— 115  
Gritstone, a-crumble! Clammy squares  
which sweat  
As if the corpse they keep were oozing  
through—  
And no more *lapis* to delight the world!  
Well, go! I bless ye. Fewer tapers there,  
But in a row: and, going, turn your backs  
—Ay, like departing altar-ministrants, 121  
And leave me in my church, the church  
for peace,  
That I may watch at leisure if he leers—  
Old Gandolf—at me, from his onion-  
stone,  
As still he envied me, so fair she was! 125

## ANDREA DEL SARTO

## CALLED "THE FAULTLESS PAINTER"

But do not let us quarrel any more,  
No, my Lucrezia; bear with me for once:  
Sit down and all shall happen as you wish.  
You turn your face, but does it bring your  
heart?

I'll work then for your friend's friend,  
never fear, 5  
Treat his own subject after his own way,  
Fix his own time, accept too, his own  
price,  
And shut the money into this small hand  
When next it takes mine. Will it? ten-  
derly?  
Oh, I'll content him,—but to-morrow,  
Love! 10  
I often am much wearier than you think,  
This evening more than usual, and it  
seems  
As if—forgive now—should you let me  
sit  
Here by the window with your hand in  
mine  
And look a half-hour forth on Fiesole, 15  
Both of one mind, as married people use,  
Quietly, quietly the evening through,  
I might get up to-morrow to my work  
Cheerful and fresh as ever. Let us try.  
To-morrow, how you shall be glad for  
this! 20  
Your soft hand is a woman of itself,  
And mine the man's bared breast she  
curls inside.  
Don't count the time lost, neither; you  
must serve  
For each of the five pictures we require:  
It saves a model. So! keep looking so— 25  
My serpentine beauty, rounds on rounds!  
—How could you ever prick those perfect  
ears,  
Even to put the pearl there! oh, so sweet—  
My face, my moon, my everybody's moon,  
Which everybody looks on and calls his, 30  
And, I suppose, is looked on by in turn,  
While she looks—no one's: very dear, no  
less.  
You smile? why, there's my picture ready  
made,  
There's what we painters call our harmony!  
A common grayness silvers everything,—  
All in a twilight, you and I alike 36  
—You, at the point of your first pride in  
me  
(That's gone you know),—but I, at every  
point;  
My youth, my hope, my art, being all  
toned down  
To yonder sober pleasant Fiesole. 40  
There's the bell clinking from the chapel-  
top;

That length of convent-wall across the  
 way  
 Holds the trees safer, huddled more in-  
 side;  
 The last monk leaves the garden; days  
 decrease,  
 And autumn grows, autumn in every-  
 thing. 45  
 Eh? the whole seems to fall into a shape  
 As if I saw alike my work and self  
 And all that I was born to be and do,  
 A twilight-piece. Love, we are in God's  
 hand.  
 How strange now looks the life he makes  
 us lead; 50  
 So free we seem, so fettered fast we are!  
 I feel he laid the fetter: let it lie!  
 This chamber for example—turn your  
 head—  
 All that's behind us! You don't under-  
 stand  
 Nor care to understand about my art, 55  
 But you can hear at least when people  
 speak:  
 And that cartoon, the second from the  
 door  
 —It is the thing, Love! so such thing  
 should be—  
 Behold Madonna!—I am bold to say.  
 I can do with my pencil what I know, 60  
 What I see, what at bottom of my heart  
 I wish for, if I ever wish so deep—  
 Do easily, too—when I say, perfectly,  
 I do not boast, perhaps: yourself are judge,  
 Who listened to the Legate's talk last  
 week, 65  
 And just as much they used to say in  
 France.  
 At any rate, 'tis easy, all of it!  
 No sketches first, no studies, that's long  
 past:  
 I do what many dream of all their lives,  
 —Dream? strive to do, and agonize to  
 do, 70  
 And fail in doing. I could count twenty  
 such  
 On twice your fingers, and not leave this  
 town,  
 Who strive—you don't know how the  
 others strive  
 Topaint a little thing like that you smeared  
 Carelessly passing with your robes afloat,—  
 Yet do much less, so much less, Someone  
 says, 76

(I know his name, no matter)—so much  
 less!  
 Well, less is more, Lucrezia: I am judged.  
 There burns a truer light of God in them,  
 In their vexed beating stuffed and stopped-  
 up brain, 80  
 Heart, or whate'er else, than goes on to  
 prompt  
 This low-pulsed forthright craftsman's  
 hand of mine.  
 Their works drop groundward, but them-  
 selves, I know,  
 Reach many a time a heaven that's shut  
 to me,  
 Enter and take their place there sure  
 enough, 85  
 Though they come back and cannot tell  
 the world.  
 My works are nearer heaven, but I sit  
 here.  
 The sudden blood of these men! at a  
 word—  
 Praise them, it boils, or blame them, it  
 boils too.  
 I, painting from myself, and to myself, 90  
 Know what I do, am unmoved by men's  
 blame  
 Or their praise either. Somebody remarks  
 Morello's outline there is wrongly traced,  
 His hue mistaken; what of that? or else,  
 Rightly traced and well ordered; what of  
 that? 95  
 Speak as they please, what does the moun-  
 tain care?  
 Ah, but a man's reach should exceed his  
 grasp,  
 Or what's a heaven for? All is silver-  
 gray,  
 Placid and perfect with my art: the  
 worse!  
 I know both what I want and what might  
 gain, 100  
 And yet how profitless to know, to sigh  
 "Had I been two, another and myself,  
 Our head would have o'erlooked the  
 world!" No doubt.  
 Yonder's a work now, of that famous youth  
 The Urbinate who died five years ago. 105  
 ('Tis copied, George Vasari sent it me.)  
 Well, I can fancy how he did it all,  
 Pouring his soul, with kings and popes  
 to see,  
 Reaching, that heaven might so replenish  
 him,

Above and through his art—for it gives  
 way; 110  
 That arm is wrongly put—and there  
 again—  
 A fault to pardon in the drawing's lines,  
 Its body, so to speak: its soul is right,  
 He means right—that, a child may under-  
 stand.  
 Still, what an arm! and I could alter it: 115  
 But all the play, the insight and the  
 stretch—  
 Out of me, out of me! And wherefore  
 out?  
 Had you enjoined them on me, given me  
 soul,  
 We might have risen to Rafael, I and you!  
 Nay, Love, you did give all I asked, I  
 think— 120  
 More than I merit, yes, by many times.  
 But had you—oh, with the same perfect  
 brow,  
 And perfect eyes, and more than perfect  
 mouth,  
 And the low voice my soul hears, as a  
 bird  
 The fowler's pipe, and follows to the  
 snare— 125  
 Had you, with these the same, but brought  
 a mind!  
 Some women do so. Had the mouth there  
 urged  
 "God and the glory! never care for gain.  
 The present by the future, what is that?  
 Live for fame, side by side with Agnolo! 130  
 Rafael is waiting: up to God, all three!"  
 I might have done it for you. So it seems:  
 Perhaps not. All is as God overrules.  
 Beside, incentives come from the soul's  
 self;  
 The rest avail not. Why do I need  
 you? 135  
 What wife had Rafael, or has Agnolo?  
 In this world, who can do a thing, will  
 not;  
 And who would do it, cannot, I perceive:  
 Yet the will's somewhat—somewhat, too,  
 the power—  
 And thus we half-men struggle. At the  
 end, 140  
 God, I conclude, compensates, punishes.  
 'Tis safer for me, if the award be strict,  
 That I am something underrated here,  
 Poor this long while, despised, to speak  
 the truth.

I dared not, do you know, leave home all  
 day, 145  
 For fear of chancing on the Paris lords.  
 The best is when they pass and look aside;  
 But they speak sometimes; I must bear it  
 all.  
 Well may they speak! That Francis, that  
 first time,  
 And that long festal year at Fontaine-  
 bleau! 150  
 I surely then could sometimes leave the  
 ground,  
 Put on the glory, Rafael's daily wear,  
 In that humane great monarch's golden  
 look,—  
 One finger in his beard or twisted curl  
 Over his mouth's good mark that made  
 the smile, 155  
 One arm about my shoulder, round my  
 neck,  
 The jingle of his gold chain in my ear,  
 I painting proudly with his breath on me,  
 All his court round him, seeing with his  
 eyes,  
 Such frank French eyes, and such a fire of  
 souls 160  
 Profuse, my hand kept plying by those  
 hearts,—  
 And, best of all, this, this, this face be-  
 yond,  
 This in the background, waiting on my  
 work,  
 To crown the issue with a last reward! 164  
 A good time, was it not, my kingly days?  
 And had you not grown restless . . .  
 but I know—  
 'Tis done and past; 'twas right, my in-  
 stinct said;  
 Too live the life grew, golden and not gray,  
 And I'm the weak-eyed bat no sun should  
 tempt  
 Out of his grange whose four walls make  
 his world. 170  
 How could it end in any other way?  
 You called me, and I came home to your  
 heart.  
 The triumph was—to reach and stay  
 there; since  
 I reached it ere the triumph, what is  
 lost?  
 Let my hands frame your face in your  
 hair's gold, 175  
 You beautiful Lucrezia that are mine!  
 "Rafael did this, Andrea painted that;

The Roman's is the better when you pray,  
 But still the other's Virgin was his wife"—  
 Men will excuse me. I am glad to judge  
 Both pictures in your presence; clearer  
     grows 181  
 My better fortune, I resolve to think.  
 For, do you know, Lucrezia, as God lives,  
 Said one day Agnolo, his very self,  
 To Rafael . . . I have known it all these  
     years . . . 185  
 (When the young man was flaming out his  
 thoughts  
 Upon a palace-wall for Rome to see,  
 Too lifted up in heart because of it)  
 "Friend, there's a certain sorry little  
     scrub  
 Goes up and down our Florence, none  
     cares how, 190  
 Who, were he set to plan and execute  
 As you are, pricked on by your popes and  
     kings,  
 Would bring the sweat into that brow of  
     yours!"  
 To Rafael's!—And indeed the arm is  
 wrong.  
 I hardly dare . . . yet, only you to  
     see, 195  
 Give the chalk here—quick, thus the line  
     should go!  
 Ay, but the soul! he's Rafael! rub it out!  
 Still, all I care for, if he spoke the truth  
 (What he? why, who but Michel Agnolo?  
 Do you forget already words like  
     those?), 200  
 If really there was such a chance, so lost,—  
 Is, whether you're—not grateful—but  
     more pleased.  
 Well, let me think so. And you smile in-  
     deed!  
 This hour has been an hour! Another  
     smile?  
 If you would sit thus by me every night  
 I should work better, do you compre-  
     hend? 206  
 I mean that I should earn more, give you  
     more.  
 See, it is settled dusk now; there's a star;  
 Morello's gone, the watch-lights show the  
     wall,  
 The cue-owls speak the name we call  
     them by. 210  
 Come from the window, Love,—come in,  
     at last,  
 Inside the melancholy little house

We built to be so gay with. God is just.  
 King Francis may forgive me; oft at  
     nights,  
 When I look up from painting, eyes tired  
     out, 215  
 The walls become illumined, brick from  
     brick  
 Distinct, instead of mortar, fierce bright  
     gold,  
 That gold of his I did cement them with!  
 Let us but love each other. Must you  
     go?  
 That Cousin here again? he waits outside?  
 Must see you—you, and not with me?  
     Those loans? 221  
 More gaming debts to pay? you smiled  
     for that?  
 Well, let smiles buy me! have you more to  
     spend?  
 While hand and eye and something of a  
     heart  
 Are left me, work's my ware, and what's  
     it worth? 225  
 I'll pay my fancy. Only let me sit  
 The gray remainder of the evening out,  
 Idle, you call it, and muse perfectly  
 How I could paint, were I but back in  
     France,  
 One picture, just one more—the Virgin's  
     face, 230  
 Not yours this time! I want you at my  
     side  
 To hear them—that is, Michel Agnolo—  
 Judge all I do and tell you of its worth.  
 Will you? To-morrow, satisfy your friend.  
 I take the subjects for his corridor, 235  
 Finish the portrait out of hand—there,  
     there,  
 And throw him in another thing or two  
 If he demurs; the whole should prove  
     enough  
 To pay for this same Cousin's freak. Be-  
     side,  
 What's better and what's all I care about,  
 Get you the thirteen scudi for the ruff! 241  
 Love, does that please you? Ah, but what  
     does he,  
 The Cousin! what does he to please you  
     more?  
 I am grown peaceful as old age to-night.  
 I regret little, I would change still less. 245  
 Since there my past life lies, why alter it?  
 The very wrong to Francis!—it is true



I took his coin, was tempted and complied,  
 And built this house and sinned, and all is said. <sup>249</sup>  
 My father and my mother died of want.  
 Well, had I riches of my own? you see  
 How one gets rich! Let each one bear his lot.  
 They were born poor, lived poor, and poor they died:  
 And I have labored somewhat in my time  
 And not been paid profusely. Some good son <sup>255</sup>  
 Paint my two hundred pictures—let him try!  
 No doubt, there's something strikes a balance. Yes,  
 You loved me quite enough, it seems to-night.  
 This must suffice me here. What would one have?  
 In heaven, perhaps, new chances, one more chance— <sup>260</sup>  
 Four great walls in the New Jerusalem,  
 Meted on each side by the angel's reed,  
 For Leonard, Rafael, Agnolo and me  
 To cover—the three first without a wife,  
 While I have mine! So—still they overcome <sup>265</sup>  
 Because there's still Lucrezia,—as I choose.  
 Again the Cousin's whistle! Go, my Love.

## PROSPICE

Fear death? to feel the fog in my throat,  
 The mist in my face,  
 When the snows begin, and the blasts denote  
 I am nearing the place,  
 The power of the night, the press of the storm, <sup>5</sup>  
 The post of the foe;  
 Where he stands, the Arch Fear in a visible form,  
 Yet the strong man must go:  
 For the journey is done and the summit attained,  
 And the barriers fall, <sup>10</sup>  
 Though a battle's to fight ere the guerdon be gained,  
 The reward of it all.

I was ever a fighter, so—one fight more,  
 The best and the last!  
 I would hate that death bandaged my eyes, and forbore, <sup>15</sup>  
 And bade me creep past.  
 No! let me taste the whole of it, fare like my peers  
 The heroes of old,  
 Bear the brunt, in a minute pay glad life's arrears  
 Of pain, darkness and cold. <sup>20</sup>  
 For sudden the worst turns the best to the brave,  
 The black minute's at end,  
 And the elements' rage, the fiend-voices that rave,  
 Shall dwindle, shall blend,  
 Shall change, shall become first a peace out of pain, <sup>25</sup>  
 Then a light, then thy breast,  
 O thou soul of my soul! I shall clasp thee again,  
 And with God be the rest!

## ABT VOGLER

AFTER HE HAS BEEN EXTEMPORIZING  
 UPON THE MUSICAL INSTRUMENT  
 OF HIS INVENTION

Would that the structure brave, the manifold music I build,  
 Bidding my organ obey, calling its keys to their work,  
 Claiming each slave of the sound, at a touch, as when Solomon willed  
 Armies of angels that soar, legions of demons that lurk,  
 Man, brute, reptile, fly,—alien of end and of aim, <sup>5</sup>  
 Adverse, each from the other heaven-high, hell-deep removed,—  
 Should rush into sight at once as he named the ineffable Name,  
 And pile him a palace straight, to pleasure the princess he loved!  
 Would it might tarry like his, the beautiful building of mine,  
 This which my keys in a crowd pressed and importuned to raise! <sup>10</sup>  
 Ah, one and all, how they helped, would dispart now and now combine,

Zealous to hasten the work, heighten  
 their master his praise!  
 And one would bury his brow with a blind  
 plunge down to hell,  
 Burrow awhile and build, broad on  
 the roots of things,  
 Then up again swim into sight, having  
 based me my palace well, 15  
 Founded it, fearless of flame, flat on the  
 nether springs.

And another would mount and march,  
 like the excellent minion he was,  
 Ay, another and yet another, one crowd  
 but with many a crest,  
 Raising my rampired<sup>1</sup> walls of gold as  
 transparent as glass,  
 Eager to do and die, yield each his place  
 to the rest: 20  
 For higher still and higher (as a runner  
 tips with fire,  
 When a great illumination surprises a  
 festal night—  
 Outlining round and round Rome's dome  
 from space to spire)  
 Up, the pinnacled glory reached, and  
 the pride of my soul was in sight.

In sight? Not half! for it seemed, it was  
 certain, to match man's birth, 25  
 Nature in turn conceived, obeying an  
 impulse as I;  
 And the emulous heaven yearned down,  
 made effort to reach the earth,  
 As the earth had done her best, in my  
 passion, to scale the sky:  
 Novel splendors burst forth, grew familiar  
 and dwelt with mine,  
 Not a point nor peak but found and  
 fixed its wandering star; 30  
 Meteor-moons, balls of blaze: and they  
 did not pale nor pine,  
 For earth had attained to heaven, there  
 was no more near nor far.

Nay more; for there wanted not who  
 walked in the glare and glow,  
 Presences plain in the place; or, fresh  
 from the Protoplast,  
 Furnished for ages to come, when a kindlier  
 wind should blow, 35  
 Lured now to begin and live, in a house  
 to their liking at last;

<sup>1</sup> furnished with ramparts.

Or else the wonderful Dead who have  
 passed through the body and gone,  
 But were back once more to breathe in  
 an old world worth their new:  
 What never had been, was now; what was,  
 as it shall be anon;  
 And what is,—shall I say, matched  
 both? for I was made perfect too. 40

All through my keys that gave their sounds  
 to a wish of my soul,  
 All through my soul that praised as its  
 wish flowed visibly forth,  
 All through music and me! For think,  
 had I painted the whole,  
 Why, there it had stood, to see, nor  
 the process so wonder-worth:  
 Had I written the same, made verse—  
 still effect proceeds from cause, 45  
 Ye know why the forms are fair, ye  
 hear how the tale is told;  
 It is all triumphant art, but art in obe-  
 dience to laws,  
 Painter and poet are proud in the  
 artist-list enrolled:—

But here is the finger of God, a flash of  
 the will that can,  
 Existent behind all laws, that made  
 them and, lo, they are! 50  
 And I know not if, save in this, such gift  
 be allowed to man  
 That out of three sounds he frame, not  
 a fourth sound, but a star.  
 Consider it well: each tone of our scale in  
 itself is naught:  
 It is everywhere in the world—loud,  
 soft, and all is said:  
 Give it to me to use! I mix it with two in  
 my thought: 55  
 And there! Ye have heard and seen:  
 consider and bow the head!

Well, it is gone at last, the palace of music  
 I reared;  
 Gone! and the good tears start, the  
 praises that come too slow;  
 For one is assured at first, one scarce can  
 say that he feared,  
 That he even gave it a thought, the  
 gone thing was to go. 60  
 Never to be again! But many more of  
 the kind  
 As good, nay, better perchance: is this  
 your comfort to me?

To me, who must be saved because I cling  
with my mind  
To the same, same self, same love,  
same God: ay, what was, shall be.

Therefore to whom turn I but to thee,  
the ineffable Name? <sup>65</sup>  
Builder and maker, thou, of houses not  
made with hands!

What, have fear of change from thee who  
art ever the same?  
Doubt that thy power can fill the heart  
that thy power expands?  
There shall never be one lost good! What  
was, shall live as before;  
The evil is null, is naught, is silence  
implying sound; <sup>70</sup>  
What was good shall be good, with, for  
evil, so much good more;  
On the earth the broken arcs; in the  
heaven a perfect round.

All we have willed or hoped or dreamed  
of good shall exist;  
Not its semblance, but itself; no beauty,  
nor good, nor power  
Whose voice has gone forth, but each sur-  
vives for the melodist <sup>75</sup>  
When eternity affirms the conception  
of an hour.

The high that proved too high, the heroic  
for earth too hard,  
The passion that left the ground to lose  
itself in the sky,  
Are music sent up to God by the lover and  
the bard;  
Enough that he heard it once: we shall  
hear it by and by. <sup>80</sup>

And what is our failure here but a tri-  
umph's evidence  
For the fullness of the days? Have  
we withered or agonized?  
Why else was the pause prolonged but  
that singing might issue thence?  
Why rushed the discords in, but that  
harmony should be prized?  
Sorrow is hard to bear, and doubt is slow  
to clear, <sup>85</sup>  
Each sufferer says his say, his scheme  
of the weal and woe:  
But God has a few of us whom he whispers  
in the ear;  
The rest may reason and welcome: 'tis  
we musicians know.

Well, it is earth with me; silence resumes  
her reign:  
I will be patient and proud, and soberly  
acquiesce. <sup>90</sup>  
Give me the keys. I feel for the common  
chord again,  
Sliding by semitones till I sink to the  
minor,—yes,  
And I blunt it into a ninth, and I stand on  
alien ground,  
Surveying awhile the heights I rolled  
from into the deep;  
Which, hark, I have dared and done, for  
my resting-place is found, <sup>95</sup>  
The C Major of this life: so, now I will  
try to sleep.

## RABBI BEN EZRA

Grow old along with me!  
The best is yet to be,  
The last of life, for which the first was  
made:  
Our times are in his hand  
Who saith, "A whole I planned, <sup>5</sup>  
Youth shows but half; trust God: see all,  
nor be afraid!"

Not that, amassing flowers,  
Youth sighed, "Which rose make ours,  
Which lily leave and then as best re-  
call?"  
Not that, admiring stars, <sup>10</sup>  
It yearned, "Nor Jove, nor Mars;  
Mine be some figured flame which blends,  
transcends them all!"

Not for such hopes and fears  
Annulling youth's brief years,  
Do I remonstrate: folly wide the mark! <sup>15</sup>  
Rather I prize the doubt  
Low kinds exist without,  
Finished and finite clods, untroubled by a  
spark.

Poor vaunt of life indeed,  
Were man but formed to feed <sup>20</sup>  
On joy, to solely seek and find and feast;  
Such feasting ended, then  
As sure an end to men;  
Irks care the crop-full bird? Frets doubt  
the maw-crammed beast?

Rejoice we are allied 25  
 To that which doth provide  
 And not partake, effect and not receive!  
 A spark disturbs our clod;  
 Nearer we hold of God  
 Who gives, than of his tribes that take, I  
 must believe. 30

Then, welcome each rebuff  
 That turns earth's smoothness rough,  
 Each sting that bids nor sit nor stand but  
 go!

Be our joys three-parts pain!  
 Strive, and hold cheap the strain; 35  
 Learn, nor account the pang; dare, never  
 grudge the throe!

For thence,—a paradox  
 Which comforts while it mocks,—  
 Shall life succeed in that it seems to fail:  
 What I aspired to be, 40  
 And was not, comforts me:  
 A brute I might have been, but would  
 not sink i' the scale.

What is he but a brute  
 Whose flesh has soul to suit,  
 Whose spirit works lest arms and legs  
 want play? 45  
 To man, propose this test—  
 Thy body at its best,  
 How far can that project thy soul on its  
 lone way?

Yet gifts should prove their use:  
 I own the Past profuse 50  
 Of power each side, perfection every turn:  
 Eyes, ears took in their dole,  
 Brain treasured up the whole;  
 Should not the heart beat once, "How  
 good to live and learn?"

Not once beat, "Praise be thine! 55  
 I see the whole design,  
 I, who saw power, see now Love perfect too;  
 Perfect I call thy plan:  
 Thanks that I was a man!  
 Maker, remake, complete,—I trust what  
 thou shalt do!" 60

For pleasant is this flesh;  
 Our soul, in its rose-mesh  
 Pulled ever to the earth, still yearns for  
 rest:

Would we some prize might hold  
 To match those manifold 65  
 Possessions of the brute,—gain most, as  
 we did best!

Let us not always say,  
 "Spite of this flesh to-day  
 I strove, made head, gained ground upon  
 the whole!"  
 As the bird wings and sings, 70  
 Let us cry, "All good things  
 Are ours, nor soul helps flesh more, now,  
 than flesh helps soul!"

Therefore I summon age  
 To grant youth's heritage,  
 Life's struggle having so far reached its  
 term: 75  
 Thence shall I pass, approved<sup>1</sup>  
 A man, for age removed  
 From the developed brute; a God though  
 in the germ.

And I shall thereupon  
 Take rest, ere I be gone 80  
 Once more on my adventure brave and  
 new:  
 Fearless and unperplexed,  
 When I wage battle next,  
 What weapons to select, what armor to  
 indue.<sup>2</sup>

Youth ended, I shall try 85  
 My gain or loss thereby;  
 Leave the fire ashes, what survives is gold:  
 And I shall weigh the same,  
 Give life its praise or blame:  
 Young, all lay in dispute; I shall know,  
 being old. 90

For note, when evening shuts,  
 A certain moment cuts  
 The deed off, calls the glory from the  
 gray:  
 A whisper from the west  
 Shoots—"Add this to the rest, 95  
 Take it and try its worth: here dies  
 another day."

So, still within this life,  
 Though lifted o'er its strife,  
 Let me discern, compare, pronounce at  
 last,

<sup>1</sup> proved.<sup>2</sup> put on.

"This rage was right i' the main, 100  
That acquiescence vain:  
The Future I may face now I have proved  
the Past."

For more is not reserved  
To man, with soul just nerved  
To act to-morrow what he learns to-  
day: 105  
Here, work enough to watch  
The Master work, and catch  
Hints of the proper craft, tricks of the  
tool's true play.

As it was better, youth  
Should strive, through acts uncouth, 110  
Toward making, than repose on aught  
found made:  
So, better, age, exempt  
From strife, should know, than tempt  
Further. Thou waitedst age: wait death  
nor be afraid!

Enough now, if the Right 115  
And Good and Infinite  
Be named here, as thou callest thy hand  
thine own,  
With knowledge absolute,  
Subject to no dispute  
From fools that crowded youth, nor let  
thee feel alone. 120

Be there, for once and all,  
Severed great minds from small,  
Announced to each his station in the  
Past!  
Was I, the world arraigned,  
Were they, my soul disdained, 125  
Right? Let age speak the truth and give  
us peace at last!

Now, who shall arbitrate?  
Ten men love what I hate,  
Shun what I follow, slight what I re-  
ceive;  
Ten, who in ears and eyes 130  
Match me: we all surmise,  
They this thing, and I that: whom shall  
my soul believe?

Not on the vulgar mass  
Called "work," must sentence pass,  
Things done, that took the eye and had the  
price; 135

O'er which, from level stand,  
The low world laid its hand,  
Found straightway to its mind, could  
value in a trice:

But all the world's coarse thumb  
And finger failed to plumb, 140  
So passed in making up the main account;  
All instincts immature,  
All purposes unsure,  
That weighed not as his work, yet swelled  
the man's amount:

Thoughts hardly to be packed 145  
Into a narrow act,  
Fancies that broke through language and  
escaped;  
All I could never be,  
All, men ignored in me,  
This I was worth to God, whose wheel the  
pitcher shaped. 150

Ay, note that Potter's wheel,  
That metaphor! and feel  
Why time spins fast, why passive lies our  
clay,—  
Thou, to whom fools propound,  
When the wine makes its round, 155  
"Since life fleets, all is change; the Past  
gone, seize to-day!"

Fool! All that is, at all,  
Lasts ever, past recall;  
Earth changes, but thy soul and God  
stand sure:  
What entered into thee, 160  
That was, is, and shall be:  
Time's wheel runs back or stops: Potter  
and clay endure.

He fixed thee 'mid this dance  
Of plastic circumstance,  
This Present, thou, forsooth, wouldst  
fain arrest: 165  
Machinery just meant  
To give thy soul its bent,  
Try thee and turn thee forth, sufficiently  
impressed.

What though the earlier grooves,  
Which ran the laughing loves 170  
Around thy base, no longer pause and  
press?

What though, about thy rim,  
Skull-things in order grim  
Grow out, in graver mood, obey the  
sterner stress?

Look not thou down but up! 175  
To uses of a cup,  
The festal board, lamp's flash and trum-  
pet's peal,  
The new wine's foaming flow,  
The Master's lips aglow!  
Thou, heaven's consummate cup, what  
needst thou with earth's wheel? 180

But I need, now as then,  
Thee, God, who moulded men;  
And since, not even while the whirl was  
worst,  
Did I—to the wheel of life  
With shapes and colors rife, 185  
Bound dizzily—mistake my end, to slake  
thy thirst:

So, take and use thy work,  
Amend what flaws may lurk,  
What strain o' the stuff, what warpings  
past the aim!  
My times be in thy hand! 190  
Perfect the cup as planned!  
Let age approve of youth, and death com-  
plete the same!

### EPILOGUE TO ASOLANDO

At the midnight in the silence of the sleep-  
time,  
When you set your fancies free,  
Will they pass to where—by death, fools  
think, imprisoned—  
Low he lies who once so loved you, whom  
you loved so,—  
—Pity me? 5

Oh, to love so, be so loved, yet so mis-  
taken!  
What had I on earth to do  
With the slothful, with the mawkish, the  
unmanly?  
Like the aimless, helpless, hopeless, did I  
drivel  
—Being—who? 10

One who never turned his back but  
marched breast forward,  
Never doubted clouds would break,  
Never dreamed, though right were worsted,  
wrong would triumph,  
Held we fall to rise, are baffled to fight  
better,  
Sleep to wake. 15

No, at noonday in the bustle of man's  
work-time  
Greet the unseen with a cheer!  
Bid him forward, breast and back as  
either should be,  
"Strive and thrive!" cry "Speed,—fight  
on, fare ever  
There as here!" 20

### ELIZABETH BARRETT BROWNING (1806–1861)

#### SONNETS FROM THE PORTUGUESE

I  
I thought once how Theocritus had sung  
Of the sweet years, the dear and wished-  
for years,  
Who each one in a gracious hand appears  
To bear a gift for mortals, old or young:  
And, as I mused it in his antique tongue, 5  
I saw in gradual vision through my tears,  
The sweet, sad years, the melancholy  
years,  
Those of my own life, who by turns had  
flung  
A shadow across me. Straightway I was  
'ware,  
So weeping, how a mystic Shape did move  
Behind me, and drew me backward by  
the hair; 11  
And a voice said in mastery while I  
strove,  
"Guess now who holds thee?"—"Death!"  
I said. But there,  
The silver answer rang: "Not Death, but  
Love."

#### VII

The face of all the world is changed, I  
think,  
Since first I heard the footsteps of thy  
soul

Move still, oh, still, beside me as they stole  
 Betwixt me and the dreadful outer brink  
 Of obvious death, where I, who thought  
     to sink, 5  
 Was caught up into love and taught the  
     whole  
 Of life in a new rhythm. The cup of dole  
 God gave for baptism, I am fain to drink,  
 And praise its sweetness, Sweet, with thee  
     anear.  
 The names of country, heaven, are  
     changed away 10  
 For where thou art or shalt be, there or  
     here;  
 And this—this lute and song—loved  
     yesterday,  
 (The singing angels know) are only dear  
 Because thy name moves right in what  
     they say.

## XIV

If thou must love me, let it be for nought  
 Except for love's sake only. Do not say,  
 "I love her for her smile—her look—her  
     way  
 Of speaking gently,—for a trick of thought  
 That falls in well with mine, and certes  
     brought 5  
 A sense of pleasant ease on such a day;"—  
 For these things in themselves, Beloved,  
     may  
 Be changed, or change for thee,—and love,  
     so wrought,  
 May be unwrought so. Neither love me  
     for  
 Thine own dear pity's wiping my cheeks  
     dry: 10  
 A creature might forget to weep, who bore  
 Thy comfort long, and lose thy love  
     thereby.  
 But love me for love's sake, that evermore  
 Thou may'st love on through love's  
     eternity.

## XXVI

I lived with visions for my company,  
 Instead of men and women, years ago,  
 And found them gentle mates, nor thought  
     to know  
 A sweeter music than they played to me.  
 But soon their trailing purple was not free  
 Of this world's dust—their lutes did silent  
     grow, 6  
 And I myself grew faint and blind below

Their vanishing eyes. Then THOU didst  
     come—to be,  
 Beloved, what they seemed. Their shining  
     fronts,  
 Their songs, their splendors (better, yet  
     the same, 10  
 As river water, hallowed into fonts)  
 Met in thee, and from out thee overcame  
 My soul with satisfaction of all wants—  
 Because God's gifts put man's best dreams  
     to shame.

## XLIII

How do I love thee? Let me count the  
     ways.  
 I love thee to the depth and breadth and  
     height  
 My soul can reach, when feeling out of  
     sight  
 For the ends of Being and Ideal Grace.  
 I love thee to the level of everyday's 5  
 Most quiet need, by sun and candle-  
     light.  
 I love thee freely, as men strive for Right;  
 I love thee purely, as they turn from  
     Praise.  
 I love thee with the passion put to use  
 In my old griefs, and with my childhood's  
     faith. 10  
 I love thee with a love I seemed to lose  
 With my lost saints,—I love thee with  
     the breath,  
 Smiles, tears, of all my life!—and, if God  
     choose,  
 I shall but love thee better after death.

## THE CRY OF THE CHILDREN

Do ye hear the children weeping, O my  
     brothers,  
 Ere the sorrow comes with years?  
 They are leaning their young heads against  
     their mothers,  
 And *that* cannot stop their tears.  
 The young lambs are bleating in the  
     meadows, 5  
 The young birds are chirping in the  
     nest,  
 The young fawns are playing with the  
     shadows,  
 The young flowers are blowing to-  
     ward the west—

But the young, young children, O my  
 brothers,  
 They are weeping bitterly! 10  
 They are weeping in the playtime of the  
 others,  
 In the country of the free.

Do you question the young children in  
 the sorrow  
 Why their tears are falling so?  
 The old man may weep for his to-  
 morrow 15  
 Which is lost in Long Ago;  
 The old tree is leafless in the forest,  
 The old year is ending in the frost,  
 The old wound, if stricken, is the sorest,  
 The old hope is hardest to be lost: 20  
 But the young, young children, O my  
 brothers,  
 Do you ask them why they stand  
 Weeping sore before the bosoms of their  
 mothers,  
 In our happy Fatherland?

They look up with their pale and sunken  
 faces, 25  
 And their looks are sad to see,  
 For the man's hoary anguish draws and  
 presses  
 Down the cheeks of infancy;  
 "Your old earth," they say, "is very  
 dreary;  
 Our young feet," they say, "are very  
 weak; 30  
 Few paces have we taken, yet are weary—  
 Our grave-rest is very far to seek:  
 Ask the aged why they weep, and not the  
 children,  
 For the outside earth is cold,  
 And we young ones stand without, in  
 our bewildering, 35  
 And the graves are for the old.  
 True," say the children, "it may happen  
 That we die before our time:  
 Little Alice died last year, her grave is  
 shapen  
 Like a snowball, in the rime.<sup>1</sup> 40

"We looked into the pit prepared to take  
 her:  
 Was no room for any work in the  
 close clay!

<sup>1</sup> frost.

From the sleep wherein she lieth none  
 will wake her  
 Crying, 'Get up, little Alice! it is day.'  
 If you listen by that grave, in sun and  
 shower, 45  
 With your ear down, little Alice never  
 cries;  
 Could we see her face, be sure we should  
 not know her,  
 For the smile has time for growing  
 in her eyes:  
 And merry go her moments, lulled and  
 stilled in  
 The shroud by the kirk-chime. 50  
 It is good when it happens," say the chil-  
 dren,  
 "That we die before our time."

Alas, alas, the children! they are seeking  
 Death in life, as best to have:  
 They are binding up their hearts away  
 from breaking, 55  
 With a cerement from the grave.  
 Go out, children, from the mine and from  
 the city,  
 Sing out, children, as the little  
 thrushes do;  
 Pluck your handfuls of the meadow-  
 cowslips pretty,  
 Laugh aloud, to feel your fingers let  
 them through! 60  
 But they answer, "Are your cowslips of  
 the meadows  
 Like our weeds anear the mine?  
 Leave us quiet in the dark of the coal-  
 shadows,  
 From your pleasures fair and fine!

"For oh," say the children, "we are  
 weary, 65  
 And we cannot run or leap;  
 If we cared for any meadows, it were  
 merely  
 To drop down in them and sleep.  
 Our knees tremble sorely in the stooping,  
 We fall upon our faces, trying to go; 70  
 And, underneath our heavy eyelids droop-  
 ing,  
 The reddest flower would look as  
 pale as snow.  
 For, all day, we drag our burden tiring,  
 Through the coal-dark, underground;  
 Or, all day, we drive the wheels of iron 75  
 In the factories, round and round.



"For, all day, the wheels are droning,  
 turning;  
 Their wind comes in our faces,  
 Till our hearts turn our heads, with pulses  
 burning,  
 And the walls turn in their places: 80  
 Turns the sky in the high window, blank  
 and reeling,  
 Turns the long light that drops adown  
 the wall,  
 Turn the black flies that crawl along the  
 ceiling:  
 All are turning, all the day, and we  
 with all.  
 And all day the iron wheels are dron-  
 ing: 85  
 And sometimes we could pray,  
 'O ye wheels,' (breaking out in a mad  
 moaning)  
 'Stop! be silent for to-day!'"

Ay, be silent! Let them hear each other  
 breathing  
 For a moment, mouth to mouth! 90  
 Let them touch each other's hands, in a  
 fresh wreathing  
 Of their tender human youth!  
 Let them feel that this cold metallic motion  
 Is not all the life God fashions or re-  
 veals:  
 Let them prove their living souls against  
 the notion 95  
 That they live in you, or under you,  
 O wheels!  
 Still, all day, the iron wheels go onward,  
 Grinding life down from its mark;  
 And the children's souls, which God is  
 calling sunward,  
 Spin on blindly in the dark. 100

Now tell the poor young children, O my  
 brothers,  
 To look up to Him and pray;  
 So the blessed One who blesseth all the  
 others,  
 Will bless them another day.  
 They answer, "Who is God that He  
 should hear us, 105  
 While the rushing of the iron wheels  
 is stirred?  
 When we sob aloud, the human creatures  
 near us  
 Pass by, hearing not, or answer not  
 a word.

And we hear not (for the wheels in their  
 resounding)  
 Strangers speaking at the door: 110  
 Is it likely God, with angels singing round  
 Him,  
 Hears our weeping any more?

"Two words, indeed, of praying we re-  
 member;  
 And at midnight's hour of harm,  
 'Our Father,' looking upward in the  
 chamber, 115  
 We say softly for a charm.  
 We know no other words, except 'Our  
 Father,'  
 And we think that, in some pause of  
 angels' song,  
 God may pluck them with the silence  
 sweet to gather,  
 And hold both within His right hand  
 which is strong. 120  
 'Our Father!' If He heard us, He would  
 surely  
 (For they call Him good and mild)  
 Answer, smiling down the steep world  
 very purely,  
 'Come and rest with me, my child.'

"But no!" say the children, weeping  
 faster, 125  
 "He is speechless as a stone:  
 And they tell us, of His image is the  
 master  
 Who commands us to work on.  
 Go to!" say the children,—"Up in  
 Heaven,  
 Dark, wheel-like, turning clouds are  
 all we find: 130  
 Do not mock us; grief has made us un-  
 believing:  
 We look up for God, but tears have  
 made us blind."  
 Do you hear the children weeping and  
 disproving,  
 O my brothers, what ye preach?  
 For God's possible is taught by His  
 world's loving, 135  
 And the children doubt of each.

And well may the children weep before  
 you!  
 They are weary ere they run;  
 They have never seen the sunshine, nor  
 the glory  
 Which is brighter than the sun: 140

They know the grief of man, without its  
wisdom;  
They sink in man's despair, without  
its calm;  
And slaves, without the liberty in Christ-  
dom,  
Are martyrs, by the pang without  
the palm:  
Are worn as if with age, yet unretriev-  
ingly 145  
The harvest of its memories cannot  
reap,—  
Are orphans of the earthly love and  
heavenly.  
Let them weep! let them weep!

They look up with their pale and sunken  
faces,  
And their look is dread to see, 150  
For they mind you of their angels in high  
places,  
With eyes turned on Deity.  
"How long," they say, "how long, O cruel  
nation,  
Will you stand, to move the world,  
on a child's heart,—  
Stifle down with a mailed heel its palpi-  
tation, 155  
And tread onward to your throne  
amid the mart?  
Our blood splashes upward, O gold-  
heaper,  
And your purple shows your path!  
But the child's sob in the silence curses  
deeper  
Than the strong man in his wrath." 160

### A MUSICAL INSTRUMENT

What was he doing, the great god Pan,  
Down in the reeds by the river?  
Spreading ruin and scattering ban,  
Splashing and paddling with hoofs of a  
goat,  
And breaking the golden lilies afloat 5  
With the dragon-fly on the river?

He tore out a reed, the great god Pan,  
From the deep cool bed of the river;  
The limpid water turbidly ran  
And the broken lilies a-dying lay, 10  
And the dragon-fly had fled away,  
Ere he brought it out of the river.

High on the shore sat the great god Pan,  
While turbidly flowed the river;  
And hacked and hewed as a great god  
can 15  
With his hard bleak steel at the patient  
reed,  
Till there was not a sign of the leaf indeed  
To prove it fresh from the river.

He cut it short, did the great god Pan,  
(How tall it stood in the river!), 20  
Then drew the pith, like the heart of a  
man,  
Steadily from the outside ring,  
And notched the poor dry empty thing  
In holes, as he sat by the river.

"This is the way," laughed the great god  
Pan 25  
(Laughed while he sat by the river),  
"The only way, since gods began  
To make sweet music, they could succeed."  
Then dropping his mouth to a hole in the  
reed,  
He blew in power by the river. 30

Sweet, sweet, sweet, O Pan!  
Piercing sweet by the river!  
Blinding sweet, O great god Pan!  
The sun on the hill forgot to die,  
And the lilies revived, and the dragon-  
fly 35  
Came back to dream on the river.

Yet half a beast is the great god Pan  
To laugh, as he sits by the river,  
Making a poet out of a man: 39  
The true gods sigh for the cost and pain—  
For the reed which grows never more again  
As a reed with the reeds of the river.

EDWARD FITZGERALD (1809–1883)

RUBÁIYÁT OF OMAR KHAYYÁM

### I

Wake! For the Sun, who scatter'd into  
flight  
The Stars before him from the Field of  
Night,  
Drives Night along with them from  
Heav'n, and strikes  
The Sultân's Turret with a Shaft of Light.

## II

Before the phantom of False morning  
died,<sup>5</sup>  
Methought a Voice within the Tavern  
cried,  
"When all the Temple is prepared  
within,  
Why nods the drowsy Worshipper out-  
side?"

## III

And, as the Cock crew, those who stood  
before  
The Tavern shouted—"Open then the  
Door!"<sup>10</sup>  
You know how little while we have to  
stay,  
And, once departed, may return no more."

## IV

Now the New Year reviving old Desires,  
The thoughtful Soul to Solitude retires,  
Where the WHITE HAND OF MOSES ON  
the Bough<sup>15</sup>  
Puts out, and Jesus from the Ground sus-  
pires.

## V

Iram indeed is gone with all his Rose,  
And Jamshyd's Sev'n-ring'd Cup where  
no one knows;  
But still a Ruby kindles in the Vine,  
And many a Garden by the Water blows.<sup>20</sup>

## VI

And David's lips are lockt; but in divine  
High-piping Pehlevi, with "Wine! Wine!  
Wine!  
Red Wine!"—the Nightingale cries to  
the Rose  
That sallow cheek of hers to incarnadine.

## VII

Come, fill the Cup, and in the fire of  
Spring<sup>25</sup>  
Your Winter-garment of Repentance fling:  
The Bird of Time has but a little way  
To flutter—and the Bird is on the Wing.

## VIII

Whether at Naishápúr or Babylon,  
Whether the Cup with sweet or bitter  
run,<sup>30</sup>

The Wine of Life keeps oozing drop by  
drop,  
The Leaves of Life keep falling one by one.

## IX

Each Morn a thousand Roses brings, you  
say;  
Yes, but where leaves the Rose of Yester-  
day?  
And this first Summer month that  
brings the Rose<sup>35</sup>  
Shall take Jamshyd and Kaikobád away.

## X

Well, let it take them! What have we to  
do  
With Kaikobád the Great, or Kaikhosrú?  
Let Zál and Rustum bluster as they  
will,  
Or Hâtim call to Supper—heed not you.<sup>40</sup>

## XI

With me along the strip of Herbage strown  
That just divides the desert from the  
sown,  
Where name of Slave and Sultán is  
forgot—  
And Peace to Mahmúd on his golden  
Throne!

## XII

A Book of Verses underneath the Bough,<sup>45</sup>  
A Jug of Wine, a Loaf of Bread—and  
Thou  
Beside me singing in the Wilderness—  
Oh, Wilderness were Paradise enow!

## XIII

Some for the Glories of This World; and  
some  
Sigh for the Prophet's Paradise to come;<sup>50</sup>  
Ah, take the Cash, and let the Credit  
go,  
Nor heed the rumble of a distant Drum!

## XIV

Look to the blowing Rose about us—"Lo,  
Laughing," she says, "into the world I  
blow,  
At once the silken tassel of my Purse<sup>55</sup>  
Tear, and its Treasure on the Garden  
throw."

## xv

And those who husbanded the Golden  
Grain,  
And those who flung it to the winds like  
Rain,  
Alike to no such aureate Earth are  
turn'd  
As, buried once, Men want dug up again.<sup>60</sup>

## xvi

The Worldly Hope men set their Hearts  
upon  
Turns Ashes—or it prospers; and anon,  
Like Snow upon the Desert's dusty  
Face,  
Lighting a little hour or two—was gone.

## xvii

Think, in this batter'd Caravanserai<sup>1</sup> 65  
Whose Portals are alternate Night and  
Day,  
How Sultán after Sultán with his Pomp  
Abode his destin'd Hour, and went his  
way.

## xviii

They say the Lion and the Lizard keep  
The Courts where Jamshyd gloried and  
drank deep: 70  
And Bahrám, that great Hunter—the  
Wild Ass  
Stamps o'er his Head, but cannot break  
his Sleep.

## xix

I sometimes think that never blows so red  
The Rose as where some buried Cæsar  
bled;  
That every Hyacinth the Garden wears  
Dropt in her Lap from some once lovely  
Head. 76

## xx

And this reviving Herb whose tender  
Green  
Fledges the River-Lip on which we lean—  
Ah, lean upon it lightly! for who knows  
From what once lovely Lip it springs un-  
seen! 80

## xxi

Ah, my Beloved, fill the Cup that clears  
To-day of past Regrets and future Fears:

<sup>1</sup> inn.

*To-morrow!*—Why, To-morrow I may  
be  
Myself with Yesterday's Sev'n thousand  
Years.

## xxii

For some we loved, the loveliest and the  
best 85  
That from his Vintage rolling Time hath  
prest,  
Have drunk their Cup a Round or two  
before,  
And one by one crept silently to rest.

## xxiii

And we that now make merry in the Room  
They left, and Summer dresses in new  
bloom, 90  
Ourselves must we beneath the Couch  
of Earth  
Descend—ourselves to make a couch—for  
whom?

## xxiv

Ah, make the most of what we yet may  
spend,  
Before we too into the Dust descend;  
Dust into Dust, and under Dust to lie, 95  
Sans Wine, sans Song, sans Singer, and—  
sans End!

## xxv

Alike for those who for To-day prepare,  
And those that after some To-morrow  
stare,  
A Muezzín from the Tower of Darkness  
cries,

"Fools! your Reward is neither Here nor  
There." 100

## xxvi

Why, all the Saints and Sages who dis-  
cuss'd  
Of the Two Worlds so wisely—they are  
thrust  
Like foolish Prophets forth; their Words  
to Scorn  
Are scatter'd, and their Mouths are stopt  
with Dust.

## xxvii

Myself when young did eagerly frequent  
Doctor and Saint, and heard great argu-  
ment 106

About it and about: but evermore  
Came out by the same door where in I  
went.

## XXVIII

With them the seed of Wisdom did I sow,  
 And with mine own hand wrought to make  
 it grow; <sup>110</sup>  
 And this was all the Harvest that I  
 reap'd—  
 "I came like Water, and like Wind I go."

## XXIX

Into this Universe, and *Why* not knowing  
 Nor *Whence*, like Water willy-nilly flowing;  
 And out of it, as Wind along the Waste,  
 I know not *Whither*, willy-nilly, blowing.

## XXX

What, without asking, hither hurried  
*Whence?* <sup>117</sup>  
 And, without asking, *Whither* hurried  
 hence?

Oh, many a Cup of this forbidden Wine  
 Must drown the memory of that insolence!

## XXXI

Up from Earth's Centre through the  
 Seventh Gate <sup>121</sup>  
 I rose, and on the Throne of Saturn sate,  
 And many a Knot unravell'd by the  
 Road;  
 But not the Master-knot of Human Fate.

## XXXII

There was the Door to which I found no  
 Key; <sup>125</sup>  
 There was the Veil through which I might  
 not see:  
 Some little talk awhile of ME and THEE  
 There was—and then no more of THEE  
 and ME.

## XXXIII

Earth could not answer; nor the Seas that  
 mourn  
 In flowing Purple, of their Lord forlorn; <sup>130</sup>  
 Nor rolling Heaven, with all his Signs  
 reveal'd  
 And hidden by the sleeve of Night and  
 Morn.

## XXXIV

Then of the THEE IN ME who works be-  
 hind  
 The Veil, I lifted up my hands to find

A Lamp amid the Darkness; and I  
 heard, <sup>135</sup>  
 As from Without—"THE ME WITHIN  
 THEE BLIND!"

## XXXV

Then to the Lip of this poor earthen Urn  
 I lean'd, the Secret of my Life to learn:  
 And Lip to Lip it murmur'd—"While  
 you live,  
 Drink!—for, once dead, you never shall  
 return." <sup>140</sup>

## XXXVI

I think the Vessel, that with fugitive  
 Articulation answer'd, once did live,  
 And drink; and Ah! the passive Lip I  
 kiss'd,  
 How many Kisses might it take—and give!

## XXXVII

For I remember stopping by the way <sup>145</sup>  
 To watch a Potter thumping his wet Clay:  
 And with its all-obiterated Tongue  
 It murmur'd—"Gently, Brother, gently,  
 pray!"

## XXXVIII

And has not such a Story from of Old  
 Down Man's successive generations roll'd  
 Of such a clod of saturated Earth <sup>151</sup>  
 Cast by the Maker into Human mould?

## XXXIX

And not a drop that from our Cups we  
 throw  
 For Earth to drink of, but may steal below  
 To quench the fire of Anguish in some  
 Eye <sup>155</sup>  
 There hidden—far beneath, and long ago.

## XL

As then the Tulip for her morning sup  
 Of Heav'nly Vintage from the soil looks  
 up,  
 Do you devoutly do the like, till Heav'n  
 To Earth invert you—like an empty  
 Cup. <sup>160</sup>

## XLI

Perplex no more with Human or Divine,  
 To-morrow's tangle to the winds resign,  
 And lose your fingers in the tresses of  
 The Cypress-slender Minister of Wine.

## XLII

And if the Wine you drink, the Lip you  
press,<sup>165</sup>  
End in what All begins and ends in—Yes;  
Think then you are TO-DAY what  
YESTERDAY  
You were—TO-MORROW you shall not be  
less.

## XLIII

So when the Angel of the darker Drink  
At last shall find you by the river-  
brink,<sup>170</sup>  
And, offering his Cup, invite your Soul  
Forth to your Lips to quaff—you shall not  
shrink.

## XLIV

Why, if the Soul can fling the Dust aside,  
And naked on the Air of Heaven ride,  
Were 't not a Shame—were 't not a  
Shame for him<sup>175</sup>  
In this clay carcase crippled to abide?

## XLV

'Tis but a Tent where takes his one day's  
rest  
A Sultán to the realm of Death address;  
The Sultán rises, and the dark Ferrásh<sup>1</sup>  
Strikes, and prepares it for another Guest.

## XLVI

And fear not lest Existence closing  
your<sup>181</sup>  
Account, and mine, should know the like  
no more;  
The Eternal Sáki<sup>2</sup> from that Bowl has  
pour'd  
Millions of Bubbles like us, and will pour.

## XLVII

When You and I behind the Veil are  
past,<sup>185</sup>  
Oh, but the long, long while the World  
shall last  
Which of our Coming and Departure  
needs  
As the Sea's self should heed a pebble-cast.

## XLVIII

A Moment's Halt—a momentary taste  
Of BEING from the Well amid the Waste—

<sup>1</sup> attendant.<sup>2</sup> wine-bearer.

And Lo!—the phantom Caravan has  
reach'd<sup>191</sup>  
The NOTHING it set out from—Oh, make  
haste!

## XLIX

Would you that spangle of Existence spend  
About THE SECRET—quick about it, Friend!  
A Hair perhaps divides the False and  
True—<sup>195</sup>  
And upon what, prithee, does life depend?

## L

A Hair perhaps divides the False and True;  
Yes; and a single Alif<sup>3</sup> were the clue—  
Could you but find it—to the Treasure-  
house,  
And peradventure to THE MASTER too; <sup>200</sup>

## LI

Whose secret Presence, through Creation's  
veins  
Running Quicksilver-like eludes your  
pains;  
Taking all shapes from Máh to Máhi;<sup>4</sup>  
and  
They change and perish all—but He re-  
mains;

## LII

A moment guess'd—then back behind the  
Fold<sup>205</sup>  
Immerst of Darkness round the Drama  
roll'd  
Which, for the Pastime of Eternity,  
He doth Himself contrive, enact, behold.

## LIII

But if in vain, down on the stubborn floor  
Of Earth, and up to Heav'n's unopening  
Door,<sup>210</sup>  
You gaze TO-DAY, while You are You—  
how then  
TO-MORROW, when You shall be You no  
more?

## LIV

Waste not your Hour, nor in the vain pur-  
suit  
Of This and That endeavor and dispute;  
Better be jocund with the fruitful Grape  
Than sadden after none, or bitter,  
Fruit.<sup>216</sup>

<sup>3</sup> the letter A.<sup>4</sup> from fish to moon.

## LV

You know, my Friends, with what a brave  
Carouse  
I made a Second Marriage in my house;  
Divorced old barren Reason from my  
Bed,  
And took the Daughter of the Vine to  
Spouse. 220

## LVI

For "Is" and "IS-NOT" though with Rule  
and Line,  
And "UP-AND-DOWN" by Logic I define,  
Of all that one should care to fathom, I  
Was never deep in anything but—Wine.

## LVII

Ah, but my Computations, People say, 225  
Reduced the Year to better reckoning?—  
Nay,  
'Twas only striking from the Calendar  
Unborn To-morrow, and dead Yesterday.

## LVIII

And lately, by the Tavern Door agape,  
Came shining through the Dusk an Angel  
Shape 230  
Bearing a Vessel on his Shoulder; and  
He bid me taste of it; and 't was—the  
Grape!

## LIX

The Grape that can with Logic absolute  
The Two-and-Seventy jarring Sects con-  
fute:  
The sovereign Alchemist that in a  
trice 235  
Life's leaden metal into Gold transmute:

## LX

The mighty Mahmúd, Allah-breathing  
Lord,  
That all the misbelieving and black Horde  
Of Fears and Sorrows that infest the  
Soul  
Scatters before him with his whirlwind  
Sword. 240

## LXI

Why, be this Juice the growth of God,  
who dare  
Blasphe me the twisted tendril as a  
Snare?

A Blessing, we should use it, should we  
not?  
And if a Curse—why, then, Who set it  
there?

## LXII

I must abjure the Balm of Life, I must, 245  
Scared by some After-reckoning ta'en on  
trust,  
Or lured with Hope of some Diviner  
Drink,  
To fill the Cup—when crumbled into  
Dust!

## LXIII

Oh, threats of Hell and Hopes of Paradise!  
One thing at least is certain—*This* Life  
flies; 250  
One thing is certain and the rest is Lies;  
The Flower that once has blown for ever  
dies.

## LXIV

Strange, is it not? that of the myriads who  
Before us pass'd the door of Darkness  
through,  
Not one returns to tell us of the Road,  
Which to discover we must travel too. 256

## LXV

The Revelations of Devout and Learn'd  
Who rose before us, and as Prophets  
burn'd,  
Are all but Stories, which, awoke from  
Sleep  
They told their comrades, and to Sleep re-  
turn'd. 260

## LXVI

I sent my Soul through the Invisible,  
Some letter of that After-life to spell:  
And by and by my Soul return'd to me,  
And answer'd "I Myself am Heav'n and  
Hell."

## LXVII

Heav'n but the Vision of fulfill'd Desire, 265  
And Hell the Shadow from a Soul on fire,  
Cast on the Darkness into which Our-  
selves,  
So late emerged from, shall so soon expire.

## LXVIII

We are no other than a moving row  
Of Magic Shadow-shapes that come and  
go 270

Round with the Sun-illumin'd Lantern  
held  
In Midnight by the Master of the Show;

## LXIX

But helpless Pieces of the Game He  
plays  
Upon this Chequer-board of Nights and  
Days;  
Hither and thither moves, and checks,  
and slays, <sup>275</sup>  
And one by one back in the Closet lays.

## LXX

The Ball no question makes of Ayes and  
Noes,  
But Here or There as strikes the Player  
goes;  
And He that toss'd you down into the  
Field,  
He knows about it all—HE knows—HE  
knows! <sup>280</sup>

## LXXI

The Moving Finger writes; and, having  
writ,  
Moves on: nor all your Piety nor Wit  
Shall lure it back to cancel half a Line,  
Nor all your Tears wash out a Word of it.

## LXXII

And that inverted Bowl they call the  
Sky, <sup>285</sup>  
Whereunder crawling coop'd we live and  
die,  
Lift not your hands to *It* for help—for  
*It*  
As impotently moves as you or I.

## LXXIII

With Earth's first Clay They did the Last  
Man knead,  
And there of the Last Harvest sow'd the  
Seed: <sup>290</sup>  
And the first Morning of Creation  
wrote  
What the Last Dawn of Reckoning shall  
read.

## LXXIV

YESTERDAY *This* Day's Madness did pre-  
pare;  
TO-MORROW'S Silence, Triumph, or De-  
spair:

Drink! for you know not whence you  
came, nor why: <sup>295</sup>  
Drink! for you know not why you go, nor  
where.

## LXXV

I tell you this—When, started from the  
Goal,  
Over the flaming shoulders of the Foal  
Of Heav'n Parwin and Mushtari<sup>1</sup> they  
flung,  
In my predestined Plot of Dust and  
Soul <sup>300</sup>

## LXXVI

The Vine had struck a fibre: which about  
If clings my Being—let the Dervish flout;  
Of my Base metal may be filed a Key,  
That shall unlock the Door he howls with-  
out.

## LXXVII

And this I know: whether the one True  
Light <sup>305</sup>  
Kindle to Love, or Wrath-consume me  
quite,  
One Flash of It within the Tavern  
caught  
Better than in the Temple lost outright.

## LXXVIII

What! out of senseless Nothing to provoke  
A conscious Something to resent the  
yoke <sup>310</sup>  
Of unpermitted Pleasure, under pain  
Of Everlasting Penalties, if broke!

## LXXIX

What! from his helpless Creature be re-  
paid  
Pure Gold for what he lent him dross-  
allay'd—  
Sue for a Debt we never did contract, <sup>315</sup>  
And cannot answer—Oh, the sorry trade!

## LXXX

Oh Thou, who didst with pitfall and with  
gin  
Beset the Road I was to wander in,  
Thou wilt not with Predestined Evil  
round  
Enmesh, and then impute my Fall to  
Sin! <sup>320</sup>

<sup>1</sup> The Pleiads and Jupiter.



## LXXXI

Oh Thou, who Man of baser Earth didst  
make,  
And ev'n with Paradise devise the Snake:  
For all the Sin wherewith the Face of  
Man  
Is blacken'd—Man's forgiveness give—  
and take!

## LXXXII

As under cover of departing Day <sup>325</sup>  
Slunk hunger-stricken Ramazán away,  
Once more within the Potter's house  
alone  
I stood, surrounded by the Shapes of Clay.

## LXXXIII

Shapes of all Sorts and Sizes, great and  
small,  
That stood along the floor and by the  
wall; <sup>330</sup>  
And some loquacious Vessels were; and  
some  
Listen'd perhaps, but never talk'd at all.

## LXXXIV

Said one among them—"Surely not in  
vain  
My substance of the common Earth was  
ta'en  
And to this Figure moulded, to be  
broke, <sup>335</sup>  
Or trampled back to shapeless Earth  
again."

## LXXXV

Then said a Second—"Ne'er a peevish  
Boy  
Would break the Bowl from which he  
drank in joy;  
And He that with his hand the Vessel  
made  
Will surely not in after Wrath destroy." <sup>340</sup>

## LXXXVI

After a momentary silence spake  
Some Vessel of a more ungainly Make:  
"They sneer at me for leaning all awry:  
What! did the Hand then of the Potter  
shake?"

## LXXXVII

Whereat some of the loquacious Lot— <sup>345</sup>  
I think a Súfi pipkin—waxing hot—  
"All this of Pot and Potter—Tell me  
then,  
Who is the Potter, pray, and who the  
Pot?"

## LXXXVIII

"Why," said another, "Some there are  
who tell  
Of one who threatens he will toss to Hell <sup>350</sup>  
The luckless Pots he marr'd in making—  
Pish!  
He's a Good Fellow, and 't will all be well."

## LXXXIX

"Well," murmur'd one, "Let whoso make  
or buy,  
My Clay with long Oblivion is gone dry:  
But fill me with the old familiar Juice, <sup>355</sup>  
Methinks I might recover by and by."

## XC

So while the Vessels one by one were  
speaking,  
The little Moon look'd in that all were  
seeking:  
And then they jogg'd each other,  
"Brother! Brother!  
Now for the Porter's shoulder-knot a-  
creaking!" <sup>360</sup>

## XCI

Ah, with the Grape my fading Life pro-  
vide,  
And wash the Body whence the Life has  
died,  
And lay me, shrouded in the living Leaf,  
By some not unfrequented Garden-side.

## XCII

That ev'n my buried Ashes such a snare <sup>365</sup>  
Of Vintage shall fling up into the Air  
As not a True-believer passing by  
But shall be overtaken unaware.

## XCIII

Indeed the Idols I have loved so long  
Have done my credit in this World much  
wrong: <sup>370</sup>

Have drown'd my Glory in a shallow  
Cup,  
And sold my Reputation for a Song.

## XCIV

Indeed, indeed, Repentance oft before  
I swore—but was I sober when I swore?  
And then and then came Spring, and  
Rose-in-hand 375  
My thread-bare Penitence apieces tore.

## XCV

And much as Wine has play'd the Infidel,  
And robb'd me of my Robe of Honor—  
Well,

I wonder often what the Vintners buy  
One half so precious as the stuff they sell. 380

## XCVI

Yet Ah, that Spring should vanish with  
the Rose!  
That Youth's sweet-scented manuscript  
should close!

The Nightingale that in the branches  
sang,  
Ah whence, and whither flown again, who  
knows!

## XCVII

Would but the Desert of the Fountain  
yield 385  
One glimpse—if dimly, yet indeed, re-  
veal'd,

To which the fainting Traveller might  
spring,  
As springs the trampled herbage of the  
field.

## XCVIII

Would but some wingéd Angel ere too  
late  
Arrest the yet unfolded Roll of Fate, 390  
And make the stern Recorder otherwise  
Enregister, or quite obliterate!

## XCIX

Ah Love! could you and I with Him con-  
spire  
To grasp this sorry Scheme of Things  
Entire,

Would not we shatter it to bits—and  
then 395  
Re-mould it nearer to the Heart's desire!

## C

Yon rising Moon that looks for us again—  
How oft hereafter will she wax and wane;  
How oft hereafter rising look for us  
Through this same Garden—and for *one* in  
vain! 400

## CI

And when like her, oh Sákí, you shall pass  
Among the Guests Star-scatter'd on the  
Grass,  
And in your joyous errand reach the  
spot  
Where I made One—turn down an empty  
Glass!

TAMAM<sup>1</sup>

## THOMAS CARLYLE (1795-1881)

## From SARTOR RESARTUS

## Book III, Chapter 8

## NATURAL SUPERNATURALISM

It is in his stupendous Section, headed *Natural Supernaturalism*, that the Professor first becomes a Seer; and, after long effort, such as we have witnessed, finally subdues under his feet the refractory Clothes-Philosophy, and takes victorious possession thereof. Phantasms enough he has had to struggle with; "Cloth-webs and Cob-webs," of Imperial Mantles, Superannuated Symbols, and what [10 not; yet still did he courageously pierce through. Nay, worst of all, two quite mysterious, world embracing Phantasms, TIME and SPACE, have ever hovered round him, perplexing and bewildering; but with these also he now resolutely grapples, these also he victoriously rends asunder. In a word, he has looked fixedly on Existence, till, one after the other, its earthly hulls and garnitures have all [20 melted away; and now, to his rapt vision, the interior celestial Holy of Holies lies disclosed.

. . . This stupendous Section we, after long painful meditation, have found not to be unintelligible; but, on the contrary, to grow clear, nay radiant, and

<sup>1</sup> the end.

all-illuminating. Let the reader, turning on it what utmost force of speculative intellect is in him, do his part; as we, [30 by judicious selection and adjustment, shall study to do ours:

"Deep has been, and is, the significance of Miracles," thus quietly begins the Professor; "far deeper perhaps than we imagine. Meanwhile, the question of questions were: What specially is a Miracle? To that Dutch King of Siam, an icicle had been a miracle; whoso had carried with him an air-pump and [40 vial of vitriolic ether, might have worked a miracle. To my Horse, again, who unhappily is still more unscientific, do not I work a miracle, and magical '*Open sesame!*' every time I please to pay twopence and open for him an impassable *Schlagbaum*, or shut Turnpike?

"But is not a real Miracle simply a violation of the Laws of Nature?' ask several. Whom I answer by this [50 new question: what are the Laws of Nature? To me perhaps the rising of one from the dead were no violation of these Laws, but a confirmation; were some far deeper Law, now first penetrated into, and by Spiritual Force, even as the rest have all been, brought to bear on us with its Material Force.

"But is it not the deepest Law of Nature that she be constant?" cries an [60 illuminated class: 'Is not the Machine of the Universe fixed to move by unalterable rules?' Probable enough, good friends: nay, I, too, must believe that the God, whom ancient inspired men assert to be 'without variableness or shadow of turning,' does indeed never change; that Nature, that the Universe, which no one whom it so pleases can be prevented from calling a Machine, [70 does move by the most unalterable rules. And now of you too I make the old inquiry: What those same unalterable rules, forming the complete Statute-Book of Nature, may possibly be?

"They stand written in our Works of Science, say you; in the accumulated records of man's Experience?—Was man with his Experience present at the Crea-

tion, then, to see how it all went on? [80 Have any deepest scientific individuals yet dived down to the foundations of the Universe, and gauged everything there? Did the Maker take them into His counsel; that they read His ground-plan of the incomprehensible All; and can say, This stands marked therein, and no more than this? Alas! not in anywise! These scientific individuals have been nowhere but where we also are; have seen some [90 handbreadths deeper than we see into the Deep that is infinite, without bottom as without shore.

\* \* \* \* \*

"System of Nature! To the wisest man, wide as is his vision, Nature remains of quite *infinite* depth, of quite infinite expansion; and all Experience thereof limits itself to some few computed centuries, and measured square-miles. The course of Nature's phases, on this our [100 little fraction of a Planet, is partially known to us: but who knows what deeper courses these depend on; what infinitely larger Cycle (of causes) our little Epicyle revolves on? To the Minnow every cranny and pebble, and quality and accident, of its little native Creek may have become familiar: but does the Minnow understand the Ocean Tides and periodic Currents, the Trade-winds, and Mon- [110 soons, and Moon's Eclipses,—by all which the condition of its little Creek is regulated, and may, from time to time (*unmiraculously* enough), be quite overset and reversed? Such a minnow is Man; his Creek this Planet Earth; his Ocean the immeasurable All; his Monsoons and periodic Currents the mysterious Course of Providence through *Æons* of *Æons*.

"We speak of the Volume of Nature: and truly a Volume it is,—whose Author and Writer is God. To read it! Dost thou, does man, so much as well know the Alphabet thereof? . . .

"Innumerable are the illusions and legerdemain-tricks of Custom: but of all these perhaps the cleverest is her knack of persuading us that the Miraculous, by simple repetition, ceases to be Miraculous. True, it is by this means [130 we live; for man must work as well as

wonder: and herein is Custom so far a kind nurse, guiding him to his true benefit. But she is a fond foolish nurse, or rather we are false foolish nurslings, when, in our resting and reflecting hours, we prolong the same deception. . . .

"But deepest of all illusory Appearances, for hiding Wonder, as for many other ends, are your two grand fundamental world-enveloping Appearances, SPACE and TIME. These, as spun and woven for us from before Birth itself, to clothe our celestial ME for dwelling here, and yet to blind it,—lie all-embracing, as the universal canvas, or warp and woof, whereby all minor Illusions, in this Phantasm Existence, weave and paint themselves. In vain, while here on Earth, shall you endeavor to strip them off; [150 you can, at best, but rend them asunder for moments, and look through.

"Fortunatus had a wishing Hat, which when he put on, and wished himself Anywhere, behold he was There. By this means had Fortunatus triumphed over Space, he had annihilated Space; for him there was no Where, but all was Here. Were a Hatter to establish himself, in the Wahngasse of Weissnichtwo, and [160 make felts of this sort for all mankind, what a world we should have of it! Still stranger, should, on the opposite side of the street, another Hatter establish himself; and, as his fellow-craftsman made Space-annihilating Hats, make Time-annihilating! Of both would I purchase, were it with my last groschen, but chiefly of this latter. To clap-on your felt, and, simply by wishing that you were [170 *Anywhere*, straightway to be *Therel* Next to clap-on your other felt, and simply by wishing that you were *Anywhen*, straightway to be *Then!* This were indeed the grander: shooting at will from the Fire-Creation of the World to its Fire-Consummation; here historically present in the First Century, conversing face to face with Paul and Seneca; there prophetically in the Thirty-first, conversing also face to face with other Pauls and Senecas, who as yet stand hidden in the depth of that late Time!

"Or thinkest thou, it were impossible, unimaginable? Is the Past annihilated,

then, or only past; is the Future non-existent or only future? Those mystic faculties of thine, Memory and Hope, already answer: already through those mystic avenues, thou the Earth- [190 blinded summonest both Past and Future, and communest with them, though as yet darkly, and with mute beckonings. The curtains of Yesterday drop down, the curtains of To-morrow roll up; but Yesterday and To-morrow both *are*. Pierce through the Time-Element, glance into the Eternal. Believe what thou findest written in the sanctuaries of Man's Soul, even as all Thinkers, in all [200 ages, have devoutly read it there: that Time and Space are not God, but creations of God; that with God as it is a universal HERE, so is it an everlasting NOW.

"And seest thou therein any glimpse of IMMORTALITY?—O Heaven! Is the white Tomb of our Loved One, who died from our arms, and had to be left behind us there, which rises in the distance, like [210 a pale, mournfully receding Milestone, to tell how many toilsome uncheered miles we have journeyed on alone,—but a pale spectral Illusion! Is the lost Friend still mysteriously Here, even as we are Here mysteriously with God!—Know of a truth that only the Time-shadows have perished, or are perishable; that the real Being of whatever was, and whatever is, and whatever will be, *is* even now and [220 forever. This, should it unhappily seem new, thou mayst ponder at thy leisure; for the next twenty years, or the next twenty centuries: believe it thou must; understand it thou canst not.

"That the Thought-forms, Space and Time, wherein, once for all, we are sent into this Earth to live, should condition and determine our whole Practical reasonings, conceptions, and imagings or [230 imaginings,—seems altogether fit, just, and unavoidable. But that they should, furthermore, usurp such sway over pure spiritual Meditation, and blind us to the wonder everywhere lying close on us, seems nowise so. Admit Space and Time to their due rank as Forms of Thought; nay, even, if thou wilt, to their quite undue rank of Realities: and con-

sider, then, with thyself how their [240  
thin disguises hide from us the brightest  
God-efulgences! Thus, were it not mirac-  
ulous, could I stretch forth my hand and  
clutch the Sun? Yet thou seest me daily  
stretch forth my hand, and therewith  
clutch many a thing, and swing it hither  
and thither. Art thou a grown baby,  
then, to fancy that the Miracle lies in  
miles of distance, or in pounds avoird-  
upois of weight; and not to see that [250  
the true inexplicable God-revealing Mir-  
acle lies in this, that I can stretch forth  
my hand at all; that I have free Force to  
clutch aught therewith? Innumerable  
other of this sort are the deceptions, and  
wonder-hiding stupefactions, which Space  
practices on us.

"Still worse is it with regard to Time.  
Your grand anti-magician, and universal  
wonder-hider, is this same lying Time. [260  
Had we but the Time-annihilating Hat,  
to put on for once only, we should see  
ourselves in a World of Miracles, wherein  
all fabled or authentic Thaumaturgy,  
and feats of Magic, were outdone. But  
unhappily we have not such a Hat; and  
man, poor fool that he is, can seldom and  
scantly help himself without one.

"Were it not wonderful, for instance,  
had Orpheus, or Amphion, built the [270  
walls of Thebes by the mere sound of his  
Lyre? Yet tell me, Who built these walls  
of Weissnichtwo; summoning out all the  
sandstone rocks, to dance along from the  
*Stein-bruch* (now a huge Troglodyte Chasm,  
with frightful green-mantled pools); and  
shape themselves into Doric and Ionic  
pillars, squared ashlar houses, and noble  
streets? Was it not the still higher  
Orpheus, or Orpheuses, who, in past [280  
centuries, by the divine Music of Wisdom,  
succeeded in civilizing man? Our highest  
Orpheus walked in Judea, eighteen hun-  
dred years ago: his sphere-melody, flowing  
in wild native tones, took captive the  
ravished souls of men; and, being of a truth  
sphere-melody, still flows and sounds,  
though now with thousandfold accomplish-  
ments, and rich symphonies, through all our  
hearts; and modulates, and divinely [290  
leads them. Is that a wonder, which hap-  
pens in two hours; and does it cease to be  
wonderful if happening in two million?

Not only was Thebes built by the music of  
an Orpheus; but without the music of some  
inspired Orpheus was no city ever built,  
no work that man glories in ever done.

"Sweep away the Illusion of Time;  
glance, if thou have eyes, from the near  
moving-cause to its far-distant Mover: [300  
The stroke that came transmitted through  
a whole galaxy of elastic balls, was it  
less a stroke than if the last ball only  
had been struck, and sent flying? Oh,  
could I (with the Time-annihilating Hat)  
transport thee direct from the Beginnings  
to the Endings, how were thy eyesight  
unsealed, and thy heart set flaming in  
the Light-sea of celestial wonder! Then  
sawest thou that this fair Universe, [310  
were it in the meanest province thereof,  
is in very deed the star-domed City of  
God; that through every star, through  
every grass-blade, and most through every  
Living Soul, the glory of a present God  
still beams. But Nature, which is the  
Time-vesture of God, and reveals Him  
to the wise, hides Him from the foolish.

"Again, could anything be more mir-  
aculous than an actual authentic Ghost? [320  
The English Johnson longed, all his life,  
to see one; but could not, though he went  
to Cock Lane, and thence to the church-  
vaults, and tapped on coffins. Foolish  
Doctor! Did he never, with the mind's  
eye as well as with the body's, look round  
him into that full tide of human Life he  
so loved; did he never so much as look  
into Himself? The good Doctor was a  
Ghost, as actual and authentic as [330  
heart could wish; well-nigh a million of  
Ghosts were travelling the streets by his  
side. Once more I say, sweep away the  
illusion of Time; compress the threescore  
years into three minutes: what else was  
he, what else are we? Are we not Spirits,  
that are shaped into a body, into an Ap-  
pearance; and that fade away again into  
air, and Invisibility? This is no meta-  
phor, it is a simple scientific *fact*; we [340  
start out of Nothingness, take figure, and  
are Apparitions; round us, as round the  
veriest spectre, is Eternity; and to Eter-  
nity minutes are as years and æons. Come  
there not tones of Love and Faith, as  
from celestial harp-strings, like the Song  
of beatified Souls? And again, do not we

squeak and gibber (in our discordant, screech-owlish debatings and recriminations); and glide bodeful and feeble, [350 and fearful; or uproar (*poltern*), and revel in our mad Dance of the Dead,—till the scent of the morning-air summons us to our still Home; and dreamy Night becomes awake and Day? Where now is Alexander of Macedon: does the steel Host, that yelled in fierce battle-shouts, at Issus and Arbela, remain behind him; or have they all vanished utterly, even as perturbed Goblins must? Napoleon [360 too, and his Moscow Retreats and Austerlitz Campaigns! Was it all other than the veriest Spectre-hunt; which has now, with its howling tumult that made night hideous, flitted away?—Ghosts! There are nigh a thousand million walking the Earth openly at noontide; some half-hundred have vanished from it, some half-hundred have arisen in it, ere thy watch ticks once. [370

“O Heaven, it is mysterious, it is awful to consider that we not only carry each a future Ghost within him; but are, in very deed, Ghosts! These Limbs, whence had we them; this stormy Force; this life-blood with its burning Passion? They are dust and shadow; a Shadow-system gathered round our ME; wherein through some moments or years, the Divine Essence is to be revealed in the [380 Flesh. That warrior on his strong war-horse, fire flashes through his eyes; force dwells in his arm and heart; but warrior and war-horse are a vision; a revealed Force, nothing more. Stately they tread the Earth, as if it were a firm substance: fool! the Earth is but a film; it cracks in twain, and warrior and war-horse sink beyond plummet’s sounding. Plummet’s? Fantasy herself will not follow them. [390 A little while ago they were not; a little while and they are not, their very ashes are not.

“So has it been from the beginning, so will it be to the end. Generation after generation takes to itself the Form of a Body; and forth-issuing from Cimmerian Night, on Heaven’s mission APPEARS. What Force and Fire is in each he expends: one grinding in the mill of In- [400 dustry; one hunter-like climbing the

giddy Alpine heights of Science; one madly dashed in pieces on the rocks of Strife, in war with his fellow:—and then the Heaven-sent is recalled; his earthly Vesture falls away, and soon even to Sense becomes a Vanished Shadow. Thus, like some wild-flaming, wild-thundering train of Heaven’s Artillery, does this mysterious MANKIND thunder and [410 flame, in long-drawn, quick-succeeding grandeur, through the unknown Deep. Thus, like a God-created, fire-breathing Spirit-host, we emerge from the Inane; haste stormfully across the astonished Earth; then plunge again into the Inane. Earth’s mountains are levelled, and her seas filled up, in our passage: can the Earth, which is but dead and a vision, resist Spirits which have reality and [420 are alive? On the hardest adamant some footprint of us is stamped-in; the last Rear of the host will read traces of the earliest Van. But whence?—O Heaven, whither? Sense knows not; Faith knows not; only that it is through Mystery to Mystery, from God and to God.

*‘We are such stuff*

As Dreams are made on, and our little  
Life [430  
Is rounded with a sleep!’”

## From PAST AND PRESENT

### Book III, Chapter XI

#### LABOR

For there is a perennial nobleness, and even sacredness, in Work. Were he never so benighted, forgetful of his high calling, there is always hope in a man that actually and earnestly works: in Idleness alone is there perpetual despair. Work, never so Mammonish, mean, *is* in communication with Nature; the real desire to get Work done will itself lead one more and more to truth, to Nature’s ap- [10 pointments and regulations, which are truth.

The latest Gospel in this world is, Know thy work and do it. “Know thyself”: long enough has that poor “self” of thine tormented thee; thou wilt never

get to "know" it, I believe! Think it not thy business, this of knowing thyself; thou art an unknowable individual: know what thou canst work at; and work [20 at it, like a Hercules! That will be thy better plan.

It has been written, "an endless significance lies in Work"; a man perfects himself by working. Foul jungles are cleared away, fair seedfields rise instead, and stately cities; and withal the man himself first ceases to be a jungle and foul unwholesome desert thereby. Consider how, even in the meanest sorts of [30 Labor, the whole soul of a man is composed into a kind of real harmony, the instant he sets himself to work! Doubt, Desire, Sorrow, Remorse, Indignation, Despair itself, all these like hell-dogs lie beleaguering the soul of the poor day-worker as of every man: but he bends himself with free valor against his task, and all these are stilled, all these shrink murmuring far off into their caves. [40 The man is now a man. The blessed glow of Labor in him, is it not as purifying fire, wherein all poison is burnt up, and of sour smoke itself there is made bright blessed flame!

Destiny, on the whole, has no other way of cultivating us. A formless Chaos, once set it *revolving*, grows round and ever rounder; ranges itself, by mere force of gravity, into strata, spherical [50 courses; is no longer a Chaos, but a round compacted World. What would become of the Earth, did she cease to revolve? In the poor old Earth, so long as she revolves, all inequalities, irregularities disperse themselves; all irregularities are incessantly becoming regular. Hast thou looked on the Potter's wheel,—one of the venerablest objects; old as the Prophet Ezekiel and far older? Rude lumps of [60 clay, how they spin themselves up, by mere quick whirling, into beautiful circular dishes. And fancy the most assiduous Potter, but without his wheel; reduced to make dishes, or rather amorphous botches, by mere kneading and baking! Even such a Potter were Destiny, with a human soul that would rest and lie at ease, that would not work and spin! Of an idle unrevolving man [70

the kindest Destiny, like the most assiduous Potter without wheel, can bake and knead nothing other than a botch; let her spend on him what expensive coloring, what gilding and enamelling she will, he is but a botch. Not a dish; no, a bulging, kneaded, crooked, shambling, squint-cornered, amorphous botch,—a mere enamelled vessel of dishonor! Let the idle think of this. [80

Blessed is he who has found his work; let him ask no other blessedness. He has a work, a life-purpose; he has found it, and will follow it! How, as a free-flowing channel, dug and torn by noble force through the sour mud-swamp of one's existence, like an ever-deepening river there, it runs and flows;—draining-off the sour festering water, gradually from the root of the remotest grass- [90 blade; making, instead of pestilential swamp, a green fruitful meadow with its clear-flowing stream. How blessed for the meadow itself, let the stream and *its* value be great or small! Labor is Life; from the inmost heart of the Worker rises his god-given Force, the sacred celestial Life-essence breathed into him by Almighty God; from his inmost heart awakens him to all nobleness,—to all knowledge, [100 "self-knowledge" and much else, so soon as Work fitly begins. Knowledge? The knowledge that will hold good in working, cleave thou to that; for Nature herself accredits that, says Yea to that. Properly thou hast no other knowledge but what thou hast got by working: the rest is yet all a hypothesis of knowledge; a thing to be argued of in schools, a thing floating in the clouds, in endless logic-vortices, [110 till we try it and fix it. "Doubt, of whatever kind, can be ended by Action alone."

And again, hast thou valued Patience, Courage, Perseverance, Openness to light; readiness to own thyself mistaken, to do better next time? All these, all virtues, in wrestling with the dim brute Powers of Fact, in ordering of thy fellows in such wrestle, there and elsewhere not at all, thou wilt continually learn. [120 Set down a brave Sir Christopher in the middle of black ruined Stone-heaps, of foolish unarchitectural Bishops, red-tape

Officials; idle Nell-Gwyn Defenders of the Faith; and see whether he will ever raise a Paul's Cathedral out of all that, yea or no! Rough, rude, contradictory are all things and persons, from the mutinous masons and Irish hodmen, up to the idle Nell-Gwyn Defenders, to blustering red-tape Officials, foolish unarchitectural Bishops. All these things and persons are there not for Christopher's sake and his Cathedral's; they are there for their own sake mainly! Christopher will have to conquer and constrain all these,—if he be able. All these are against him. Equitable Nature herself, who carries her mathematics and architectonics not on the face of her, but deep in the hidden heart of her,—Nature herself is but partially for him; will be wholly against him, if he constrain her not! His very money, where is it to come from? The pious munificence of England lies far-scattered, distant, unable to speak, and say, "I am here";—must be spoken to before it can speak. Pious munificence, and all help, is so silent, invisible like the gods; impediment, contradictions manifold, are so loud and near! O brave Sir Christopher, trust thou in those notwithstanding, and front all these; understand all these; by valiant patience, noble effort, insight, by man's strength, vanquish and compel all these,—and, on the whole, strike down victoriously the last topstone of that Paul's Edifice; thy monument for certain centuries, the stamp "Great Man" impressed very legibly on Portland-stone there!—

Yes, all manner of help, and pious response from Men or Nature, is always what we call silent; cannot speak or come to light, till it be seen, till it be spoken to. Every noble work is at first "impossible." In very truth, for every noble work the possibilities will lie diffused through Immensity; inarticulate, undiscoverable except to faith. Like Gideon thou shalt spread out thy fleece at the door of thy tent; see whether under the wide arch of Heaven there be any bounteous moisture, or none. Thy heart and life-purpose shall be as a miraculous Gideon's fleece, spread out in silent appeal to Heaven: and from the kind Immensi-

ties, what from the poor unkind Localities and town and country Parishes there never could, blessed dew-moisture to suffice thee shall have fallen!

Work is of a religious nature:—work is of a *brave* nature; which it is the aim of all religion to be. All work of man is as the swimmer's: a waste ocean threatens to devour him; if he front it not bravely, it will keep its word. By incessant wise defiance of it, lusty rebuke and buffet of it, behold how it loyally supports him, bears him as its conqueror along. "It is so," says Goethe, "with all things that man undertakes in this world."

Brave Sea-captain, Norse Sea-king,—Columbus, my hero, royalest Sea-king of all! it is no friendly environment this of thine, in the waste deep waters; around thee mutinous discouraged souls, behind thee disgrace and ruin, before thee the unpenetrated veil of Night. Brother, these wild water-mountains, bounding from their deep bases (ten miles deep, I am told), are not entirely there on thy behalf! Meseems *they* have other work than floating thee forward:—and the huge Winds, that sweep from Ursa Major to the Tropics, and Equators, dancing their giant-waltz through the kingdoms of Chaos and Immensity, they care little about filling rightly or filling wrongly the small shoulder-of-mutton sails in this cockle-skiff of thine! Thou art not among articulate-speaking friends, my brother; thou art among immeasurable dumb monsters, tumbling, howling wide as the world here. Secret, far off, invisible to all hearts but thine, there lies a help in them: see how thou wilt get at that. Patiently thou wilt wait till the mad Southwester spend itself, saving thyself by dextrous science of defence, the while: valiantly, with swift decision, wilt thou strike in, when the favoring East, the Possible, springs up. Mutiny of men thou wilt sternly repress; weakness, despondency, thou wilt cheerily encourage: thou wilt swallow down complaint, unreason, weariness, weakness of others and thyself;—how much wilt thou swallow down! There shall be a depth of Silence in thee, deeper than this Sea, which is but ten miles deep: a Silence unsoundable;



known to God only. Thou shalt be a Great Man. Yes, my World-Soldier, thou of the World Marine-service,—thou wilt have to be *greater* than this tumultuous unmeasured World here round thee is; thou, in thy strong soul, as with wrestler's arms, shalt embrace it, harness it down; and make it bear thee on,—to new Americas, or whither God wills! [240

## Chapter XII

### REWARD

"Religion," I said; for, properly speaking, all true Work is Religion: and whatsoever Religion is not Work may go and dwell among the Brahmins, Antinomians, Spinning Dervishes, or where it will; with me it shall have no harbor. Admirable was that of the old Monks, "*Laborare est Orare*, Work is Worship."

Older than all preached Gospels was this unpreached, inarticulate, but in- [10 eradicable, forever-enduring Gospel: Work, and therein have wellbeing. Man, Son of Earth and of Heaven, lies there not, in the innermost heart of thee, a Spirit of active Method, a Force for Work;—and burns like a painfully-smoldering fire, giving thee no rest till thou unfold it, till thou write it down in beneficent Facts around thee! What is immethodic, waste, thou shalt make methodic, regulated, [20 arable; obedient and productive to thee. Wheresoever thou findest Disorder, there is thy eternal enemy; attack him swiftly, subdue him; make Order of him, the subject not of Chaos, but of Intelligence, Divinity, and Thee! The thistle that grows in thy path, dig it out, that a blade of useful grass, a drop of nourishing milk, may grow there instead. The waste cotton-shrub, gather its waste white [30 down, spin it, weave it; that, in place of idle litter, there may be folded webs, and the naked skin of man be covered.

But above all, where thou findest Ignorance, Stupidity, Brute-mindedness,—yes, there, with or without Church-tithes and Shovel-hat, with or without Talfourd-Mahon copyrights, or were it with mere dungeons and gibbets and crosses, attack it, I say; smite it wisely, unweariedly, [40 and rest not while thou livest and it lives;

but smite, smite, in the name of God! The Highest God, as I understand it, does audibly so command thee; still audibly, if thou have ears to hear. He, even He, with his *unspoken* voice, awfuller than any Sinai thunders or syllabled speech of Whirlwinds; for the SILENCE of deep Eternities, of Worlds from beyond the morning-stars, does it not [50 speak to thee? The unborn Ages; the old Graves, with their long-moldering dust, the very tears that wetted it now all dry,—do not these speak to thee, what ear hath not heard? The deep Death-kingdoms, the Stars in their never-resting courses, all Space and all Time, proclaim it to thee in continual silent admonition. Thou too, if ever man should, shalt work while it is called To-day. For the [60 Night cometh, wherein no man can work.

All true Work is sacred; in all true Work, were it but true hand-labor, there is something of divineness. Labor, wide as the Earth, has its summit in Heaven. Sweat of the brow; and up from that to sweat of the brain, sweat of the heart; which includes all Kepler calculations, Newton meditations, all Sciences, all spoken Epics, all acted Heroisms, [70 Martyrdoms,—up to that "Agony of bloody sweat," which all men have called divine! O brother, if this is not "worship," then I say, the more pity for worship; for this is the noblest thing yet discovered under God's sky. Who art thou that complainest of thy life of toil? Complain not. Look up, my wearied brother; see thy fellow Workmen there, in God's Eternity; surviving there, [80 they alone surviving: sacred Band of the Immortals, celestial Bodyguard of the Empire of Mankind. Even in the weak Human Memory they survive so long, as saints, as heroes, as gods; they alone surviving; peopling, they alone, the unmeasured solitudes of Time! To thee Heaven, though severe, is *not* unkind; Heaven is kind,—as a noble Mother; as that Spartan Mother, saying while [90 she gave her son his shield, "With it, my son, or upon it!" Thou too shalt return *home* in honor; to thy far-distant Home, in honor; doubt it not,—if in the battle thou keep thy shield! Thou, in the

Eternities and deepest Death-kingdoms, art not an alien; thou everywhere art a denizen! Complain not; the very Spartans did not *complain*.

And who art thou that braggest of [100 thy life of Idleness; complacently showest thy bright gilt equipages; sumptuous cushions; appliances for folding of the hands to mere sleep? Looking up, looking down, around, behind or before, discernest thou, if it be not in Mayfair alone, any *idle* hero, saint, god, or even devil? Not a vestige of one. In the Heavens, in the Earth, in the Waters under the Earth, is none like unto thee. Thou art an [110 original figure in this Creation; a denizen in Mayfair alone, in this extraordinary Century or Half-Century alone! One monster there is in the world: the idle man. What is his "Religion"? That Nature is a Phantasm, where cunning beggary or thievery may sometimes find good victual. That God is a lie; and that Man and his Life are a lie.—Alas, alas, who of us *is* there that can say, I [120 have worked? The faithfulest of us are unprofitable servants; the faithfulest of us know that best. The faithfulest of us may say, with sad and true old Samuel, "Much of my life has been trifled away!" But he that has, and except "on public occasions" professes to have, no function but that of going idle in a graceful or graceless manner; and of begetting sons to go idle; and to address Chief Spin- [130 ners and Diggers, who at least *are* spinning and digging, "Ye scandalous persons who produce too much"—My Corn-Law friends, on what imaginary still richer Eldorados, and true iron-spikes with law of gravitation, are ye rushing!

As to the Wages of Work there might innumerable things be said; there will and must yet innumerable things be said and spoken, in St. Stephen's and out [140 of St. Stephen's; and gradually not a few things be ascertained and written, on Law-parchment, concerning this very matter:—"Fair day's-wages for a fair day's-work" is the most unrefusable demand! Money-wages "to the extent of keeping your worker alive that he may work more:" these, unless you mean to dismiss him straightway out of this world,

are indispensable alike to the noblest [150 Worker and to the least noble:

One thing only I will say here, in special reference to the former class, the noble and noblest; but throwing light on all the other classes and their arrangements of this difficult matter: The "wages" of every noble Work do yet lie in Heaven or else Nowhere. Not in Bank-of-England bills, in Owen's Labor-bank, or any the most improved establishment [160 of banking and money-changing, needest thou, heroic soul, present thy account of earnings. Human banks and labor-banks know thee not; or know thee after generations and centuries have passed away, and thou art clean gone from "rewarding,"—all manner of bank-drafts, shop-tills, and Downing-street Exchequers lying very invisible, so far from thee! Nay, at bottom, dost thou need any [170 reward? Was it thy aim and life-purpose to be filled with good things for thy heroism; to have a life of pomp and ease, and be what men call "happy," in this world, or in any other world? I answer for thee deliberately, No. The whole spiritual secret of the new epoch lies in this, that thou canst answer for thyself, with thy whole clearness of head and heart, deliberately, No! [180

My brother, the brave man has to give his Life away. Give it, I advise thee;—thou dost not expect to *sell* thy Life in an adequate manner? What price, for example, would content thee? The just price of thy LIFE to thee,—why, God's entire Creation to thyself, the whole Universe of Space, the whole Eternity of Time, and what they hold: that is the price which would content thee; that, [190 and if thou wilt be candid, nothing short of that! It is thy all; and for it thou wouldst have all. Thou art an unreasonable mortal;—or rather thou art a poor *infinite* mortal, who, in thy narrow clay-prison here, *seemest* so unreasonable! Thou wilt never sell thy Life, or any part of thy Life, in a satisfactory manner. Give it, like a royal heart; let the price be Nothing: thou *hast* then, in a certain [200 sense, got All for it! The heroic man,—and is not every man, God be thanked, a potential hero?—has to do so, in all

times and circumstances. In the most heroic age, as in the most unheroic, he will have to say, as Burns said proudly and humbly of his little Scottish Songs, little dewdrops of Celestial Melody in an age when so much was unmelodious: "By Heaven, they shall either be in- [210] valuable or of no value; I do not need your guineas for them." It is an element which should, and must, enter deeply into all settlements of wages here below. They never will be "satisfactory" otherwise; they cannot, O Mammon Gospel, they never can! Money for my little piece of work "to the extent that will allow me to keep working;" yes, this,—unless you mean that I shall go my [220] ways *before* the work is all taken out of me: but as to "wages"—!

On the whole, we do entirely agree with those old Monks, *Laborare est Orare*. In a thousand senses, from one end of it to the other, true Work is Worship. He that works, whatsoever be his work, he bodies forth the form of Things Unseen; a small Poet every Worker is. The idea, were it but of his [230] poor Delf Platter, how much more of his Epic Poem, is as yet "seen," half-seen, only by himself; to all others it is a thing unseen, impossible; to Nature herself it is a thing unseen, a thing which never hitherto was;—very "impossible," for it is as yet a No-thing! The Unseen Powers had need to watch over such a man; he works in and for the Unseen. Alas, if he look to the Seen Powers [240] only, he may as well quit the business; his No-thing will never rightly issue as a Thing, but as a Deceptivity, a Sham-thing, —which it had better not do!

Thy No-thing of an Intended Poem, O Poet who hast looked merely to reviewers, copyrights, booksellers, popularities, behold it has not yet become a Thing; for the truth is not in it! Though printed, hotpressed, reviewed, celebrated, sold [250] to the twentieth edition: what is all that? The Thing, in philosophical uncommercial language, is still a No-thing, mostly semblance and deception of the sight;—benign Oblivion incessantly gnawing at it, impatient till Chaos, to which it belongs, do reabsorb it!—

He who takes not counsel of the Unseen and Silent, from him will never come real visibility and speech. Thou [260] must descend to the *Mothers*, to the *Manes*, and Hercules-like long suffer and labor there, wouldst thou emerge with victory into the sunlight. As in battle and the shock of war,—for is not this a battle?—thou too shalt fear no pain or death, shalt love no ease or life; the voice of festive Lubberlands, the noise of greedy Acheron, shall alike lie silent under thy victorious feet. Thy work, like Dante's, shall [270] "make thee lean for many years." The world and its wages, its criticisms, counsels, helps, impediments, shall be as a waste ocean-flood; the chaos through which thou art to swim and sail. Not the waste waves and their weedy gulfs-streams, shalt thou take for guidance: thy star alone,—"*Se tu segui tua stella*!" Thy star alone, now clear-beaming over Chaos, nay now by fits gone out, dis- [280] astrously eclipsed: this only shalt thou strive to follow. O, it is a business, as I fancy, that of weltering your way through Chaos and the murk of Hell, Green-eyed dragons watching you, three-headed Cerberuses,—not without sympathy of *their* sort! "*Eccovi l' uom ch' è stato all' Inferno*." For in fine, as Poet Dryden says, you do walk hand in hand with sheer Madness, all the way,— [290] who is by no means pleasant company! You look fixedly into Madness, and *her* undiscovered, boundless, bottomless Night-empire; that you may extort new Wisdom out of it, as an Eurydice from Tartarus. The higher the Wisdom, the closer was its neighborhood and kindred with mere Insanity; literally so;—and thou wilt, with a speechless feeling, observe how highest Wisdom, struggling up into this world, [300] has oftentimes carried such tinctures and adhesions of Insanity still cleaving to it hither!

All Works, each in their degree, are a making of Madness sane;—truly enough a religious operation; which cannot be carried on without religion. You have not work otherwise; you have eye-service, greedy grasping of wages, swift and ever swifter manufacture of semblances [310] to get hold of wages. Instead of better

felt-hats to cover your head, you have bigger lath-and-plaster hats set traveling the streets on wheels. Instead of heavenly and earthly Guidance for the souls of men, you have "Black or White Surplice" Controversies, stuffed hair-and-leather Popes;—terrestrial *Law-wards*, Lords and Law-bringers, "organizing Labor" in these years, by passing [320] Corn-Laws. With all which, alas, this distracted Earth is now full, nigh to bursting. Semblances most smooth to the touch and eye; most accursed, nevertheless, to body and soul. Semblances, be they of Sham-woven Cloth or of Dilettante Legislation, which are *not* real wool or substance, but Devil's-dust, accursed of God and man! No man has worked, or can work, except religiously; not even the poor day-laborer, the weaver of your coat, the sewer of your shoes. All men, if they work not as in a Great Taskmaster's eye, will work wrong, work unhappily for themselves and you.

Industrial work, still under bondage to Mammon, the rational soul of it not yet awakened, is a tragic spectacle. Men in the rapidest motion and self-motion; restless, with convulsive energy, as if [340] driven by Galvanism, as if possessed by a Devil; tearing asunder mountains,—to no purpose, for Mammonism is always Midas-eared! This is sad, on the face of it. Yet courage: the beneficent Destinies, kind in their sternness, are apprising us that this cannot continue. Labor is not a devil, even while encased in Mammonism; Labor is ever an imprisoned god, writhing unconsciously or consciously to escape out of Mammonism! Plugson of Undershot, like Taillefer of Normandy, wants victory; how much happier will even Plugson be to have a Chivalrous victory than a Choctaw one! The unredeemed ugliness is that of a slothful People. Show me a People energetically busy; heaving, struggling, all shoulders at the wheel; their heart pulsing, every muscle swelling, with [360] man's energy and will;—I show you a People of whom great good is already predicable; to whom all manner of good is yet certain, if their energy endure. By very working, they will learn; they

have, Antæus-like, their foot on Mother Fact: how can they but learn?

The vulgarest Plugson of a Master-Worker, who can command Workers, and get work out of them, is already [370] a considerable man. Blessed and thrice-blessed symptoms I discern of Master-Workers who are not vulgar men; who are Nobles, and begin to feel that they must act as such: all speed to these, they are England's hope at present! But in this Plugson himself, conscious of almost no nobleness whatever, how much is there! Not without man's faculty, insight, courage, hard energy, is this [380] rugged figure. His words none of the wisest; but his actings cannot be altogether foolish. Think, how were it, stoodst thou suddenly in his shoes! He has to command a thousand men. And not imaginary commanding; no, it is real, incessantly practical. The evil passions of so many men (with the Devil in them, as in all of us) he has to vanquish; by manifold force of speech and of silence, [390] to repress or evade. What a force of silence, to say nothing of the others, is in Plugson! For these his thousand men he has to provide raw-material, machinery, arrangement, houseroom; and ever at the week's end, wages by due sale. No Civil-List, or Goulburn-Baring Budget has he to fall back upon, for paying of his regiment; he has to pick his supplies from the confused face of the whole [400] Earth and Contemporaneous History, by his dexterity alone. There will be dry eyes if he fail to do it!—He exclaims, at present, "black in the face," near strangled with Dilettante Legislation: "Let me have elbow-room, throat-room, and I will not fail! No, I will spin yet, and conquer like a giant: what 'sinews of war' lie in me, untold resources towards the Conquest of this Planet, if, [410] instead of hanging me, you husband them, and help me!"—My indomitable friend, it is *true*; and thou shalt and must be helped.

This is not a man I would kill and strangle by Corn-Laws, even if I could! No, I would fling my Corn-Laws and shot-belts to the Devil; and try to help this man. I would teach him, by noble

precept and law-precept, by noble [420 example most of all, that Mammonism was not the essence of his or of my station in God's Universe; but the adscititious excrescence of it; the gross, terrene, godless embodiment of it; which would have to become, more or less, a godlike one. By noble *real* legislation, by true, *noble's*-work, by unwearied, valiant, and were it wageless effort, in my Parliament and in my Parish, I would aid, con- [430 strain, encourage him to effect more or less this blessed change. I should know that it would have to be effected; that unless it were in some measure effected, he and I and all of us, I first and soonest of all, were doomed to perdition!—Effected it will be; unless it were a Demon that made this Universe; which I, for my own part, do at no moment, under no form, in the least believe. [440

May it please your Serene Highnesses, your Majesties, Lordships and Lawwardships, the proper Epic of this world is not now "Arms and the Man", how much less, "Shirt-frills and the Man": no, it is now "Tools and the Man": that, henceforth to all time, is now our Epic;—and you, first of all others, I think, were wise to take note of that!

### From CROMWELL'S LETTERS AND SPEECHES

#### THE BATTLE OF DUNBAR

"The Lord General about four o'clock," say the old Pamphlets, "went into the Town to take some refreshment," a hasty late dinner, or early supper, whichever we may call it; "and very soon returned back,"—having written Sir Arthur's Letter, I think, in the interim. Coursing about the field, with enough of things to order; walking at last with Lambert in the Park or Garden of Brocksmouth [10 House, he discerns that Lesley is astir on the Hillside; altering his position somewhat. That Lesley, in fact, is coming wholly down to the basis of the Hill, where his horse had been since sunrise: coming wholly down to the edge of the Brook and glen, among the sloping harvest-fields there; and also is bringing up his left

wing of horse, most part of it, towards his right; edging himself, "shogging," [20 as Oliver calls it, his whole line more and more to the right! His meaning is, to get hold of Brocksmouth House and the pass of the Brook there; after which it will be free to him to attack us when he will!—Lesley, in fact, considers, or at least the Committee of Estates and Kirk consider, that Oliver is lost; that, on the whole, he must not be left to retreat, but must be attacked and annihilated [30 here. A vague story, due to Bishop Burnet, the watery source of many such, still circulates about the world, That it was the Kirk Committee who forced Lesley down against his will; that Oliver, at sight of it, exclaimed, "The Lord hath delivered," etc.; which nobody is in the least bound to believe. It appears, from other quarters, that Lesley *was* advised or sanctioned in this attempt by the [40 Committee of Estates and Kirk, but also that he was by no means hard to advise; that, in fact, lying on the top of Doon Hill, shelterless in such weather, was no operation to spin out beyond necessity;—and that if anybody pressed too much upon him with advice to come down and fight, it was likeliest to be Royalist Civil Dignitaries, who had plagued him with their cavilings at his cunctations, [50 at his "secret fellow-feeling for the Sectarians and Regicides" ever since this war began. The poor Scotch Clergy have enough of their own to answer for in this business; let every back bear the burden that belongs to it. In a word, Lesley descends, has been descending all day, and "shogs" himself to the right,—urged, I believe, by manifold counsel, and by the nature of the case; and, [60 what is equally important for us, Oliver sees him, and sees through him, in this movement of his.

At the sight of this movement, Oliver suggests to Lambert standing by him, Does it not give *us* an advantage, if we, instead of him, like to begin the attack? Here is the Enemy's right wing coming out to the open space, free to be attacked on any side; and the main-battle, [70 hampered in narrow sloping ground between Doon Hill and the Brook, has no

room to maneuver or assist: beat this right wing where it now stands; take it in flank and front with an overpowering force,—it is driven upon its own main-battle, the whole Army is beaten? Lambert eagerly assents, “had meant to say the same thing.” Monk, who comes up at this moment, likewise assents; as [80 the other officers do, when the case in set before them. It is the plan resolved upon for battle. The attack shall begin tomorrow before dawn.

And so the soldiers stand to their arms, or lie within instant reach of their arms, all night; being upon an engagement very difficult indeed. The night is wild and wet;—2d of September means 12th by our calendar: the Harvest [90 Moon wades deep among clouds of sleet and hail. Whoever has a heart for prayer, let him pray now, for the wrestle of death is at hand. Pray,—and withal keep his powder dry! And be ready for extremities, and quit himself like a man!—Thus they pass the night; making that Dunbar Peninsula and Brock Rivulet long memorable to me. We English have some tents; the Scots have [100 none. The hoarse sea moans bodeful, swinging low and heavy against these whinstone bays; the sea and the tempests are abroad, all else asleep but we,—and there is One that rides on the wings of the wind.

Towards three in the morning the Scotch foot, by order of a Major-General say some, extinguish their matches, all but two in a company; cower under [110 the corn-shocks, seeking some imperfect shelter and sleep. Be wakeful, ye English; watch, and pray, and keep your powder dry. About four o'clock comes order to my pudding-headed Yorkshire friend, that his regiment must mount and march straightway; his and various other regiments march, pouring swiftly to the left to Broomsmouth House, to the Pass over the Brock. With over- [120 powering force let us storm the Scots right wing there; beat that, and all is beaten. Major Hodgson riding along, heard, he says, “a Cornet praying in the night;” a company of poor men, I think, making worship there, under the void

Heaven, before battle joined: Major Hodgson, giving his charge to a brother Officer, turned aside to listen for a minute, and worship and pray along [130 with them; haply his last prayer on this Earth, as it might prove to be. But no: this Cornet prayed with such effusion as was wonderful; and imparted strength to my Yorkshire friend, who strengthened his men by telling them of it. And the Heavens, in their mercy, I think, have opened us a way of deliverance!—The Moon gleams out, hard and blue, riding among hail-clouds; and over St. Abb's [140 Head a streak of dawn is rising.

And now is the hour when the attack should be, and no Lambert is yet here, he is ordering the line far to the right yet; and Oliver occasionally, in Hodgson's hearing, is impatient for him. The Scots too, on this wing, are awake; thinking to surprise us; there is their trumpet sounding, we heard it once; and Lambert, who was to lead the attack, is [150 not here. The Lord General is impatient;—behold Lambert at last! The trumpets peal, shattering with fierce clangor Night's silence; the cannons awaken along all the Line: “The Lord of Hosts! The Lord of Hosts!” On, my brave ones, on!—

The dispute “on this right wing was hot and stiff, for three quarters of an hour.” Plenty of fire, from field- [160 pieces, snap-hances, matchlocks, entertains the Scotch main-battle across the Brock;—poor stiffened men, roused from the corn-shocks with their matches all out! But here on the right, their horse, “with lancers in the front rank,” charge desperately; drive us back across the hollow of the Rivulet;—back a little; but the Lord gives us courage, and we storm home again, horse and foot, [170 upon them, with a shock like tornado tempests; break them, beat them, drive them all adrift. “Some fled towards Copperspath, but most across their own foot.” Their own poor foot, whose matches were hardly well alight yet! Poor men, it was a terrible awakening for them: field-pieces and charge of foot across the Brocksburn; and now here is their own horse in mad panic tramp- [180

ling them to death. Above three thousand killed upon the place: "I never saw such a charge of foot and horse," says one; nor did I. Oliver was still near to Yorkshire Hodgson where the shock succeeded; Hodgson heard him say, "They run, I profess they run!" And over St. Abb's Head and the German Ocean, just then, bursts the first gleam of the level Sun upon us, "and I heard Nol say, in [100 the words of the Psalmist, 'Let God arise, let His enemies be scattered,'"—or in Rous's meter—

"Let God arise, and scattered  
Let all his enemies be;  
And let all those that do him hate  
Before his presence flee!"

Even so. The Scotch Army is shivered to utter ruin; rushes in tumultuous wreck, hither, thither; to Belhaven, or, in [200 their distraction, even to Dunbar; the chase goes as far as Haddington; led by Hacker. "The Lord general made a halt," says Hodgson, "and sang the Hundred-and-seventeenth Psalm," till our horse could gather for the chase. Hundred-and-seventeenth Psalm, at the foot of Doon Hill; there we uplift it, to the tune of Bangor, or some still higher score, and roll it strong and great against the [210 sky:—

"Oh give ye praise unto the Lord,  
All nati-ons that be;  
Likewise ye people all, accord  
His name to magnify!  
For great to-us-ward ever are  
His loving-kindnesses;  
His truth endures for evermore:  
The Lord oh do ye bless!"

And now, to the chase again. [220

## JOHN RUSKIN (1819-1900)

### From MODERN PAINTERS

#### SUNRISE AND SUNSET IN THE ALPS

Stand upon the peak of some isolated mountain at daybreak, when the night mists first rise from off the plains, and watch their white and lake-like fields, as they float in level bays and winding gulfs

about the islanded summits of the lower hills, untouched yet by more than dawn, colder and more quiet than a windless sea under the moon of midnight; watch when the first sunbeam is sent upon [10 the silver channels, how the foam of their undulating surface parts and passes away, and down under their depths the glittering city and green pasture lie like Atlantis, between the white paths of winding rivers; the flakes of light falling every moment faster and broader among the starry spires, as the wreathed surges break and vanish above them, and the confused crests and ridges of the dark hills shorten their [20 gray shadows upon the plain. . . . Wait a little longer, and you shall see those scattered mists rallying in the ravines, and floating up towards you, along the winding valleys, till they crouch in quiet masses, iridescent with the morning light, upon the broad breasts of the higher hills, whose leagues of massy undulation will melt back and back into that robe of material light, until they fade away, [30 lost in its lustre, to appear again above, in the serene heaven, like a wild, bright, impossible dream, foundationless and inaccessible, their very bases vanishing in the unsubstantial and mocking blue of the deep lake below. . . . Wait yet a little longer, and you shall see those mists gather themselves into white towers, and stand like fortresses along the promontories, massy and motionless, [40 only piled with every instant higher and higher into the sky, and casting longer shadows athwart the rocks; and out of the pale blue of the horizon you will see forming and advancing a troop of narrow, dark, pointed vapors, which will cover the sky, inch by inch, with their gray network, and take the light off the landscape with an eclipse which will stop the singing of the birds and the mo- [50 tion of the leaves, together; and then you will see horizontal bars of black shadow forming under them, and lurid wreaths create themselves, you know not how, along the shoulders of the hills; you never see them form, but when you look back to a place which was clear an instant ago, there is a cloud on it, hanging by the precipices, as a hawk pauses over

his prey. . . . And then you will [60 hear the sudden rush of the awakened wind, and you will see those watch-towers of vapor swept away from their foundations, and waving curtains of opaque rain let down to the valleys, swinging from the burdened clouds in black bending fringes, or pacing in pale columns along the lake level, grazing its surface into foam as they go. And then, as the sun sinks, you shall see the storm drift for [70 an instant from off the hills, leaving their broad sides smoking, and loaded yet with snow-white, torn, steam-like rags of capricious vapor, now gone, now gathered again; while the smouldering sun, seeming not far away, but burning like a red-hot ball beside you, and as if you could reach it, plunges through the rushing wind and rolling cloud with headlong fall, as if it meant to rise no more, [80 dyeing all the air about it with blood. . . . And then you shall hear the fainting tempest die in the hollow of the night, and you shall see a green halo kindling on the summit of the eastern hills, brighter—brighter yet, till the large white circle of the slow moon is lifted up among the barred clouds, step by step, line by line; star after star she quenches with her kindling light, setting in their stead [90 an army of pale, impenetrable, fleecy wreaths in the heaven, to give light upon the earth, which move together, hand in hand, company by company, troop by troop, so measured in their unity of motion, that the whole heaven seems to roll with them, and the earth to reel under them. . . . And then wait yet for one hour, until the east again becomes purple, and the heaving mountains, [100 rolling against it in darkness, like waves of a wild sea, are drowned one by one in the glory of its burning; watch the white glaciers blaze in their winding paths about the mountains, like mighty serpents with scales of fire: watch the columnar peaks of solitary snow, kindling downwards, chasm by chasm, each in itself a new morning; their long avalanches cast down in keen streams brighter than [110 the lightning, sending each his tribute of driven snow, like altar-smoke, up to the heaven; the rose-light of their silent

domes flushing that heaven about them and above them, piercing with purer light through its purple lines of lifted cloud, casting a new glory on every wreath as it passes by, until the whole heaven, one scarlet canopy, is interwoven with a roof of waving flame, and tossing, [120 vault beyond vault, as with the drifted wings of many companies of angels: and then, when you can look no more for gladness, and when you are bowed down with fear and love of the Maker and Doer of this, tell me who has best delivered this His message unto men!

#### THE TWO BOYHOODS

Born half-way between the mountains and the sea—that young George of Castelfranco—of the Brave Castle:—Stout George they called him, George of Georges, so goodly a boy he was—Giorgione.

Have you ever thought what a world his eyes opened on—fair, searching eyes of youth? What a world of mighty life, from those mountain roots to the shore;—of loveliest life, when he went down, [10 yet so young, to the marble city—and became himself as a fiery heart to it?

A city of marble, did I say? nay, rather a golden city, paved with emerald. For truly, every pinnacle and turret glanced or glowed, overlaid with gold, or bossed with jasper. Beneath, the unsullied sea drew in deep breathing, to and fro, its eddies of green wave. Deep-hearted, majestic, terrible as the sea,—the [20 men of Venice moved in sway of power and war; pure as her pillars of alabaster, stood her mothers and maidens; from foot to brow, all noble, walked her knights; the low bronzed gleaming of sea-rusted armor shot angrily under their blood-red mantle-folds. Fearless, faithful, patient, impenetrable, implacable,—every word a fate—sat her senate. In hope and honor, lulled by flowing of wave [30 around their isles of sacred sand, each with his name written and the cross graved at his side, lay her dead. A wonderful piece of world. Rather, itself a world. It lay along the face of the waters, no larger, as its captains saw it from their masts at evening, than a bar of sunset



that could not pass away; but for its power, it must have seemed to them as if they were sailing in the expanse of [40 heaven, and this a great planet, whose orient edge widened through ether. A world from which all ignoble care and petty thoughts were banished, with all the common and poor elements of life. No foulness, nor tumult, in those tremulous streets, that filled, or fell, beneath the moon; but rippled music of majestic change, or thrilling silence. No weak walls could rise above them; no low- [50 roofed cottage, nor straw-built shed. Only the strength as of rock, and the finished setting of stones most precious. And around them, far as the eye could reach, still the soft moving of stainless waters, proudly pure; as not the flower, so neither the thorn nor the thistle, could grow in the glancing fields. Ethereal strength of Alps, dreamlike, vanishing in high procession beyond the Torcellan [60 shore; blue islands of Paduan hills, poised in the golden west. Above, free winds and fiery clouds ranging at their will;—brightness out of the north, and balm from the south, and the stars of the evening and morning clear in the limitless light of arched heaven and circling sea.

Such was Giorgione's school—such Titian's home.

Near the south-west corner of Co- [70 vent Garden, a square brick pit or well is formed by a close-set block of houses, to the back windows of which it admits a few rays of light. Access to the bottom of it is obtained out of Maiden Lane, through a low archway and an iron gate; and if you stand long enough under the archway to accustom your eyes to the darkness you may see on the left hand a narrow door, which formerly gave [80 quiet access to a respectable barber's shop, of which the front window, looking into Maiden Lane, is still extant, filled, in this year (1860), with a row of bottles, connected, in some defunct manner, with a brewer's business. A more fashionable neighborhood, it is said, eighty years ago than now—never certainly a cheerful one—wherein a boy being born on St. George's day, 1775, began soon after [90 to take interest in the world of Covent

Garden, and put to service such spectacles of life as it afforded.

No knights to be seen there, nor, I imagine, many beautiful ladies; their costume at least disadvantageous, depending much on incumbency of hat and feather, and short waists; the majesty of men founded similarly on shoebuckles and wigs;—impressive enough when [100 Reynolds will do his best for it; but not suggestive of much ideal delight to a boy.

"Bello ovile dov' io dormii agnello"; of things beautiful, besides men and women, dusty sunbeams up or down the street on summer mornings; deep furrowed cabbage-leaves at the greengrocer's; magnificence of oranges in wheelbarrows round the corner; and Thames' shore within three minutes' race. [110

None of these things very glorious; the best, however, that England, it seems, was then able to provide for a boy of gift: who, such as they are, loves them—never, indeed, forgets them. The short waists modify to the last his visions of Greek ideal. His foregrounds had always a succulent cluster or two of greengrocery at the corners. Enchanted oranges gleam in Covent Gardens of the Hesperides; [120 and great ships go to pieces in order to scatter chests of them on the waves. That mist of early sunbeams in the London dawn crosses, many and many a time, the clearness of Italian air; and by Thames' shore, with its stranded barges and glidings of red sail, dearer to us than Lucerne lake or Venetian lagoon,—by Thames' shore we will die.

With such circumstance round [130 him in youth, let us note what necessary effects followed upon the boy. I assume him to have had Giorgione's sensibility (and more than Giorgione's, if that be possible) to color and form. I tell you farther, and this fact you may receive trustfully, that his sensibility to human affection and distress was no less keen than even his sense for natural beauty—heart-sight deep as eyesight. [140

Consequently, he attaches himself with the faithfullest child-love to everything that bears an image of the place he was born in. No matter how ugly it is,—has it anything about it like Maiden Lane,

or like Thames' shore? If so, it shall be painted for their sake. Hence, to the very close of life, Turner could endure ugliness which no one else, of the same sensibility, would have borne with [150 for an instant. Dead brick walls, blank square windows, old clothes, market-womanly types of humanity—anything fishy and muddy, like Billingsgate or Hungerford Market, had great attraction for him; black barges, patched sails, and every possible condition of fog.

You will find these tolerations and affections guiding or sustaining him to the last hour of his life; the notabest [160 of all such endurances being that of dirt. No Venetian ever draws anything foul; but Turner devoted picture after picture to the illustration of effects of dinginess, smoke, soot, dust, and dusty texture; old sides of boats, weedy roadside vegetation, dunghills, straw-yards, and all the soilings and stains of every common labor.

And more than this, he not only could endure, but enjoyed and looked for [170 *litter*, like Covent Garden wreck after the market. His pictures are often full of it, from side to side; their foregrounds differ from all others in the natural way that things have of lying about in them. Even his richest vegetation, in ideal work, is confused; and he delights in shingle, débris, and heaps of fallen stones. The last words he ever spoke to me about a picture were in gentle exultation [180 about his St. Gothard: "that *litter* of stones which I endeavored to represent."

The second great result of this Covent Garden training was understanding of and regard for the poor, whom the Venetians, we saw, despised; whom, contrarily, Turner loved, and more than loved—understood. He got no romantic sight of them, but an infallible one, as he prowled about the end of his lane, watching [190 night effects in the wintry streets; nor sight of the poor alone, but of the poor in direct relations with the rich. He knew, in good and evil, what both classes thought of, and how they dwelt with, each other.

Reynolds and Gainsborough, bred in country villages, learned there the country boy's reverential theory of "the squire,"

and kept it. They painted the squire [200 and the squire's lady as centres of the movements of the universe, to the end of their lives. But Turner perceived the younger squire in other aspects about his lane, occurring prominently in its night scenery, as a dark figure, or one of two, against the moonlight. He saw also the working of city commerce, from endless warehouse, towering over Thames, to the back shop in the lane, with its stale [210 herrings—highly interesting these last; one of his father's best friends, whom he often afterwards visited affectionately at Bristol, being a fishmonger and glue-boiler; which gives us a friendly turn of mind towards herring-fishing, whaling, Calais poissardes, and many other of our choicest subjects in after life; all this being connected with that mysterious forest below London Bridge on one [220 side;—and, on the other, with these masses of human power and national wealth which weigh upon us, at Covent Garden here, with strange compression, and crush us into narrow Hand Court.

"That mysterious forest below London Bridge"—better for the boy than wood of pine, or grove of myrtle. How he must have tormented the watermen, beseeching them to let him crouch anywhere in [230 the bows, quiet as a log, so only that he might get floated down there among the ships, and round and round the ships, and with the ships, and by the ships, and under the ships, staring, and clambering;—these the only quite beautiful things he can see in all the world, except the sky; but these, when the sun is on their sails, filling or falling, endlessly disordered by sway of tide and stress of anchorage, [240 beautiful unspeakably; which ships also are inhabited by glorious creatures—red-faced sailors, with pipes, appearing over the gunwales, true knights, over their castle parapets—the most angelic beings in the whole compass of London world. And Trafalgar happening long before we can draw ships, we, nevertheless, coax all current stories out of the wounded sailors, do our best at pres- [250 ent to show Nelson's funeral streaming up the Thames; and vow that Trafalgar shall have its tribute of memory some

day. Which, accordingly, is accomplished—once, with all our might, for its death; twice, with all our might, for its victory; thrice, in pensive farewell to the old Téméraire, and, with it, to that order of things.

Now this fond companying with [260 sailors must have divided his time, it appears to me, pretty equally between Covent Garden and Wapping (allowing for incidental excursions to Chelsea on one side, and Greenwich on the other), which time he would spend pleasantly, but not magnificently, being limited in pocket-money, and leading a kind of "Poor-Jack" life on the river.

In some respects, no life could be [270 better for a lad. But it was not calculated to make his ear fine to the niceties of language, nor form his moralities on an entirely regular standard. Picking up his first scraps of vigorous English chiefly at Deptford and in the markets, and his first ideas of female tenderness and beauty among nymphs of the barge and the barrow,—another boy might, perhaps, have become what people usually term [280 "vulgar." But the original make and frame of Turner's mind being not vulgar, but as nearly as possible a combination of the minds of Keats and Dante, joining capricious waywardness, and intense openness to every fine pleasure of sense, and hot defiance of formal precedent, with a quite infinite tenderness, generosity, and desire of justice and truth—this kind of mind did not become vulgar, but [290 very tolerant of vulgarity, even fond of it in some forms; and on the outside, visibly infected by it, deeply enough; the curious result, in its combination of elements, being to most people wholly incomprehensible. It was as if a cable had been woven of blood-crimson silk, and then tarred on the outside. People handled it, and the tar came off on their hands; red gleams were seen through [300 the black, underneath, at the places where it had been strained. Was it ochre?—said the world—or red lead?

Schooled thus in manners, literature, and general moral principles at Chelsea and Wapping, we have finally to inquire concerning the most important point

of all. We have seen the principal differences between this boy and Giorgione, as respects sight of the beautiful, [310 understanding of poverty, of commerce, and of order of battle; then follows another cause of difference in our training—not slight,—the aspect of religion, namely, in the neighborhood of Covent Garden. I say the aspect; for that was all the lad could judge by. Disposed, for the most part, to learn chiefly by his eyes, in this special matter he finds there is really no other way of learning. His father had [320 taught him "to lay one penny upon another." Of mother's teaching, we hear of none; of parish pastoral teaching, the reader may guess how much.

I chose Giorgione rather than Veronese to help me in carrying out this parallel; because I do not find in Giorgione's work any of the early Venetian monarchist element. He seems to me to have belonged more to an abstract contemplative [330 school. I may be wrong in this; it is no matter;—suppose it were so, and that he came down to Venice somewhat recusant, or insentient, concerning the usual priestly doctrines of his day,—how would the Venetian religion, from an outer intellectual standing-point, have *looked* to him?

He would have seen it to be a religion indisputably powerful in human affairs; often very harmfully so; sometimes [340 devouring widows' houses, and consuming the strongest and fairest from among the young; freezing into merciless bigotry the policy of the old: also, on the other hand, animating national courage, and raising souls, otherwise sordid, into heroism: on the whole, always a real and great power; served with daily sacrifice of gold, time, and thought; putting forth its claims, if hypocritically, at least [350 in bold hypocrisy, not waiving any atom of them in doubt or fear; and, assuredly, in large measure, sincere, believing in itself, and believed: a goodly system, moreover, in aspect; gorgeous, harmonious, mysterious;—a thing which had either to be obeyed or combated, but could not be scorned. A religion towering over all the city—many-buttressed—luminous in marble stateliness, as the dome [360 of our Lady of Safety shines over the

sea; many-voiced also, giving, over all the eastern seas, to the sentinel his watchword, to the soldier his war-cry; and, on the lips of all who died for Venice, shaping the whisper of death.

I suppose the boy Turner to have regarded the religion of his city also from an external intellectual standing-point.

What did he see in Maiden Lane? [370

Let not the reader be offended with me; I am willing to let him describe, at his own pleasure, what Turner saw there; but to me, it seems to have been this. A religion maintained occasionally, even the whole length of the lane, at point of constable's staff; but, at other times, placed under the custody of the beadle, within certain black and unstately iron railings of St. Paul's, Covent Garden. [380 Among the wheelbarrows and over the vegetables, no perceptible dominance of religion; in the narrow, disquieted streets, none; in the tongues, deeds, daily ways of Maiden Lane, little. Some honesty, indeed, and English industry, and kindness of heart, and general idea of justice; but faith, of any national kind, shut up from one Sunday to the next, not artistically beautiful even in those Sab- [390 batical exhibitions; its paraphernalia being chiefly of high pews, heavy elocution, and cold grimness of behavior.

What chiaroscuro belongs to it—(dependent mostly on candlelight),—we will, however, draw considerably; no goodliness of escutcheon, nor other respectability being omitted, and the best of their results confessed, a meek old woman and a child being let into a pew, for whom [400 the reading by candlelight will be beneficial.

For the rest, this religion seems to him discreditable—discredited—not believing in itself; putting forth its authority in a cowardly way, watching how far it might be tolerated, continually shrinking, disclaiming, fencing, finessing; divided against itself, not by stormy rents, but by thin fissures, and splittings of plaster [410 from the walls. Not to be either obeyed, or combated, by an ignorant, yet clear-sighted youth; only to be scorned. And scorned not one whit the less, though also the dome dedicated to *it* looms high

over distant winding of the Thames; as St. Mark's campanile rose, for goodly landmark, over mirage of lagoon. For St. Mark ruled over life; the Saint of London over death; St. Mark over St. [420 Mark's Place, but St. Paul over St. Paul's Churchyard.

Under these influences pass away the first reflective hours of life, with such conclusion as they can reach. In consequence of a fit of illness, he was taken—I cannot ascertain in what year—to live with an aunt, at Brentford; and here, I believe, received some schooling, which he seems to have snatched vigor- [430 ously; getting knowledge, at least by translation, of the more picturesque classical authors, which he turned presently to use, as we shall see. Hence also, walks about Putney and Twickenham in the summer time acquainted him with the look of English meadow-ground in its restricted states of paddock and park; and with some round-headed appearances of trees, and stately entrances to [440 houses of mark: the avenue at Bushy, and the iron gates and carved pillars of Hampton, impressing him apparently with great awe and admiration; so that in after life his little country house is,—of all places in the world,—at Twickenham! Of swans and reedy shores he now learns the soft motion and the green mystery, in a way not to be forgotten.

And at last fortune wills that the [450 lad's true life shall begin; and one summer's evening, after various wonderful stage-coach experiences on the north road, which gave him a love of stage-coaches ever after, he finds himself sitting alone among the Yorkshire hills. For the first time, the silence of Nature round him, her freedom sealed to him, her glory opened to him. Peace at last; no roll of cart-wheel, nor mutter of sullen [460 voices in the back shop; but curlew-cry in space of heaven, and welling of bell-toned streamlet by its shadowy rock. Freedom at last. Dead-wall, dark railing, fenced field, gated garden, all passed away like the dream of a prisoner; and behold, far as foot or eye can race or range, the moor, and cloud. Loveliness at last. It is here, then, among these deserted

vales! Not among men. Those pale, [470 poverty-struck, or cruel faces;—that multitudinous, marred humanity—are not the only things that God has made. Here is something He has made which no one has marred. Pride of purple rocks, and river pools of blue, and tender wilderness of glittering trees, and misty lights of evening on immeasurable hills.

Beauty, and freedom, and peace; and yet another teacher, graver than [480 these. Sound preaching at last here, in Kirkstall crypt, concerning fate and life. Here, where the dark pool reflects the chancel pillars, and the cattle lie in unhindered rest, the soft sunshine on their dappled bodies, instead of priests' vestments; their white furry hair ruffled a little, fitfully, by the evening wind, deep-scented from the meadow thyme.

Consider deeply the import to him of [490 this, his first sight of ruin, and compare it with the effect of the architecture that was around Giorgione. There were indeed aged buildings, at Venice, in his time, but none in decay. All ruin was removed, and its place filled as quickly as in our London; but filled always by architecture loftier and more wonderful than that whose place it took, the boy himself happy to work upon the [500 walls of it; so that the idea of the passing away of the strength of men and beauty of their works never could occur to him sternly. Brighter and brighter the cities of Italy had been rising and broadening on hill and plain, for three hundred years. He saw only strength and immortality, could not but paint both; conceived the form of man as deathless, calm with power, and fiery with life. [510

Turner saw the exact reverse of this. In the present work of men, meanness, aimlessness, unsightliness: thin-walled, lath-divided, narrow-garreted houses of clay; booths of a darksome Vanity Fair, busily base.

But on Whitby Hill, and by Bolton Brook, remained traces of other handiwork. Men who could build had been there; and who also had wrought, not [520 merely for their own days. But to what purpose? Strong faith, and steady hands, and patient souls—can this, then, be all

you have left! this the sum of your doing on the earth!—a nest whence the night-owl may whimper to the brook, and a ribbed skeleton of consumed arches, looming above the bleak banks of mist, from its cliff to the sea?

As the strength of men to Giorgione, [530 to Turner their weakness and vileness, were alone visible. They themselves, unworthy or ephemeral; their work, despicable, or decayed. In the Venetian's eyes, all beauty depended on man's presence and pride; in Turner's, on the solitude he had left, and the humiliation he had suffered.

And thus the fate and issue of all his work were determined at once. He [540 must be a painter of the strength of nature, there was no beauty elsewhere than in that; he must paint also the labor and sorrow and passing away of men: this was the great human truth visible to him.

Their labor, their sorrow, and their death. Mark the three. Labor: by sea and land, in field and city, at forge and furnace, helm and plough. No [550 pastoral indolence nor classic pride shall stand between him and the troubling of the world; still less between him and the toil of his country,—blind, tormented, unwearied, marvellous England.

Also their Sorrow: Ruin of all their glorious work, passing away of their thoughts and their honor, mirage of pleasure, FALLACY OF HOPE; gathering of weed on temple step; gaining of wave [560 on deserted strand; weeping of the mother for the children, desolate by her breathless first-born in the streets of the city, desolate by her last sons slain, among the beasts of the field.

And their Death. That old Greek question again;—yet unanswered. The unconquerable spectre still flitting among the forest trees at twilight; rising ribbed out of the sea-sand;—white, a [570 strange Aphrodite,—out of the sea-foam; stretching its gray, cloven wings among the clouds; turning the light of their sunsets into blood. This has to be looked upon, and in a more terrible shape than ever Salvator or Dürer saw it. The wreck of one guilty country does not infer the

ruin of all countries, and need not cause general terror respecting the laws of the universe. Neither did the orderly and [580 narrow succession of domestic joy and sorrow in a small German community bring the question in its breadth, or in any unresolvable shape, before the mind of Dürer. But the English death—the European death of the nineteenth century—was of another range and power; more terrible a thousandfold in its merely physical grasp and grief; more terrible, incalculably, in its mystery and shame. [590 What were the robber's casual pang, or the range of the flying skirmish, compared to the work of the axe, and the sword, and the famine, which was done during this man's youth on all the hills and plains of the Christian earth, from Moscow to Gibraltar? He was eighteen years old when Napoleon came down on Arcola. Look on the map of Europe and count the blood-stains on it, between [600 Arcola and Waterloo.

Not alone those blood-stains on the Alpine snow, and the blue of the Lombard plain. The English death was before his eyes also. No decent, calculable, consoled dying; no passing to rest like that of the aged burghers of Nuremberg town. No gentle processions to churchyards among the fields, the bronze crests bossed deep on the memorial tab- [610 lets, and the skylark singing above them from among the corn. But the life trampled out in the slime of the street, crushed to dust amidst the roaring of the wheel, tossed countlessly away into howling winter wind along five hundred leagues of rock-fanged shore. Or, worst of all, rotted down to forgotten graves through years of ignorant patience, and vain seeking for help from man, for hope in [620 God—infirm, imperfect yearning, as of motherless infants starving at the dawn; oppressed royalties of captive thought, vague ague-fits of bleak, amazed despair.

A goodly landscape this, for the lad to paint, and under a goodly light. Wide enough the light was, and clear; no more Savior's lurid chasm on jagged horizon, nor Dürer's spotted rest of sunny gleam on hedgerow and field; but light [630 over all the world. Full shone now its

awful globe, one pallid charnel-house,—a ball strewn bright with human ashes, glaring in poised sway beneath the sun, all blinding-white with death from pole to pole,—death, not of myriads of poor bodies only, but of will, and mercy, and conscience; death, not once inflicted on the flesh, but daily, fastening on the spirit; death, not silent or patient, wait- [640 ing his appointed hour, but voiceful, venomous; death with the taunting word, and burning grasp, and infixed sting.

"Put ye in the sickle, for the harvest is ripe." The word is spoken in our ears continually to other reapers than the angels,—to the busy skeletons that never tire for stooping. When the measure of iniquity is full, and it seems that another day might bring repentance and [650 redemption,—"Put ye in the sickle." When the young life has been wasted all away, and the eyes are just opening upon the tracks of ruin, and faint resolution rising in the heart for nobler things,—  
"Put ye in the sickle." When the roughest blows of fortune have been borne long and bravely, and the hand is just stretched to grasp its goal,—  
"Put ye in the sickle." And when there are but [660 a few in the midst of a nation, to save it, or to teach, or to cherish; and all its life is bound up in those few golden ears,—  
"Put ye in the sickle, pale reapers, and pour hemlock for your feast of harvest home."

This was the sight which opened on the young eyes, this the watchword sounding within the heart of Turner in his youth. [670

So taught, and prepared for his life's labor, sat the boy at last alone among his fair English hills; and began to paint, with cautious toil, the rocks, and fields, and trickling brooks, and soft white clouds of heaven.

### From THE STONES OF VENICE

#### ST. MARK'S

"And so Barnabas took Mark, and sailed unto Cyprus." If as the shores of Asia lessened upon his sight, the spirit of prophecy had entered into the heart

of the weak disciple who had turned back when his hand was on the plough, and who had been judged, by the chiefest of Christ's captains, unworthy thenceforward to go forth with him to the work, how wonderful would he have thought [10 it, that by the lion symbol in future ages he was to be represented among men! how woful, that the war-cry of his name should so often reanimate the rage of the soldier, on those very plains where he himself had failed in the courage of the Christian, and so often dye with fruitless blood that very Cypriot Sea, over whose waves, in repentance and shame, he was following the Son of Consola- [20 tion!]

That the Venetians possessed themselves of his body in the ninth century, there appears no sufficient reason to doubt, nor that it was principally in consequence of their having done so, that they chose him for their patron saint. There exists, however, a tradition that before he went into Egypt he had founded the church at Aquileia, and was thus [30 in some sort the first bishop of the Venetian isles and people. I believe that this tradition stands on nearly as good grounds as that of St. Peter having been the first bishop of Rome; but, as usual, it is enriched by various later additions and embellishments, much resembling the stories told respecting the church of Murano. Thus we find it recorded by the Santo Padre who compiled the *Vite de' Santi* [40 *spettanti alle Chiese di Venezia*, that "St. Mark having seen the people of Aquileia well grounded in religion, and being called to Rome by St. Peter, before setting off took with him the holy bishop Hermagoras, and went in a small boat to the marshes of Venice. There were at that period some houses built upon a certain high bank called Rialto, and the boat being driven by the wind was an- [50 chored in a marshy place, when St. Mark, snatched into ecstasy, heard the voice of an angel saying to him: 'Peace be to thee, Mark; here shall thy body rest.'" The angel goes on to foretell the building of "una stupenda, ne più veduta Città", but the fable is hardly ingenious enough to deserve farther relation.

But whether St. Mark was first bishop of Aquileia or not, St. Theodore was [60 the first patron of the city; nor can he yet be considered as having entirely abdicated his early right, as his statue, standing on a crocodile, still companions the winged lion on the opposing pillar of the piazzetta. A church erected to this Saint is said to have occupied, before the ninth century, the site of St. Mark's; and the traveller, dazzled by the brilliancy of the great square, ought not [70 to leave it without endeavoring to imagine its aspect in that early time, when it was a green field cloister-like and quiet, divided by a small canal, with a line of trees on each side; and extending between the two churches of St. Theodore and St. Gemanium, as the little piazza of Torcello lies between its "palazzo" and cathedral.

But in the year 813, when the seat of [80 government was finally removed to the Rialto, a Ducal Palace, built on the spot where the present one stands, with a Ducal Chapel beside it, gave a very different character to the Square of St. Mark; and fifteen years later, the acquisition of the body of the Saint, and its deposition in the Ducal Chapel, perhaps not yet completed, occasioned the investiture of that chapel with all pos- [90 sible splendor. St. Theodore was deposed from his patronship, and his church destroyed, to make room for the aggrandizement of the one attached to the Ducal Palace, and thenceforward known as "St. Mark's."

This first church was, however, destroyed by fire, when the Ducal Palace was burned in the revolt against Candiano, in 976. It was partly rebuilt by his [100 successor, Pietro Orseolo, on a larger scale; and, with the assistance of Byzantine architects, the fabric was carried on under successive Doges for nearly a hundred years; the main building being completed in 1071, but its incrustation with marble not till considerably later. It was consecrated on the 8th of October, 1085, according to Sansovino and the author of the *Chiesa Ducale di S. [110 Marco*, in 1094 according to Lazari, but certainly between 1084 and 1096, those

years being the limits of the reign of Vital Falier; I incline to the supposition that it was soon after his accession to the throne in 1085, though Sansovino writes, by mistake, Ordelafo instead of Vital Falier. But, at all events, before the close of the eleventh century the great consecration of the church took place. [120 It was again injured by fire in 1106, but repaired; and from that time to the fall of Venice there was probably no Doge who did not in some slight degree embellish or alter the fabric, so that few parts of it can be pronounced boldly to be of any given date. Two periods of interference are, however, notable above the rest: the first, that in which the Gothic school had superseded the Byzantine to- [130 wards the close of the fourteenth century, when the pinnacles, upper archivolt, and window traceries were added to the exterior, and the great screen with various chapels and tabernacle-work, to the interior; the second, when the Renaissance school superseded the Gothic, and the pupils of Titian and Tintoret substituted, over one half of the church, their own compositions for the Greek mosaics [140 with which it was originally decorated; happily, though with no good will, having left enough to enable us to imagine and lament what they destroyed. Of this irreparable loss we shall have more to say hereafter; meantime, I wish only to fix in the reader's mind the succession of periods of alterations as firmly and simply as possible.

We have seen that the main body of [150 the church may be broadly stated to be of the eleventh century, the Gothic additions of the fourteenth, and the restored mosaics of the seventeenth. . . .

This, however, I only wish him to recollect in order that I may speak generally of the Byzantine architecture of St. Mark's, without leading him to suppose the whole church to have been built and decorated by Greek artists. Its later [160 portions, with the single exception of the seventeenth-century mosaics, have been so dexterously accommodated to the original fabric that the general effect is still that of a Byzantine building; and I shall not, except when it is absolutely

necessary, direct attention to the discordant points, or weary the reader with anatomical criticism. Whatever in St. Mark's arrests the eye, or affects the [170 feelings, is either Byzantine, or has been modified by Byzantine influence; and our inquiry into its architectural merits need not therefore be disturbed by the anxieties of antiquarianism, or arrested by the obscurities of chronology.

And now I wish that the reader, before I bring him into St. Mark's Place, would imagine himself for a little time in a quiet English cathedral town, and walk [180 with me to the west front of its cathedral. Let us go together up the more retired street, at the end of which we can see the pinnacles of one of the towers, and then through the low gray gateway, with its battlemented top and small latticed window in the centre, into the inner private-looking road or close, where nothing goes in but the carts of the tradesmen who supply the bishop and the chap- [190 ter, and where there are little shaven grassplots, fenced in by neat rails, before old-fashioned groups of somewhat diminutive and excessively trim houses, with little oriel and bay windows jutting out here and there, and deep wooden cornices and eaves painted cream color and white, and small porches to their doors in the shape of cockle-shells, or little, crooked, thick, indescribable wooden gables [200 warped a little on one side; and so forward till we come to larger houses, also old-fashioned, but of red brick, and with gardens behind them, and fruit walls, which show here and there, among the nectarines, the vestiges of an old cloister arch or shaft, and looking in front on the cathedral square itself, laid out in rigid divisions of smooth grass and gravel walk, yet not uncheerful, especially [210 on the sunny side, where the canons' children are walking with their nursery-maids. And so, taking care not to tread on the grass, we will go along the straight walk to the west front, and there stand for a time, looking up at its deep-pointed porches and the dark places between their pillars where there were statues once, and where the fragments, here and there, of a stately figure are still left, which [220



has in it the likeness of a king, perhaps indeed a king on earth, perhaps a saintly king long ago in heaven; and so higher and higher up to the great mouldering wall of rugged sculpture and confused arcades, shattered, and gray, and grisly with heads of dragons and mocking fiends, worn by the rain and swirling winds into yet unseemlier shape, and colored on their stony scales by the [230 deep russet-orange lichen, melancholy gold; and so, higher still, to the bleak towers, so far above that the eye loses itself among the bosses of their traceries, though they are rude and strong, and only sees like a drift of eddying black points, now closing, now scattering, and now settling suddenly into invisible places among the bosses and flowers, the crowd of restless birds that fill the whole [240 square with that strange clangor of theirs, so harsh and yet so soothing, like the cries of birds on a solitary coast between the cliffs and sea.

Think for a little while of that scene, and the meaning of all its small formalisms, mixed with its serene sublimity. Estimate its secluded, continuous, drowsy felicities, and its evidence of the sense and steady performance of such kind [250 of duties as can be regulated by the cathedral clock; and weigh the influence of those dark towers on all who have passed through the lonely square at their feet for centuries, and on all who have seen them rising far away over the wooded plain, or catching on their square masses the last rays of the sunset, when the city at their feet was indicated only by the mist at the bend of the river. And [260 then let us quickly recollect that we are in Venice, and land at the extremity of the Calla Lunga San Moisè, which may be considered as there answering to the secluded street that led us to our English cathedral gateway.

We find ourselves in a paved alley, some seven feet wide where it is widest, full of people, and resonant with cries of itinerant salesmen,—a shriek in their [270 beginning, and dying away into a kind of brazen ringing, all the worse for its confinement between the high houses of the passage along which we have to make

our way. Over-head, an inextricable confusion of rugged shutters, and iron balconies and chimney flues, pushed out on brackets to save room, and arched windows with projecting sills of Istrian stone, and gleams of green leaves [280 here and there where a fig-tree branch escapes over a lower wall from some inner cortile, leading the eye up to the narrow stream of blue sky high over all. On each side, a row of shops, as densely set as may be, occupying, in fact, intervals between the square stone shafts, about eight feet high, which carry the first floors: intervals of which one is narrow and serves as a door; the other is, in [290 the more respectable shops, wainscotted to the height of the counter and glazed above, but in those of the poorer tradesmen left open to the ground, and the wares laid on benches and tables in the open air, the light in all cases entering at the front only, and fading away in a few feet from the threshold into a gloom which the eye from without cannot penetrate, but which is generally broken [300 by a ray or two from a feeble lamp at the back of the shop, suspended before a print of the Virgin. The less pious shopkeeper sometimes leaves his lamp unlighted, and is contented with a penny print; the more religious one has his print colored and set in a little shrine with a gilded or figured fringe, with perhaps a faded flower or two on each side, and his lamp burning brilliantly. Here, at the [310 fruiterer's, where the dark-green watermelons are heaped upon the counter like cannon balls, the Madonna has a tabernacle of fresh laurel leaves; but the pewterer next door has let his lamp out, and there is nothing to be seen in his shop but the dull gleam of the studded patterns on the copper pans, hanging from his roof in the darkness. Next comes a "Vendita Frittole e Liquori," [320 where the Virgin, enthroned in a very humble manner beside a tallow candle on a back shelf, presides over certain ambrosial morsels of a nature too ambiguous to be defined or enumerated. But a few steps farther on, at the regular wine-shop of the calle, where we are offered "Vino Nostrani a Soldi 28.32," the Ma-

donna is in great glory, enthroned above ten or a dozen large red casks of three- [330 year-old vintage, and flanked by goodly ranks of bottles of Maraschino, and two crimson lamps; and for the evening, when the gondoliers will come to drink out, under her auspices, the money they have gained during the day, she will have a whole chandelier.

A yard or two farther, we pass the hostelry of the Black Eagle, and, glancing as we pass through the square door [340 of marble, deeply moulded, in the outer wall, we see the shadows of its pergola of vines resting on an ancient well, with a pointed shield carved on its side; and so presently emerge on the bridge and Campo San Moisè, whence to the entrance into St. Mark's Place, called the Bocca di Piazza (mouth of the square), the Venetian character is nearly destroyed, first by the frightful façade of San Moisè, [350 which we will pause at another time to examine, and then by the modernizing of the shops as they near the piazza, and the mingling with the lower Venetian populace of lounging groups of English and Austrians. We will push fast through them into the shadow of the pillars at the end of the "Bocca di Piazza," and then we forget them all; for between those pillars there opens a great light, and, [360 in the midst of it, as we advance slowly, the vast tower of St. Mark seems to lift itself visibly forth from the level field of chequered stones; and, on each side, the countless arches prolong themselves into ranged symmetry, as if the rugged and irregular houses that pressed together above us in the dark alley had been struck back into sudden obedience and lovely order, and all their rude casements [370 and broken walls had been transformed into arches charged with goodly sculpture, and fluted shafts of delicate stone.

And well may they fall back, for beyond those troops of ordered arches there rises a vision out of the earth, and all the great square seems to have opened from it in a kind of awe, that we may see it far away;—a multitude of pillars and white domes, clustered into a long [380 low pyramid of colored light; a treasure-heap, it seems, partly of gold, and partly

of opal and mother-of-pearl, hollowed beneath into five great vaulted porches, ceiled with fair mosaic, and beset with sculpture of alabaster, clear as amber and delicate as ivory,—sculpture fantastic and involved, of palm leaves and lilies, and grapes and pomegranates, and birds clinging and fluttering among [390 the branches, all twined together into an endless network of buds and plumes; and, in the midst of it, the solemn forms of angels, sceptred, and robed to the feet, and leaning to each other across the gates, their figures indistinct among the gleaming of the golden ground through the leaves beside them, interrupted and dim, like the morning light as it faded back among the branches of Eden, [400 when first its gates were angel-guarded long ago. And round the walls of the porches there are set pillars of variegated stones, jasper and porphyry, and deep-green serpentine spotted with flakes of snow, and marbles, that half refuse and half yield to the sunshine, Cleopatra-like, "their bluest veins to kiss"—the shadow, as it steals back from them, revealing line after line of azure un- [410 dulation, as a receding tide leaves the waved sand; their capitals rich with interwoven tracery, rooted knots of herbage, and drifting leaves of acanthus and vine, and mystical signs, all beginning and ending in the Cross; and above them, in the broad archivolts, a continuous chain of language and of life—angels, and the signs of heaven, and the labors of men; each in its appointed season [420 upon the earth; and above these, another range of glittering pinnacles, mixed with white arches edged with scarlet flowers,—a confusion of delight, amidst which the breasts of the Greek horses are seen blazing in their breadth of golden strength, and the St. Mark's Lion, lifted on a blue field covered with stars, until at last, as if in ecstasy, the crests of the arches break into a marble foam, and toss them- [430 selves far into the blue sky in flashes and wreaths of sculptured spray, as if the breakers on the Lido shore had been frost-bound before they fell, and the sea-nymphs had inlaid them with coral and amethyst.

Between that grim cathedral of England and this, what an interval! There is a type of it in the very birds that haunt them; for, instead of the restless [440 crowd, hoarse-voiced and sable-winged, drifting on the bleak upper air, the St. Mark's porches are full of doves, that nestle among the marble foliage, and mingle the soft iridescence of their living plumes, changing at every motion, with the tints, hardly less lovely, that have stood unchanged for seven hundred years.

And what effect has this splendor [450 on those who pass beneath it? You may walk from sunrise to sunset, to and fro, before the gateway of St. Mark's, and you will not see an eye lifted to it, nor a countenance brightened by it. Priest and layman, soldier and civilian, rich and poor, pass by it alike regardlessly. Up to the very recesses of the porches, the meanest tradesmen of the city push their counters; nay, the foundations of its [460 pillars are themselves the seats—not "of them that sell doves" for sacrifice, but of the vendors of toys and caricatures. Round the whole square in front of the church there is almost a continuous line of cafés, where the idle Venetians of the middle classes lounge, and read empty journals; in its centre the Austrian bands play during the time of vespers, their martial music jarring with the [470 organ notes,—the march drowning the miserere, and the sullen crowd thickening round them,—a crowd, which, if it had its will, would stiletto every soldier that pipes to it. And in the recesses of the porches, all day long, knots of men of the lowest classes, unemployed and listless, lie basking in the sun like lizards; and unregarded children,—every heavy glance of their young eyes full of des- [480 peration and stony depravity, and their throats hoarse with cursing,—gamble, and fight, and snarl, and sleep, hour after hour, clashing their bruised centesimi upon the marble ledges of the church porch. And the images of Christ and His angels look down upon it continually.

From TIME AND TIDE

Letter XV

THE NATURE OF THEFT BY UNJUST PROFITS.—CRIME CAN FINALLY BE ARRESTED ONLY BY EDUCATION

The first methods of polite robbery, by dishonest manufacture, and by debt, of which we have been hitherto speaking, are easily enough to be dealt with and ended, when once men have a mind to end them. But the third method of polite robbery, by dishonest acquisition, has many branches, and is involved among honest arts of acquisition, so that it is difficult to repress the one with- [10 out restraining the other.

Observe, first, large fortunes cannot honestly be made by the work of *one* man's hands or head. If his work benefits multitudes, and involves position of high trust, it may be (I do not say that it *is*) expedient to reward him with great wealth or estate; but fortune of this kind is freely given in gratitude for benefit, not as repayment for labor. Also, men [20 of peculiar genius in any art, if the public can enjoy the product of their genius, may set it at almost any price they choose; but this, I will show you when I come to speak of art, is unlawful on their part, and ruinous to their own powers. Genius must not be sold; the sale of it involves, in a transcendental, but perfectly true sense, the guilt both of simony and prostitution. Your labor only [30 may be sold; your soul must not.

Now, by fair pay for fair labor, according to the rank of it, a man can obtain means of comfortable, or if he needs it, refined life. But he cannot obtain large fortune. Such fortunes as are now the prizes of commerce can be made only in one of three ways:—

1. By obtaining command over the labor of multitudes of other men, and [40 taxing it for our own profit.

2. By treasure-trove,—as of mines, useful vegetable products, and the like,—in circumstances putting them under our own exclusive control.

3. By speculation (commercial gambling). The first two of these means of

obtaining riches are, in some forms and within certain limits, lawful, and advantageous to the State. The third is [50 entirely detrimental to it; for in all cases of profit derived from speculation, at best, what one man gains another loses; and the net result to the State is zero (pecuniarily), with the loss of time and ingenuity spent in the transaction; besides the disadvantage involved in the discouragement of the losing party, and the corrupted moral natures of both. This is the result of speculation at its [60 best. At its worst, not only B. loses what A. gains (having taken his fair risk of such loss for his fair chance of gain), but C. and D., who never had any chance at all, are drawn in by B.'s fall, and the final result is that A. sets up his carriage on the collected sum which was once a means of living to a dozen families.

Nor is this all. For while real commerce is founded on real necessities or [70 uses, and limited by these, speculation, of which the object is merely gain, seeks to excite imaginary necessities and popular desires, in order to gain its temporary profit from the supply of them. So that not only the persons who lend their money to it will be finally robbed, but the work done with their money will be for the most part useless, and thus the entire body of the public injured as [80 well as the persons concerned in the transaction. Take, for instance, the architectural decorations of railways throughout the kingdom,—representing many millions of money for which no farthing of dividend can ever be forthcoming. The public will not be induced to pay the smallest fraction of higher fare to Rochester or Dover because the iron-work of the bridge which carries them [90 over the Thames is covered with floral cockades, and the piers of it edged with ornamental cornices. All that work is simply put there by the builders that they may put the percentage upon it into their own pockets; and the rest of the money being thrown into that floral form, there is an end of it, as far as the shareholders are concerned. Millions upon millions have thus been spent, [100 within the last twenty years, on orna-

mental arrangements of zigzag bricks, black and blue tiles, cast-iron foliage, and the like; of which millions, as I said, not a penny can ever return into the shareholders' pockets, nor contribute to public speed or safety on the line. It is all sunk forever in ornamental architecture, and (trust me for this!) *all that architecture is bad*. As such, it had [110 incomparably better not have been built. Its only result will be to corrupt what capacity of taste or right pleasure in such work we have yet left to us! And consider a little, what other kind of result than that might have been attained if all those millions had been spent usefully: say, in buying land for the people, or building good houses for them, or (if it had been imperatively required to [120 be spent decoratively) in laying out gardens and parks for them,—or buying noble works of art for their permanent possession,—or, best of all, establishing frequent public schools and libraries! Count what those lost millions would have so accomplished for you! But you left the affair to “supply and demand,” and the British public had not brains enough to “demand” land, or lodg- [130 ing, or books. It “demanded” cast-iron cockades and zigzag cornices, and is “supplied” with them, to its beatitude for evermore.

Now, the theft we first spoke of, by falsity of workmanship or material, is, indeed, so far worse than these thefts by dishonest acquisition, that there is no possible excuse for it on the ground of self-deception; while many specula- [140 tive thefts are committed by persons who really mean to do no harm, but think the system on the whole a fair one, and do the best they can in it for themselves. But in the real fact of the crime, when consciously committed, in the numbers reached by its injury, in the degree of suffering it causes to those whom it ruins, in the baseness of its calculated betrayal of implicit trust, in the yet more per- [150 fect vileness of the obtaining such trust by misrepresentation, only that it *may* be betrayed, and in the impossibility that the crime should be at all committed, except by persons of good position and

large knowledge of the world,—what manner of theft is so wholly unpardonable, so inhuman, so contrary to every law and instinct which binds and animates society? [160]

And then consider farther, how many of the carriages that glitter in our streets are driven, and how many of the stately houses that gleam among our English fields are inhabited, by this kind of thief!

I happened to be reading this morning (29th March) some portions of the Lent services, and I came to a pause over the familiar words, "And with Him they crucified two thieves." Have you [170] ever considered (I speak to you now as a professing Christian) why, in the accomplishment of the "numbering among transgressors," the transgressors chosen should have been especially thieves—not murderers, nor, as far as we know, sinners by any gross violence? Do you observe how the sin of theft is again and again indicated as the chiefly antagonistic one to the law of Christ? "This he said, [180] not that he cared for the poor, but because he was a thief, and had the bag" (of Judas). And again, though Barabbas was a leader of sedition and a murderer besides—(that the popular election might be in all respects perfect)—yet St. John, in curt and conclusive account of him, fastens again on the theft. "Then cried they all again saying, Not this man, but Barabbas. Now Barabbas was [190] a robber." I believe myself the reason to be that theft is indeed, in its subtle forms, the most complete and excuseless of human crimes. Sins of violence usually have passion to excuse them: they may be the madness of moments; or they may be apparently the only means of extrication from calamity. In other cases, they are the diseased habits of lower and brutified natures. But theft involv-

[200] ing deliberative intellect, and absence of passion, is the purest type of wilful iniquity, in persons capable of doing right. Which being so, it seems to be fast becoming the practice of modern society to crucify its Christ indeed, as willingly as ever, in the persons of His poor; but by no means now to crucify its thieves beside Him! It elevates its thieves after

another fashion; sets them upon an [210] hill, that their light may shine before men, and that all may see their good works, and glorify their Father in—the Opposite of Heaven.

I think your trade parliament will have to put an end to this kind of business somehow! But it cannot be done by laws merely, where the interests and circumstances are so extended and complex. Nay, even as regards lower and more [220] defined crimes, the assigned punishment is not to be thought of as a preventive means; but only as the seal of opinion set by society on the fact. Crime cannot be hindered by punishment; it will always find some shape and outlet, unpunishable or unclosed. Crime can only be truly hindered by letting no man grow up a criminal—by taking away the *will* to commit sin; not by mere punishment [230] of its commission. Crime, small and great, can only be truly stayed by education—not the education of the intellect only, which is, on some men, wasted, and for others mischievous; but education of the heart, which is alike good and necessary for all.

## THE RELATION OF ART TO MORALS

. . . And now I pass to the arts with which I have special concern, in which, though the facts are exactly the same, I shall have more difficulty in proving my assertion, because very few of us are as cognizant of the merit of painting as we are of that of language; and I can only show you whence that merit springs, after having thoroughly shown you in what it consists. But, in the meantime, I [10] have simply to tell you, that the manual arts are as accurate exponents of ethical state, as other modes of expression; first, with absolute precision, of that of the workman; and then with precision, disguised by many distorting influences, of that of the nation to which it belongs.

And, first, they are a perfect exponent of the mind of the workman: but, being so, remember, if the mind be great or [20] complex, the art is not an easy book to

read; for we must ourselves possess all the mental characters of which we are to read the signs. No man can read the evidence of labor who is not himself laborious, for he does not know what the work cost: nor can he read the evidence of true passion if he is not passionate; nor of gentleness if he is not gentle: and the most subtle signs of [30] fault and weakness of character he can only judge by having had the same faults to fight with. I myself, for instance, know impatient work, and tired work, better than most critics, because I am myself always impatient, and often tired:—so also, the patient and indefatigable touch of a mighty master becomes more wonderful to me than to others. Yet, wonderful in no mean measure it will [40] be to you all, when I make it manifest;—and as soon as we begin our real work, and you have learned what it is to draw a true line, I shall be able to make manifest to you,—and undisputably so,—that the day's work of a man like Mantegna or Paul Veronese consists of an unflinching, uninterrupted, succession of movements of the hand more precise than those of the finest fencer: the pencil [50] leaving one point and arriving at another, not only with unerring precision at the extremity of the line, but with an unerring and yet varied course—sometimes over spaces a foot or more in extent—yet a course so determined everywhere that either of these men could, and Veronese often does, draw a finished profile, or any other portion of the contour of the face, with one line, not afterwards [60] changed. Try, first, to realize to yourselves the muscular precision of that action, and the intellectual strain of it; for the movement of a fencer is perfect in practised monotony; but the movement of the hand of a great painter is at every instant governed by direct and new intention. Then imagine that muscular firmness and subtlety, and the instantaneously selective and ordant [70] energy of the brain, sustained all day long, not only without fatigue, but with a visible joy in the exertion, like that which an eagle seems to take in the wave of his wings; and this all life long, and

through long life, not only without failure of power, but with visible increase of it, until the actually organic changes of old age. And then consider, so far as you know anything of physiology, what [80] sort of an ethical state of body and mind that means!—ethic through ages past! what fineness of race there must be to get it, what exquisite balance and symmetry of the vital powers! And then, finally, determine for yourselves whether a manhood like that is consistent with any viciousness of soul, with any mean anxiety, any gnawing lust, any wretchedness of spite or remorse, any conscious- [90] ness of rebellion against law of God or man, or any actual, though unconscious violation of even the least law to which obedience is essential for the glory of life, and the pleasing of its Giver.

It is, of course, true that many of the strong masters had deep faults of character, but their faults always show in their work. It is true that some could not govern their passions; if so, they died [100] young, or they painted ill when old. But the greater part of our misapprehension in the whole matter is from our not having well known who the great painters were, and taking delight in the petty skill that was bred in the fumes of the taverns of the North, instead of theirs who breathed empyreal air, sons of the morning, under the woods of Assisi and the crags of Cadore. [110]

It is true however also, as I have pointed out long ago, that the strong masters fall into two great divisions, one leading simple and natural lives, the other restrained in a Puritanism of the worship of beauty; and these two manners of life you may recognize in a moment by their work. Generally the naturalists are the strongest; but there are two of the Puritans, whose work if I can suc- [120] ceed in making clearly understandable to you during my three years here, it is all I need care to do. But of these two Puritans one I cannot name to you, and the other I at present will not. One I cannot, for no one knows his name, except the baptismal one, Bernard, or “dear little Bernard”—Bernardino, called from his birthplace, (Luino, on the Lago Mag-

giore,) Bernard of Luino. The other [130 is a Venetian, of whom many of you probably have never heard, and of whom, through me, you shall not hear, until I have tried to get some picture by him over to England.

Observe then, this Puritanism in the worship of beauty, though sometimes weak, is always honorable and amiable, and the exact reverse of the false Puritanism, which consists in the dread or [140 disdain of beauty. And in order to treat my subject rightly, I ought to proceed from the skill of art to the choice of its subject, and show you how the moral temper of the workman is shown by his seeking lovely forms and thoughts to express, as well as by the force of his hand in expression. But I need not now urge this part of the proof on you, because you are already, I believe, sufficiently [150 conscious of the truth in this matter, and also I have already said enough of it in my writings; whereas I have not at all said enough of the infallibleness of fine technical work as a proof of every other good power. And indeed it was long before I myself understood the true meaning of the pride of the greatest men in their mere execution, shown for a permanent lesson to us, in the stories [160 which, whether true or not, indicate with absolute accuracy the general conviction of great artists;—the stories of the contest of Apelles and Protogenes in a line only, (of which I can promise you, you shall know the meaning to some purpose in a little while),—the story of the circle of Giotto, and especially, which you may perhaps not have observed, the expression of Dürer in his inscription on the [170 drawings sent him by Raphael. These figures, he says, “Raphael drew and sent to Albert Dürer in Nürnberg, to show him”—What? Not his invention, nor his beauty of expression, but “sein Hand zu weisen,” “to show him his hand.” And you will find, as you examine farther, that all inferior artists are continually trying to escape from the necessity of sound work, and either [180 indulging themselves in their delights in subject, or pluming themselves on their noble motives for attempting what they

cannot perform; (and observe, by the way, that a great deal of what is mistaken for conscientious motive is nothing but a very pestilent, because very subtle, condition of vanity); whereas the great men always understand at once that the first morality of a painter, as of every- [190 body else, is to know his business; and so earnest are they in this, that many, whose lives you would think, by the results of their work, had been passed in strong emotion, have in reality subdued themselves, though capable of the very strongest passions, into a calm as absolute as that of a deeply sheltered mountain lake, which reflects every agitation of the clouds in the sky, and every change [200 of the shadows on the hills, but is itself motionless.

Finally, you must remember that great obscurity has been brought upon the truth in this matter by the want of integrity and simplicity in our modern life. I mean integrity in the Latin sense, wholeness. Everything is broken up, and mingled in confusion, both in our habits and thoughts; besides being in great part [210 imitative: so that you not only cannot tell what a man is, but sometimes you cannot tell whether he *is*, at all!—whether you have indeed to do with a spirit, or only with an echo. And thus the same inconsistencies appear now, between the work of artists of merit and their personal characters, as those which you find continually disappointing expectation in the lives of men of modern literary [220 power;—the same conditions of society having obscured or misdirected the best qualities of the imagination, both in our literature and art. Thus there is no serious question with any of us as to the personal character of Dante and Giotto, of Shakespeare and Holbein; but we pause timidly in the attempt to analyze the moral laws of the art skill in recent poets, novelists, and painters. [230

Let me assure you once for all, that as you grow older, if you enable yourselves to distinguish by the truth of your own lives, what is true in those of other men, you will gradually perceive that all good has its origin in good, never in evil; that the fact of either literature or painting

being truly fine of their kind, whatever their mistaken aim, or partial error, is proof of their noble origin: and that, [240 if there is indeed sterling value in the thing done, it has come of a sterling worth in the soul that did it, however alloyed or defiled by conditions of sin which are sometimes more appalling or more strange than those which all may detect in their own hearts, because they are part of a personality altogether larger than ours, and as far beyond our judgment in its darkness as beyond our following in [250 its light. And it is sufficient warning against what some might dread as the probable effect of such a conviction on your own minds, namely, that you might permit yourselves in the weaknesses which you imagined to be allied to genius, when they took the form of personal temptations;—it is surely, I say, sufficient warning against so mean a folly, to discern, as you may with little [260 pains, that, of all human existences, the lives of men of that distorted and tainted nobility of intellect are probably the most miserable.

I pass to the second, and for us the more practically important question, What is the effect of noble art upon other men; what has it done for national morality in time past: and what effect is the extended knowledge or possession of it [270 likely to have upon us now? And here we are at once met by the facts, which are as gloomy as indisputable, that, while many peasant populations, among whom scarcely the rudest practice of art has ever been attempted, have lived in comparative innocence, honor, and happiness, the worst foulness and cruelty of savage tribes have been frequently associated with fine ingenuities of decorative design; also, that no people has ever attained the higher stages of art skill, except at a period of its civilization which was sullied by frequent, violent, and even monstrous crime; and, lastly, that the attaining of perfection in art power, has been hitherto, in every nation, the accurate signal of the beginning of its ruin.

Respecting which phenomena, ob- [290 serve first, that although good never

springs out of evil, it is developed to its highest by contention with evil. There are some groups of peasantry, in far-away nooks of Christian countries, who are nearly as innocent as lambs; but the morality which gives power to art is the morality of men, not of cattle.

Secondly, the virtues of the inhabitants of many country districts are ap- [300 parent, not real; their lives are indeed artless, but not innocent; and it is only the monotony of circumstances, and the absence of temptation, which prevent the exhibition of evil passions not less real because often dormant, nor less foul because shown only in petty faults, or inactive malignities.

But you will observe also that *absolute* artlessness, to men in any kind of [310 moral health, is impossible; they have always, at least, the art by which they live—agriculture or seamanship; and in these industries, skilfully practised, you will find the law of their moral training; while, whatever the adversity of circumstances, every rightly-minded peasantry, such as that of Sweden, Denmark, Bavaria, or Switzerland, has associated with its needful industry a quite [320 studied school of pleasurable art in dress; and generally also in song, and simple domestic architecture.

Again, I need not repeat to you here what I endeavored to explain in the first lecture in the book I called *The Two Paths*, respecting the arts of savage races: but I may now note briefly that such arts are the result of an intellectual activity which has found no room to expand, and [330 which the tyranny of nature or of man has condemned to disease through arrested growth. And where neither Christianity, nor any other religion conveying some moral help, has reached, the animal energy of such races necessarily flames into ghastly conditions of evil, and the grotesque or frightful forms assumed by their art are precisely indicative of their distorted moral nature. [340

But the truly great nations nearly always begin from a race possessing this imaginative power; and for some time their progress is very slow, and their state not one of innocence, but of feverish and



faultful animal energy. This is gradually subdued and exalted into bright human life; the art instinct purifying itself with the rest of the nature, until social perfectness is nearly reached; and then [350 comes the period when conscience and intellect are so highly developed, that new forms of error begin in the inability to fulfil the demands of the one, or to answer the doubts of the other. Then the wholeness of the people is lost; all kinds of hypocrisies and oppositions of science develop themselves; their faith is questioned on one side, and compromised with on the other; wealth commonly in- [360 creases at the same period to a destructive extent; luxury follows; and the ruin of the nation is then certain: while the arts, all this time, are simply, as I said at first, the exponents of each phase of its moral state, and no more control it in its political career than the gleam of the firefly guides its oscillation. It is true that their most splendid results are usually obtained in the swiftness of the power which is [370 hurrying to the precipice; but to lay the charge of the catastrophe to the art by which it is illumined, is to find a cause for the cataract in the hues of its iris. It is true that the colossal vices belonging to periods of great national wealth (for wealth, you will find, is the real root of all evil) can turn every good gift and skill of nature or of man to evil purpose. If, in such times, fair pictures have been [380 misused, how much more fair realities? And if Miranda is immoral to Caliban is that Miranda's fault? . . .

**THOMAS BABINGTON, LORD  
MACAULAY (1800-1859)**

**OLIVER GOLDSMITH**

Oliver Goldsmith, one of the most pleasing English writers of the eighteenth century. He was of a Protestant and Saxon family which had been long settled in Ireland, and which had, like most other Protestant and Saxon families, been, in troubled times, harassed and put in fear by the native population. His

father, Charles Goldsmith, studied in the reign of Queen Anne at the diocesan [10 school at Elphin, became attached to the daughter of the schoolmaster, married her, took orders, and settled at a place called Pallas, in the county of Longford. There he with difficulty supported his wife and children on what he could earn, partly as a curate and partly as a farmer.

At Pallas Oliver Goldsmith was born in November 1728. That spot was then, for all practical purposes, almost as [20 remote from the busy and splendid capital in which his later years were passed, as any clearing in Upper Canada or any sheep-walk in Australasia now is. Even at this day those enthusiasts who venture to make a pilgrimage to the birthplace of the poet are forced to perform the latter part of their journey on foot. The hamlet lies far from any high-road on a dreary plain which in wet [30 weather is often a lake. The lanes would break any jaunting-car to pieces; and there are ruts and sloughs through which the most strongly-built wheels cannot be dragged.

While Oliver was still a child, his father was presented to a living worth about £200 a year, in the county of West Meath. The family accordingly quitted their cottage in the wilderness for a [40 spacious house on a frequented road, near the village of Lissoy. Here the boy was taught his letters by a maid-servant, and was sent in his seventh year to a village school kept by an old quarter-master on half-pay, who professed to teach nothing but reading, writing, and arithmetic, but who had an inexhaustible fund of stories about ghosts, banshees, and fairies, about the great Rap- [50 paree chiefs, Baldearg O'Donnell and galloping Hogan, and about the exploits of Peterborough and Stanhope, the surprise of Monjuich, and the glorious disaster of Brihuega. This man must have been of the Protestant religion; but he was of the aboriginal race, and not only spoke the Irish language, but could pour forth unpremeditated Irish verses. Oliver early became, and through life con- [60 tinued to be, a passionate admirer of the Irish music, and especially of the

compositions of Carolan, some of the last notes of whose harp he heard. It ought to be added that Oliver, though by birth one of the Englishry, and though connected by numerous ties with the established church, never showed the least sign of that contemptuous antipathy with which, in his days, the ruling [70 minority in Ireland too generally regarded the subject majority. So far indeed was he from sharing the opinions and feelings of the caste to which he belonged, that he conceived an aversion to the Glorious and Immortal Memory, and, even when George the Third was on the throne, maintained that nothing but the restoration of the banished dynasty could save the country. [80

From the humble academy kept by the old soldier Goldsmith was removed in his ninth year. He went to several grammar-schools, and acquired some knowledge of the ancient languages. His life at this time seems to have been far from happy. He had, as appears from the admirable portrait of him at Knowle, features harsh even to ugliness. The small-pox had set its mark on him [90 with more than usual severity. His stature was small, and his limbs ill put together. Among boys little tenderness is shown to personal defects; and the ridicule excited by poor Oliver's appearance was heightened by a peculiar simplicity and a disposition to blunder which he retained to the last. He became the common butt of boys and masters, was pointed at as a fright in the play- [100 ground, and flogged as a dunce in the schoolroom. When he had risen to eminence, those who had once derided him ransacked their memory for the events of his early years, and recited repartees and couplets which had dropped from him, and which, though little noticed at the time, were supposed, a quarter of a century later, to indicate the powers which produced the *Vicar of Wake-* [110 *field* and the *Deserted Village*.

In his seventeenth year Oliver went up to Trinity College, Dublin, as a sizar. The sizars paid nothing for food and tuition, and very little for lodging; but they had to perform some menial services

from which they have long been relieved. They swept the court: they carried up the dinner to the fellows' table, and changed the plates and poured out [120 the ale of the rulers of the society. Goldsmith was quartered, not alone, in a garret, on the window of which his name, scrawled by himself, is still read with interest.<sup>1</sup> From such garrets many men of less parts than his have made their way to the woollack or to the episcopal bench. But Goldsmith, while he suffered all the humiliations, threw away all the advantages of his situation. He neg- [130 lected the studies of the place, stood low at the examinations, was turned down to the bottom of his class for playing the buffoon in the lecture-room, was severely reprimanded for pumping on a constable, and was caned by a brutal tutor for giving a ball in the attic story of the college to some gay youths and damsels from the city.

While Oliver was leading at Dublin [140 a life divided between squalid distress and squalid dissipation, his father died, leaving a mere pittance. The youth obtained his bachelor's degree, and left the University. During some time the humble dwelling to which his widowed mother had retired was his home. He was now in his twenty-first year; it was necessary that he should do something; and his education seemed to have fitted him [150 to do nothing but to dress himself in gaudy colors, of which he was as fond as a magpie, to take a hand at cards, to sing Irish airs, to play the flute, to angle in summer, and to tell ghost stories by the fire in winter. He tried five or six professions in turn without success. He applied for ordination; but, as he applied in scarlet clothes, he was speedily turned out of the episcopal palace. He then [160 became tutor in an opulent family, but soon quitted his situation in consequence of a dispute about play. Then he determined to emigrate to America. His relations, with much satisfaction, saw him set out for Cork on a good horse, with thirty pounds in his pocket. But in six

<sup>1</sup> The glass on which the name is written has, as we are informed by a writer in *Notes and Queries* (2nd S. ix. p. 91), been enclosed in a frame deposited in the Manuscript Room of the College Library, where it is still to be seen. (Macaulay.)

weeks he came back on a miserable hack, without a penny, and informed his mother that the ship in which he had taken [170 his passage, having got a fair wind while he was at a party of pleasure, had sailed without him. Then he resolved to study the law. A generous kinsman advanced fifty pounds. With this sum Goldsmith went to Dublin, was enticed into a gaming-house, and lost every shilling. He then thought of medicine. A small purse was made up: and in his twenty-fourth year he was sent to Edinburgh. At Edin- [180 burgh he passed eighteen months in nominal attendance on lectures, and picked up some superficial information about chemistry and natural history. Thence he went to Leyden, still pretending to study physic. He left that celebrated university, the third university at which he had resided, in his twenty-seventh year, without a degree, with the merest smattering of medical knowl- [190 edge, and with no property but his clothes and his flute. His flute, however, proved a useful friend. He rambled on foot through Flanders, France, and Switzerland, playing tunes which everywhere set the peasantry dancing, and which often procured for him a supper and a bed. He wandered as far as Italy. His musical performances, indeed, were not to the taste of the Italians, but he [200 contrived to live on the alms which he obtained at the gates of convents. It should, however, be observed that the stories which he told about this part of his life ought to be received with great caution; for strict veracity was never one of his virtues; and a man who is ordinarily inaccurate in narration is likely to be more than ordinarily inaccurate when he talks about his own travels. Gold- [210 smith, indeed, was so regardless of truth as to assert in print that he was present at a most interesting conversation between Voltaire and Fontenelle, and that this conversation took place at Paris. Now it is certain that Voltaire never was within a hundred leagues of Paris during the whole time which Goldsmith passed on the Continent.

In 1756 the wanderer landed at [220 Dover, without a shilling, without a

friend, and without a calling. He had, indeed, if his own unsupported evidence may be trusted, obtained from the University of Padua a doctor's degree; but this dignity proved utterly useless to him. In England his flute was not in request; there were no convents; and he was forced to have recourse to a series of desperate expedients. He turned strolling [230 player; but his face and figure were ill suited to the boards even of the humblest theatre. He pounded drugs and ran about London with phials for charitable chemists. He joined a swarm of beggars, which made its nest in Axe Yard. He was for a time usher of a school, and felt the miseries and humiliations of this situation so keenly that he thought it a promotion to be permitted to earn his [240 bread as a bookseller's hack; but he soon found the new yoke more galling than the old one, and was glad to become an usher again. He obtained a medical appointment in the service of the East India Company: but the appointment was speedily revoked. Why it was revoked we are not told. The subject was one on which he never liked to talk. It is probable that he was incompetent to per- [250 form the duties of the place. Then he presented himself at Surgeons' Hall for examination, as mate to a naval hospital. Even to so humble a post he was found unequal. By this time the schoolmaster whom he had served for a morsel of food and the third part of a bed was no more. Nothing remained but to return to the lowest drudgery of literature. Goldsmith took a garret in a miserable court, [260 to which he had to climb from the brink of Fleet Ditch by a dizzy ladder of flagstones called Breakneck Steps. The court and the ascent have long disappeared; but old Londoners will remember both. Here, at thirty, the unlucky adventurer sat down to toil like a galley slave.

In the succeeding six years he sent to the press some things which have [270 survived and many which have perished. He produced articles for reviews, magazines, and newspapers; children's books which, bound in gilt paper and adorned with hideous woodcuts, appeared in the

window of the once far-famed shop at the corner of Saint Paul's Churchyard; *An Enquiry into the State of Polite Learning in Europe*, which, though of little or no value, is still reprinted among his [280] works; a *Life of Beau Nash*, which is not reprinted, though it well deserves to be so; a superficial and incorrect, but very readable, *History of England*, in a series of letters purporting to be addressed by a nobleman to his son; and some lively and amusing *Sketches of London Society*, in a series of letters purporting to be addressed by a Chinese traveller to his friends. All these works were anonymous; but some of them were well known to be Goldsmith's; and he gradually rose in the estimation of the booksellers for whom he drudged. He was, indeed, emphatically a popular writer. For accurate research or grave disquisition he was not well qualified by nature or by education. He knew nothing accurately: his reading had been desultory; nor had he meditated deeply on what he had [300] read. He had seen much of the world; but he had noticed and retained little more of what he had seen than some grotesque incidents and characters which had happened to strike his fancy. But, though his mind was very scantily stored with materials, he used what materials he had in such a way as to produce a wonderful effect. There have been many greater writers; but perhaps no writer [310] was ever more uniformly agreeable. His style was always pure and easy, and, on proper occasions, pointed and energetic. His narratives were always amusing, his descriptions always picturesque, his humor rich and joyous, yet not without an occasional tinge of amiable sadness. About everything that he wrote, serious or sportive, there was a certain natural grace and decorum, hardly to be expected [320] from a man a great part of whose life had been passed among thieves and beggars, street-walkers and merry-andrews, in those squalid dens which are the reproach of great capitals.

As his name gradually became known, the circle of his acquaintance widened. He was introduced to Johnson, who was then considered as the first of living Eng-

lish writers; to Reynolds, the first of [330] English painters; and to Burke, who had not yet entered Parliament, but who had distinguished himself greatly by his writings and by the eloquence of his conversation. With these eminent men Goldsmith became intimate. In 1763 he was one of the nine original members of that celebrated fraternity which has sometimes been called the Literary Club, but which has always disclaimed that [340] epithet, and still glories in the simple name of The Club.

By this time Goldsmith had quitted his miserable dwelling at the top of Breakneck Steps, and had taken chambers in the more civilized region of the Inns of Court. But he was still often reduced to pitiable shifts. Towards the close of 1764 his rent was so long in arrear that his landlady one morning called in the [350] help of a sheriff's officer. The debtor, in great perplexity, dispatched a messenger to Johnson; and Johnson, always friendly, though often surly, sent back the messenger with a guinea, and promised to follow speedily. He came, and found that Goldsmith had changed the guinea, and was railing at the landlady over a bottle of Madeira. Johnson put the cork into the bottle, and entreated his [360] friend to consider calmly how money was to be procured. Goldsmith said that he had a novel ready for the press. Johnson glanced at the manuscript, saw that there were good things in it, took it to a bookseller, sold it for £60, and soon returned with the money. The rent was paid; and the sheriff's officer withdrew. According to one story, Goldsmith gave his landlady a sharp reprimand for her [370] treatment of him: according to another, he insisted on her joining him in a bowl of punch. Both stories are probably true. The novel which was thus ushered into the world was the *Vicar of Wakefield*.

But, before the *Vicar of Wakefield* appeared in print, came the great crisis of Goldsmith's literary life. In Christmas week, 1764, he published a poem entitled the *Traveller*. It was the first work [380] to which he had put his name; and it at once raised him to the rank of a legitimate English classic. The opinion of the most

skilful critics was, that nothing finer had appeared in verse since the fourth book of the *Dunciad*. In one respect the *Traveller* differs from all Goldsmith's other writings. In general his designs were bad, and his execution good. In the *Traveller*, the execution, though de- [390] serving of much praise, is far inferior to the design. No philosophical poem, ancient or modern, has a plan so noble, and at the same time so simple. An English wanderer, seated on a crag among the Alps, near the point where three great countries meet, looks down on the boundless prospect, reviews his long pilgrimage, recalls the varieties of scenery, of climate, of government, of religion, of national [400] character, which he has observed, and comes to the conclusion, just or unjust, that our happiness depends little on political institutions, and much on the temper and regulation of our own minds.

While the fourth edition of the *Traveller* was on the counters of the booksellers, the *Vicar of Wakefield* appeared, and rapidly obtained a popularity which has lasted down to our own time, and [410] which is likely to last as long as our language. The fable is indeed one of the worst that ever was constructed. It wants, not merely that probability which ought to be found in a tale of common English life, but that consistency which ought to be found even in the wildest fiction about witches, giants, and fairies. But the earlier chapters have all the sweetness of pastoral poetry, together [420] with all the vivacity of comedy. Moses and his spectacles, the vicar and his monogamy, the sharper and his cosmogony, the squire proving from Aristotle that relatives are related, Olivia preparing herself for the arduous task of converting a rakish lover by studying the controversy between Robinson Crusoe and Friday, the great ladies with their scandal about Sir Tomkyn's amours and Dr. Bur- [430] dock's verses, and Mr. Burchell with his "Fudge," have caused as much harmless mirth as has ever been caused by matter packed into so small a number of pages. The latter part of the tale is unworthy of the beginning. As we approach the catastrophe, the absurdities lie thicker

and thicker; and the gleams of pleasantry become rarer and rarer.

The success which had attended [440] Goldsmith as a novelist emboldened him to try his fortune as a dramatist. He wrote the *Goodnatured Man*, a piece which had a worse fate than it deserved. Garrick refused to produce it at Drury Lane. It was acted at Covent Garden in 1768, but was coldly received. The author, however, cleared by his benefit nights, and by the sale of the copyright, no less than £500, five times as much as he [450] had made by the *Traveller* and the *Vicar of Wakefield* together. The plot of the *Goodnatured Man* is, like almost all Goldsmith's plots, very ill constructed. But some passages are exquisitely ludicrous; much more ludicrous, indeed, than suited the taste of the town at that time. A canting, mawkish play, entitled *False Delicacy*, had just had an immense run. Sentimentality was all the mode. [460] During some years, more tears were shed at comedies than at tragedies; and a pleasantry which moved the audience to anything more than a grave smile was reprobated as low. It is not strange, therefore, that the very best scene in the *Goodnatured Man*, that in which Miss Richland finds her lover attended by the bailiff and the bailiff's follower in full court dresses, should have been merci- [470] lessly hissed, and should have been omitted after the first night.

In 1770 appeared the *Deserted Village*. In mere diction and versification this celebrated poem is fully equal, perhaps superior, to the *Traveller*, and it is generally preferred to the *Traveller* by that large class of readers who think, with Bayes in the *Rehearsal*, that the only use of a plan is to bring in fine things. [480] More discerning judges, however, while they admire the beauty of the details, are shocked by one unpardonable fault which pervades the whole. The fault we mean is not that theory about wealth and luxury which has so often been censured by political economists. The theory is indeed false; but the poem, considered merely as a poem, is not necessarily the worse on that account. The finest [490] poem in the Latin language, indeed the

finest didactic poem in any language, was written in defence of the silliest and meanest of all systems of natural and moral philosophy. A poet may easily be pardoned for reasoning ill; but he cannot be pardoned for describing ill, for observing the world in which he lives so carelessly that his portraits bear no resemblance to the originals, for exhibiting as copies from real life monstrous combinations of things which never were and never could be found together. What would be thought of a painter who should mix August and January in one landscape, who should introduce a frozen river into a harvest scene? Would it be a sufficient defence of such a picture to say that every part was exquisitely colored, that the green hedges, the apple-trees loaded [510] with fruit, the wagons reeling under the yellow sheaves, and the sunburned reapers wiping their foreheads, were very fine, and that the ice and the boys sliding were also very fine? To such a picture the *Deserted Village* bears a great resemblance. It is made up of incongruous parts. The village in its happy days is a true English village. The village in its decay is an Irish village. The felicity [520] and the misery which Goldsmith has brought close together belong to two different countries, and to two different stages in the progress of society. He had assuredly never seen in his native island such a rural paradise, such a seat of plenty, content, and tranquillity, as his "Auburn." He had assuredly never seen in England all the inhabitants of such a paradise turned out of their homes [530] in one day and forced to emigrate in a body to America. The hamlet he had probably seen in Kent; the ejection he had probably seen in Munster; but, by joining the two, he has produced something which never was and never will be seen in any part of the world.

In 1773 Goldsmith tried his chance at Covent Garden with a second play, *She Stoops to Conquer*. The manager was [540] not without great difficulty induced to bring this piece out. The sentimental comedy still reigned; and Goldsmith's comedies were not sentimental. The *Good-natured Man* had been too funny to suc-

ceed; yet the mirth of the *Good-natured Man* was sober when compared with the rich drollery of *She Stoops to Conquer*, which is, in truth, an incomparable farce in five acts. On this occasion, how- [550] ever, genius triumphed. Pit, boxes, and galleries were in a constant roar of laughter. If any bigoted admirer of Kelly and Cumberland ventured to hiss or groan, he was speedily silenced by a general cry of "Turn him out," or "Throw him over." Two generations have since confirmed the verdict which was pronounced on that night.

While Goldsmith was writing the [560] *Deserted Village* and *She Stoops to Conquer*, he was employed in works of a very different kind, works from which he derived little reputation but much profit. He compiled for the use of schools a *History of Rome*, by which he made £300; a *History of England*, by which he made £600; a *History of Greece*, for which he received £250; a *Natural History*, for which the booksellers covenanted to [570] pay him 800 guineas. These works he produced without any elaborate research, by merely selecting, abridging, and translating into his own clear, pure, and flowing language what he found in books well known to the world, but too bulky or too dry for boys and girls. He committed some strange blunders; for he knew nothing with accuracy. Thus in his *History of England* he tells us that Naseby is [580] in Yorkshire; nor did he correct this mistake when the book was reprinted. He was very nearly hoaxed into putting into the *History of Greece* an account of a battle between Alexander the Great and Montezuma. In his *Animated Nature* he relates, with faith and with perfect gravity, all the most absurd lies which he could find in books of travels about gigantic Patagonians, monkeys that [590] preach sermons, nightingales that repeat long conversations. "If he can tell a horse from a cow," said Johnson, "that is the extent of his knowledge of zoology." How little Goldsmith was qualified to write about the physical sciences is sufficiently proved by two anecdotes. He on one occasion denied that the sun is longer in the northern than in the southern

signs. It was in vain to cite the au- [600]thority of Maupertuis. "Maupertuis!" he cried; "I understand those matters better than Maupertuis." On another occasion he, in defiance of the evidence of his own senses, maintained obstinately, and even angrily, that he chewed his dinner by moving his upper jaw.

Yet, ignorant as Goldsmith was, few writers have done more to make the first steps in the laborious road to knowl- [610]edge easy and pleasant. His compilations are widely distinguished from the compilations of ordinary bookmakers. He was a great, perhaps an unequalled, master of the arts of selection and condensation. In these respects his histories of Rome and of England, and still more his own abridgments of these histories, well deserve to be studied. In general nothing is less attractive than [620]an epitome; but the epitomes of Goldsmith, even when most concise, are always amusing; and to read them is considered by intelligent children, not as a task, but as a pleasure.

Goldsmith might now be considered as a prosperous man. He had the means of living in comfort, and even in what to one who had so often slept in barns and on bulks must have been luxury. His [630]fame was great and was constantly rising. He lived in what was intellectually far the best society of the kingdom, in a society in which no talent or accomplishment was wanting, and in which the art of conversation was cultivated with splendid success. There probably were never four talkers more admirable in four different ways than Johnson, Burke, Beauclerk, and Garrick; and Goldsmith was [640]on terms of intimacy with all the four. He aspired to share in their colloquial renown; but never was ambition more unfortunate. It may seem strange that a man who wrote with so much perspicuity, vivacity, and grace should have been, whenever he took a part in conversation, an empty, noisy, blundering rattle. But on this point the evidence is overwhelming. So extraordinary [650]was the contrast between Goldsmith's published works and the silly things which he said, that Horace Walpole de-

scribed him as an inspired idiot. "Noll," said Garrick, "wrote like an angel, and talked like poor Poll." Chamier declared that it was a hard exercise of faith to believe that so foolish a chatterer could have really written the *Traveller*. Even Boswell could say, with contemptu- [660]ous compassion, that he liked very well to hear honest Goldsmith run on. "Yes, sir," said Johnson; "but he should not like to hear himself." Minds differ as rivers differ. There are transparent and sparkling rivers from which it is delightful to drink as they flow; to such rivers the minds of such men as Burke and Johnson may be compared. But there are rivers of which the water when first drawn [670]is turbid and noisome, but becomes pellucid as crystal, and delicious to the taste, if it be suffered to stand till it has deposited a sediment; and such a river is a type of the mind of Goldsmith. His first thoughts on every subject were confused even to absurdity; but they required only a little time to work themselves clear. When he wrote they had that time; and therefore his readers [680]pronounced him a man of genius; but when he talked he talked nonsense, and made himself the laughing-stock of his hearers. He was painfully sensible of his inferiority in conversation; he felt every failure keenly; yet he had not sufficient judgment and self-command to hold his tongue. His animal spirits and vanity were always impelling him to try to do the one thing which he could not [690]do. After every attempt he felt he had exposed himself, and writhed with shame and vexation; yet the next moment he began again.

His associates seem to have regarded him with kindness, which, in spite of their admiration of his writings, was not unmixed with contempt. In truth, there was in his character much to love, but very little to respect. His heart was [700]soft, even to weakness: he was so generous that he quite forgot to be just; he forgave injuries so readily that he might be said to invite them: and was so liberal to beggars that he had nothing left for his tailor and his butcher. He was vain, sensual, frivolous, profuse, improvident.

One vice of a darker shade was imputed to him, envy. But there is not the least reason to believe that this bad passion, though it sometimes made him wince and utter fretful exclamations, ever impelled him to injure by wicked arts the reputation of any of his rivals. The truth probably is, that he was not more envious, but merely less prudent than his neighbors. His heart was on his lips. All those small jealousies, which are but too common among men of letters, but which a man of letters who is [720 also a man of the world does his best to conceal, Goldsmith avowed with the simplicity of a child. When he was envious, instead of affecting indifference, instead of damning with faint praise, instead of doing injuries slyly and in the dark, he told everybody that he was envious. "Do not, pray, do not talk of Johnson in such terms," he said to Boswell; "you harrow up my very soul." [730 George Steevens and Cumberland were men far too cunning to say such a thing. They would have echoed the praises of the man they envied, and then have sent to the newspapers anonymous libels upon him. Both what was good and what was bad in Goldsmith's character was to his associates a perfect security that he would never commit such villainy. He was neither ill-natured enough, nor [740 long-headed enough to be guilty of any malicious act which required contrivance and disguise.

Goldsmith has sometimes been represented as a man of genius, cruelly treated by the world, and doomed to struggle with difficulties which at last broke his heart. But no representation can be more remote from the truth. He did, indeed, go through much sharp [750 misery before he had done anything considerable in literature. But, after his name had appeared on the title-page of the *Traveller*, he had none to blame but himself for his distresses. His average income during the last seven years of his life certainly exceeded £400 a year; and £400 a year ranked, among the incomes of that day, at least as high as £800 a year would rank at present. A single [760 man living in the Temple with £400 a

year might then be called opulent. Not one in ten of the young gentlemen of good families who were studying the law there had so much. But all the wealth which Lord Clive had brought from Bengal, and Sir Lawrence Dundas from Germany, joined together, would not have sufficed for Goldsmith. He spent twice as much as he had. He wore [770 fine clothes, gave dinners of several courses, paid court to venal beauties. He had also, it should be remembered, to the honor of his heart, though not of his head, a guinea, or five, or ten, according to the state of his purse, ready for any tale of distress, true or false. But it was not in dress or feasting, in promiscuous amours or promiscuous charities, that his chief expense lay. He had been [780 from boyhood a gambler, and at once the most sanguine and the most unskilful of gamblers. For a time he put off the day of inevitable ruin by temporary expedients. He obtained advances from booksellers, by promising to execute works which he never began. But at length this source of supply failed. He owed more than £2,000; and he saw no hope of extrication from his embarrassments. [790 His spirits and health gave way. He was attacked by a nervous fever, which he thought himself competent to treat. It would have been happy for him if his medical skill had been appreciated as justly by himself as by others. Notwithstanding the degree which he pretended to have received at Padua, he could procure no patients. "I do not practice," he once said; "I make it a rule to pre- [800 scribe only for my friends." "Pray, dear Doctor," said Beauclerk, "alter your rule, and prescribe only for your enemies." Goldsmith now, in spite of this excellent advice, prescribed for himself. The remedy aggravated the malady. The sick man was induced to call in real physicians; and they at one time imagined that they had cured the disease. Still his weakness and restlessness continued. He could [810 get no sleep, he could take no food. "You are worse," said one of his medical attendants, "than you should be from the degree of fever which you have. Is your mind at ease?" "No, it is not," were



the last recorded words of Oliver Goldsmith. He died on the 3rd of April, 1774, in his forty-sixth year. He was laid in the churchyard of the Temple; but the spot was not marked by any inscription, and is now forgotten. The coffin was followed by Burke and Reynolds. Both these great men were sincere mourners. Burke, when he heard of Goldsmith's death, had burst into a flood of tears. Reynolds had been so much moved by the news that he had flung aside his brush and palette for the day.

A short time after Goldsmith's death, a little poem appeared, which will, as long as our language lasts, associate the names of his two illustrious friends with his own. It has already been mentioned that he sometimes felt keenly the sarcasm which his wild blundering talk brought upon him. He was, not long before his last illness, provoked into retaliating. He wisely betook himself to his pen; and at that weapon he proved himself a match for all his assailants together. Within a small compass he drew with a singularly easy and vigorous pencil the characters of nine or ten of his intimate associates. Though this little work did not receive his last touches, it must always be regarded as a masterpiece. It is impossible, however, not to wish that four or five likenesses which have no interest for posterity were wanting to that noble gallery, and that their places were supplied by sketches of Johnson and Gibbon, as happy and vivid as the sketches of Burke and Garrick.

Some of Goldsmith's friends and admirers honored him with a cenotaph in Westminster Abbey. Nollekens was the sculptor; and Johnson wrote the inscription. It is much to be lamented that Johnson did not leave to posterity a more durable and a more valuable memorial of his friend. A life of Goldsmith would have been an inestimable addition to the Lives of the Poets. No man appreciated Goldsmith's writings more justly than Johnson: no man was better acquainted with Goldsmith's character and habits: and no man was more competent to delineate with truth and spirit the peculiarities of a mind in which great powers

were found in company with great weaknesses. But the list of poets to whose works Johnson was requested by the booksellers to furnish prefaces ended with Lyttleton, who died in 1773. The line seems to have been drawn expressly for the purpose of excluding the person whose portrait would have most fitly closed the series. Goldsmith, however, has been fortunate in his biographers. Within a few years his life has been written by Mr. Prior, by Mr. Washington Irving, and by Mr. Forster. The diligence of Mr. Prior deserves great praise; the style of Mr. Washington Irving is always pleasing; but the highest place must, in justice, be assigned to the eminently interesting work of Mr. Forster.

#### ARTHUR HUGH CLOUGH (1819-1861)

##### QUA CURSUM VENTUS

As ships, becalmed at eve, that lay  
With canvas drooping, side by side,  
Two towers of sail at dawn of day  
Are scarce long leagues apart descried; 4

When fell the night, upsprung the breeze,  
And all the darkling hours they plied,  
Nor dreamt but each the self-same seas  
By each was cleaving, side by side:

E'en so—but why the tale reveal  
Of those, whom year by year unchanged,  
Brief absence joined anew to feel,  
Astounded, soul from soul estranged? 11

At dead of night their sails were filled,  
And onward each rejoicing steered—  
Ah, neither blame, for neither willed,  
Or wist, what first with dawn appeared! 15

To veer, how vain! On, onward strain,  
Brave barks! In light, in darkness too,  
Through winds and tides one compass  
guides—  
To that, and your own selves, be true. 20

But O blithe breeze; and O great seas,  
Though ne'er, that earliest parting past,  
On your wide plain they join again,  
Together lead them home at last.

One port, methought, alike they sought, <sup>25</sup>  
 One purpose hold where'er they fare,—  
 O bounding breeze, O rushing seas!  
 At last, at last, unite them there!

### WHERE LIES THE LAND

Where lies the land to which the ship  
 would go?

Far, far ahead, is all her seamen know.  
 And where the land she travels from?

Away,  
 Far, far behind, is all that they can say.

On sunny noons upon the deck's smooth  
 face, <sup>5</sup>

Linked arm in arm, how pleasant here to  
 pace;

Or, o'er the stern reclining, watch below  
 The foaming wake far widening as we go.

On stormy nights when wild northwesterners  
 rave,

How proud a thing to fight with wind and  
 wave! <sup>10</sup>

The dripping sailor on the reeling mast  
 Exults to bear, and scorns to wish it  
 past.

Where lies the land to which the ship  
 would go?

Far, far ahead, is all her seamen know.  
 And where the land she travels from?

Away, <sup>15</sup>  
 Far, far behind, is all that they can say.

### ALL IS WELL

Whate'er you dream, with doubt possessed,  
 Keep, keep it snug within your breast,

And lay you down and take your rest;  
 Forget in sleep the doubt and pain,

And when you wake, to work again. <sup>5</sup>  
 The wind it blows, the vessel goes,

And where and whither, no one knows.

'Twill all be well: no need of care;  
 Though how it will, and when, and  
 where,

We cannot see, and can't declare. <sup>10</sup>

In spite of dreams, in spite of thought,  
 'Tis not in vain, and not for nought,  
 The wind it blows, the ship it goes,  
 Though where and whither, no one knows.

### LIFE IS STRUGGLE

To wear out heart, and nerves, and brain,  
 And give oneself a world of pain;

Be eager, angry, fierce, and hot,  
 Imperious, supple—God knows what,

For what's all one to have or not; <sup>5</sup>  
 O false, unwise, absurd, and vain!

For 'tis not joy, it is not gain,  
 It is not in itself a bliss,

Only it is precisely this  
 That keeps us all alive. <sup>10</sup>

To say we truly feel the pain,  
 And quite are sinking with the strain;—

Entirely, simply, undeceived,  
 Believe, and say we ne'er believed

The object, e'en were it achieved, <sup>15</sup>  
 A thing we e'er had cared to keep;

With heart and soul to hold it cheap,  
 And then to go and try it again;

O false, unwise, absurd, and vain!  
 O, 'tis not joy, and 'tis not bliss, <sup>20</sup>

Only it is precisely this  
 That keeps us still alive.

### ITE DOMUM SATURÆ, VENIT HESPERUS

The skies have sunk, and hid the upper  
 snow

(Home, Rose, and home, Provence and  
 La Palie),

The rainy clouds are filing fast below,  
 And wet will be the path, and wet shall  
 we.

Home, Rose, and home, Provence and  
 La Palie. <sup>5</sup>

Ah dear, and where is he, a year ago,  
 Who stepped beside and cheered us on  
 and on?

My sweetheart wanders far away from me,  
 In foreign land or on a foreign sea,

Home, Rose, and home, Provence and La  
 Palie. <sup>10</sup>

The lightning zigzags shoot across the sky  
(Home, Rose, and home, Provence and  
La Palie),

And through the vale the rains go sweep-  
ing by;

Ah me, and when in shelter shall we be?

Home, Rose, and home, Provence and  
La Palie. 15

Cold, dreary cold, the stormy winds feel  
they

O'er foreign lands and foreign seas that  
stray

(Home, Rose, and home, Provence and La  
Palie).

And doth he e'er, I wonder, bring to mind  
The pleasant huts and herds he left be-  
hind? 20

And doth he sometimes in his slumbering  
see

The feeding kine, and doth he think of  
me,

My sweetheart wandering wheresoe'er it  
be?

Home, Rose, and home, Provence and  
La Palie.

The thunder bellows far from snow to  
snow 25

(Home, Rose, and home, Provence and  
La Palie),

And loud and louder roars the flood be-  
low.

Heigho! but soon in shelter shall we be:  
Home, Rose, and home, Provence and  
La Palie.

Or shall he find before his term be sped 30  
Some comelier maid that he shall wish to  
wed?

(Home, Rose, and home, Provence and La  
Palie.)

For weary is work, and weary day by day  
To have your comfort miles on miles  
away.

Home, Rose, and home, Provence and  
La Palie. 35

Or may it be that I shall find my mate,  
And he returning see himself too late?

For work we must, and what we see, we  
see,

And God he knows, and what must be,  
must be,

When sweethearts wander far away from  
me. 40

Home, Rose, and home, Provence and La  
Palie.

The sky behind is brightening up anew  
(Home, Rose, and home, Provence and  
La Palie),

The rain is ending, and our journey too:  
Heigho! aha! for here at home are we:— 45  
In, Rose, and in, Provence and La Palie.

### SAY NOT THE STRUGGLE NOUGHT AVAILETH

Say not the struggle nought availeth,

The labor and the wounds are vain,

The enemy faints not, nor faileth,

And as things have been they remain.

If hopes were dupes, fears may be liars; 5

It may be, in yon smoke concealed,

Your comrades chase e'en now the fliers,

And, but for you, possess the field.

For while the tired waves, vainly breaking,

Seem here no painful inch to gain, 10

Far back, through creeks and inlets mak-  
ing,

Comes silent, flooding in, the main.

And not by eastern windows only,

When daylight comes, comes in the  
light, 14

In front, the sun climbs slow, how slowly,

But westward, look, the land is bright.

MATTHEW ARNOLD (1822-1888)

### SHAKESPEARE

Others abide our question. Thou art free.

We ask and ask—Thou smilest and art  
still,

Out-topping knowledge. For the loftiest  
hill

Who to the stars uncrowns his majesty,

Planting his steadfast footsteps in the sea, 5

Making the heaven of heavens his dwell-  
ing-place,

Spares but the cloudy border of his base

To the foiled searching of mortality;

And thou, who didst the stars and sun-  
 beams know,  
 Self-schooled, self-scanned, self-honored,  
 self-secure, 10  
 Didst tread on earth unguessed at.—  
 Better so!  
 All pains the immortal spirit must endure,  
 All weakness which impairs, all griefs  
 which bow,  
 Find their sole speech in that victorious  
 brow.

### THE FORSAKEN MERMAN

Come, dear children, let us away,  
 Down and away below!  
 Now my brothers call from the bay,  
 Now the great winds shoreward blow,  
 Now the salt tides seaward flow, 5  
 Now the wild white horses play,  
 Champ and chafe and toss in the spray;  
 Children dear, let us away!  
 This way, this way!

Call her once before you go— 10  
 Call once yet!  
 In a voice that she will know:  
 "Margaret! Margaret!"  
 Children's voices should be dear  
 (Call once more!) to a mother's ear; 15  
 Children's voices, wild with pain—  
 Surely she will come again!  
 Call her once and come away;  
 This way, this way!  
 "Mother dear, we cannot stay; 20  
 The wild white horses foam and fret."  
 Margaret! Margaret!

Come, dear children, come away down;  
 Call no more!  
 One last look at the white-walled town, 25  
 And the little gray church on the windy  
 shore;  
 Then come down!  
 She will not come though you call all day:  
 Come away, come away!

Children dear, was it yesterday 30  
 We heard the sweet bells over the bay?  
 In the caverns where we lay,  
 Through the surf and through the swell,  
 The far-off sound of a silver bell?

Sand-strewn caverns, cool and deep, 35  
 Where the winds are all asleep;  
 Where the spent lights quiver and gleam,  
 Where the salt weed sways in the stream,  
 Where the sea-beasts, ranged all round,  
 Feed in the ooze of their pasture-  
 ground; 40  
 Where the sea-snakes coil and twine,  
 Dry their mail and bask in the brine:  
 Where great whales come sailing by,  
 Sail and sail, with unshut eye,  
 Round the world for ever and aye? 45  
 When did music come this way?  
 Children dear, was it yesterday?

Children dear, was it yesterday  
 (Call yet once!) that she went away?  
 Once she sate with you and me, 50  
 On a red gold throne in the heart of the  
 sea,  
 And the youngest sate on her knee.  
 She combed its bright hair, and she  
 tended it well,  
 When down swung the sound of a far-off  
 bell.  
 She sighed, she looked up through the  
 clear green sea; 55  
 She said: "I must go, for my kinsfolk  
 pray  
 In the little gray church on the shore to-  
 day.  
 'Twill be Easter-time in the world, ah  
 me!  
 And I lose my poor soul, Merman! here  
 with thee."  
 I said: "Go up, dear heart, through the  
 waves; 60  
 Say thy prayer, and come back to the  
 kind sea-caves!"  
 She smiled, she went up through the surf  
 in the bay.  
 Children dear, was it yesterday?

Children dear, were we long alone?  
 "The sea grows stormy, the little ones  
 moan; 65  
 Long prayers," I said, "in the world they  
 say;  
 Come!" I said; and we rose through the  
 surf in the bay.  
 We went up the beach, by the sandy  
 down  
 Where the sea-stocks bloom, to the white-  
 walled town;

Through the narrow paved streets, where  
all was still, 70  
To the little gray church on the windy  
hill.

From the church came a murmur of folk  
at their prayers,  
But we stood without in the cold blowing  
airs.

We climbed on the graves, on the stones  
worn with rains,

And we gazed up the aisle through the  
small leaded panes. 75

She sate by the pillar; we saw her clear:  
"Margaret, hist! come quick, we are  
here!

Dear heart," I said, "we are long alone;  
The sea grows stormy, the little ones  
moan."

But, ah, she gave me never a look, 80  
For her eyes were sealed to the holy  
book!

Loud prays the priest; shut stands the  
door.

Come away, children, call no more!  
Come away, come down, call no more!

Down, down, down! 85

Down to the depths of the sea!

She sits at her wheel in the humming  
town,

Singing most joyfully.

Hark what she sings: "O joy, O joy,  
For the humming street, and the child  
with its toy! 90

For the priest, and the bell, and the holy  
well;

For the wheel where I spun,  
And the blessed light of the sun!"

And so she sings her fill,

Singing most joyfully, 95

Till the spindle drops from her hand,  
And the whizzing wheel stands still.

She steals to the window, and looks at the  
sand,

And over the sand at the sea;

And her eyes are set in a stare; 100

And anon there breaks a sigh,

And anon there drops a tear,

From a sorrow-clouded eye,

And a heart sorrow-laden;

A long, long sigh 105

For the cold strange eyes of a little Mer-  
maiden

And the gleam of her golden hair.

Come away, away, children;

Come, children, come down!

The hoarse wind blows colder; 110

Lights shine in the town.

She will start from her slumber

When gusts shake the door;

She will hear the winds howling,

Will hear the waves roar. 115

We shall see, while above us

The waves roar and whirl,

A ceiling of amber,

A pavement of pearl.

Singing: "Here came a mortal, 120

But faithless was she!

And alone dwell for ever

The kings of the sea."

But, children, at midnight,

When soft the winds blow, 125

When clear falls the moonlight,

When spring-tides are low;

When sweet airs come seaward

From heaths starred with broom,

And high rocks throw mildly 130

On the blanched sands a gloom;

Up the still, glistening beaches,

Up the creeks we will hie,

Over banks of bright seaweed

The ebb-tide leaves dry. 135

We will gaze, from the sand-hills,

At the white, sleeping town;

At the church on the hill-side:

And then come back down,

Singing: "There dwells a loved one, 140

But cruel is she!

She left lonely for ever

The kings of the sea."

## PHILOMELA

Hark! ah, the nightingale—

The tawny-throated!

Hark, from that moonlit cedar what a  
burst!

What triumph! hark!—what pain!

O wanderer from a Grecian shore, 5

Still, after many years, in distant  
lands,

Still nourishing in thy bewildered brain

That wild, unquenched, deep-sunken, old-  
world pain—

Say, will it never heal?

And can this fragrant lawn 10  
 With its cool trees, and night,  
 And the sweet, tranquil Thames,  
 And moonshine, and the dew,  
 To thy racked heart and brain  
 Afford no balm? 15

Dost thou to-night behold  
 Here, through the moonlight on this  
 English grass,  
 The unfriendly palace in the Thracian  
 wild?

Dost thou again peruse  
 With hot cheeks and seared eyes 20  
 The too clear web, and thy dumb sister's  
 shame?

Dost thou once more assay  
 Thy flight, and feel come over thee,  
 Poor fugitive, the feathery change  
 Once more, and once more seem to make  
 resound 25

With love and hate, triumph and agony,  
 Lone Daulis, and the high Cephissian  
 vale?

Listen, Eugenia—  
 How thick the bursts come crowding  
 through the leaves!

Again—thou hearest? 30  
 Eternal passion!  
 Eternal pain!

### REQUIESCAT

Strew on her roses, roses,  
 And never a spray of yew!  
 In quiet she reposes;  
 Ah, would that I did too!

Her mirth the world required; 5  
 She bathed it in smiles of glee.  
 But her heart was tired, tired,  
 And now they let her be.

Her life was turning, turning,  
 In mazes of heat and sound; 10  
 But for peace her soul was yearning,  
 And now peace laps her round.

Her cabined, ample spirit,  
 It fluttered and failed for breath;  
 To-night it doth inherit 15  
 The vasty hall of death.

### THE SCHOLAR-GIPSY

Go, for they call you, shepherd, from the  
 hill;

Go, shepherd, and untie the wattled<sup>1</sup>  
 cotes;

No longer leave thy wistful flock un-  
 fed,

Nor let thy bawling fellows rack their  
 throats,

Nor the cropped herbage shoot  
 another head. 5

But when the fields are still,  
 And the tired men and dogs all gone to  
 rest,

And only the white sheep are some-  
 times seen

Cross and recross the strips of  
 moonblanched green,

Come, shepherd, and again begin the  
 quest! 10

Here, where the reaper was at work of  
 late—

In this high field's dark corner, where he  
 leaves

His coat, his basket, and his  
 earthen cruse,

And in the sun all morning binds the  
 sheaves,

Then here, at noon, comes back his  
 stores to use— 15

Here will I sit and wait,  
 While to my ear from uplands far  
 away

The bleating of the folded flocks is  
 borne,

With distant cries of reapers in the  
 corn—

All the live murmur of a summer's  
 day. 20

Screened is this nook o'er the high, half-  
 reaped field,

And here till sun-down, shepherd, will  
 I be.

Through the thick corn the scarlet  
 poppies peep,

And round green roots and yellowing  
 stalks I see

Pale blue convolvulus in tendrils  
 creep; 25

And air-swept lindens yield

<sup>1</sup> made of interwoven twigs or branches.

Their scent, and rustle down their per-  
fumed showers  
Of bloom on the bent grass where I  
am laid,  
And bower me from the August sun  
with shade;  
And the eye travels down to Oxford's  
towers. 30

And near me on the grass lies Glanvil's  
book—

Come, let me read the oft-read tale  
again!

The story of that Oxford scholar poor,  
Of pregnant parts and quick inventive  
brain,

Who, tired of knocking at prefer-  
ment's door, 35

One summer-morn forsook  
His friends, and went to learn the gipsy  
lore,

And roamed the world with that wild  
brotherhood,

And came, as most men deemed, to  
little good,

But came to Oxford and his friends no  
more. 40

But once, years after, in the country-  
lanes,

Two scholars, whom at college erst he  
knew,

Met him, and of his way of life in-  
quired;

Whereat he answered, that the gipsy-  
crew,

His mates, had arts to rule as they de-  
sired 45

The workings of men's brains,  
And they can bind them to what  
thoughts they will.

"And I," he said, "the secret of their  
art,

When fully learned, will to the world  
impart;

But it needs heaven-sent moments for  
this skill." 50

This said, he left them, and returned no  
more.—

But rumors hung about the country-  
side,

That the lost Scholar long was seen  
to stray,

Seen by rare glimpses, pensive and  
tongue-tied,

In hat of antique shape, and cloak of  
gray, 55

The same the gipsies wore.

Shepherds had met him on the Hurst  
in spring;

At some lone alehouse in the Berk-  
shire moors,

On the warm ingle-bench,<sup>1</sup> the smock-  
froked boors

Had found him seated at their enter-  
ing. 60

But, 'mid their drink and clatter, he  
would fly.

And I myself seem half to know thy  
looks,

And put the shepherds, wanderer, on  
thy trace;

And boys who in lone wheat fields scare  
the rooks

I ask if thou hast passed their quiet  
place; 65

Or in my boat I lie

Moored to the cool bank in the summer  
heats,

'Mid wide grass meadows which the  
sunshine fills,

And watch the warm, green-muffled  
Cumner hills,

And wonder if thou haunt'st their shy  
retreats. 70

For most, I know, thou lov'st retirèd  
ground!

Thee at the ferry Oxford riders blithe,  
Returning home on summer-nights,

have met

Crossing the stripling Thames at Bab-  
lock-hithe,

Trailing in the cool stream thy fingers  
wet, 75

As the punt's<sup>2</sup> rope chops round:

And leaning backward in a pensive  
dream,

And fostering in thy lap a heap of  
flowers

Plucked in shy fields and distant  
Wychwood bowers,

And thine eyes resting on the moonlit  
stream. 80

<sup>1</sup> fireside bench.

<sup>2</sup> small, flat-bottomed boat.

And then they land, and thou art seen no more.

Maidens, who from the distant hamlets come

To dance around the Fyfield elm in May,

Oft through the darkening fields have seen thee roam,

Or cross a stile into the public way. 85

Oft thou hast given them store  
Of flowers—the frail-leafed, white anemone,

Dark bluebells drenched with dews of summer eyes,

And purple orchises with spotted leaves—

But none hath words she can report of thee. 90

And, above Godstow Bridge, when hay-time's here

In June, and many a scythe in sunshine flames,

Men who through those wide fields of breezy grass

Where black-winged swallows haunt the glittering Thames,

To bathe in the abandoned lasher pass, 95

Have often passed thee near,  
Sitting upon the river bank o'ergrown;

Marked thine outlandish garb, thy figure spare,

Thy dark vague eyes, and soft abstracted air—

But, when they came from bathing, thou wast gone. 100

At some lone homestead in the Cumner hills,

Where at her open door the housewife darts,

Thou hast been seen, or hanging on a gate

To watch the threshers in the mossy barns.

Children, who early range these slopes and late 105

For cresses from the rills,  
Have known thee eying, all an April-day,

The springing pastures and the feeding kine;

And marked thee, when the stars come out and shine,

Through the long dewy grass move slow away. 110

In autumn, on the skirts of Bagley Wood—  
Where most the gipsies by the turf-edged way

Pitch their smoked tents, and every bush you see

With scarlet patches tagged and shreds of gray,

Above the forest-ground called Thes-saly— 115

The blackbird, picking food,  
Sees thee, nor stops his meal, nor fears at all;

So often has he known thee past him stray,

Rapt, twirling in thy hand a withered spray,

And waiting for the spark from heaven to fall. 120

And once, in winter, on the causeway chill  
Where home through flooded fields foot-travelers go,

Have I not passed thee on the wooden bridge

Wrapped in thy cloak and battling with the snow,

Thy face toward Hinksey and its wintry ridge? 125

And thou hast climbed the hill,  
And gained the white brow of the Cumner range;

Turned once to watch, while thick the snowflakes fall,

The line of festal light in Christ-Church hall—

Then sought thy straw in some sequestered grange. 130

But what—I dream! Two hundred years are flown

Since first thy story ran through Oxford halls,

And the grave Glanvil did the tale inscribe

That thou wert wandered from the studious walls

To learn strange arts, and join a gipsy-tribe; 135

And thou from earth art gone



Long since, and in some quiet church-  
yard laid—

Some country-nook, where o'er thy  
unknown grave

Tall grasses and white flowering  
nettles wave,

Under a dark, red-fruited yew-tree's  
shade. 140

—No, no, thou hast not felt the lapse of  
hours!

For what wears out the life of mortal  
men?

'Tis that from change to change  
their being rolls;

'Tis that repeated shocks, again, again,  
Exhaust the energy of strongest  
souls, 145

And numb the elastic powers  
Till having used our nerves with bliss  
and teen,<sup>1</sup>

And tired upon a thousand schemes  
our wit,

To the just-pausing Genius we remit  
Our worn-out life, and are—what we  
have been. 150

Thou hast not lived, why should'st thou  
perish, so?

Thou had'st *one* aim, *one* business, *one*  
desire;

Else wert thou long since numbered  
with the dead,

Else hadst thou spent, like other men,  
thy fire,

The generations of thy peers are  
fled, 155

And we ourselves shall go;

But thou possessest an immortal lot,  
And we imagine thee exempt from  
age,

And living as thou liv'st on Glan-  
vil's page,

Because thou hadst—what we, alas!  
have not. 160

For early didst thou leave the world, with  
powers

Fresh, undiverted to the world without,  
Firm to their mark, not spent on  
other things;

Free from the sick fatigue, the languid  
doubt,

<sup>1</sup> sorrow.

Which much to have tried, in much  
been baffled, brings. 165

O life unlike to ours!

Who fluctuate idly without term or  
scope,

Of whom each strives, nor knows for  
what he strives,

And each half lives a hundred differ-  
ent lives;

Who wait like thee, but not, like thee,  
in hope. 170

Thou waitest for the spark from heaven:  
and we,

Light half-believers of our casual creeds,  
Who never deeply felt, nor clearly  
willed,

Whose insight never has borne fruit in  
deeds,

Whose vague resolves never have  
been fulfilled; 175

For whom each year we see  
Breeds new beginnings, disappoint-  
ments new;

Who hesitate and falter life away,  
And lose to-morrow the ground won  
to-day—

Ah, do not we, wanderer, await it too?

Yes, we await it, but it still delays, 181

And then we suffer; and amongst us one,  
Who most has suffered, takes deject-  
edly

His seat upon the intellectual throne;

And all his store of sad experience he

Lays bare of wretched days; 186

Tells us his misery's birth and growth  
and signs,

And how the dying spark of hope was  
fed,

And how the breast was soothed, and  
how the head,

And all his hourly varied anodynes. 190

This for our wisest! and we others pine,  
And wish the long unhappy dream would  
end,

And waive all claim to bliss, and try  
to bear;

With close-lipped patience for our only  
friend,

Sad patience, too near neighbor to  
despair— 195

But none has hope like thine.

Thou through the fields and through  
 the woods dost stray,  
 Roaming the country-side, a truant  
 boy,  
 Nursing thy project in unclouded joy,  
 And every doubt long blown by time  
 away. 200

O born in days when wits were fresh and  
 clear,  
 And life ran gaily as the sparkling  
 Thames;  
 Before this strange disease of modern  
 life,  
 With its sick hurry, its divided aims,  
 Its heads o'ertaxed, its palsied hearts,  
 was rife— 205  
 Fly hence, our contact fear!  
 Still fly, plunge deeper in the bowering  
 wood!  
 Averse, as Dido did with gesture  
 stern  
 From her false friend's approach in  
 Hades turn,  
 Wave us away, and keep thy solitude. 210

Still nursing the unconquerable hope,  
 Still clutching the inviolable shade,  
 With a free, onward impulse brushing  
 through,  
 By night, the silvered branches of the  
 glade—  
 Far on the forest-skirts, where none  
 pursue, 215  
 On some mild pastoral slope  
 Emerge, and resting on the moonlit  
 pales,  
 Freshen thy flowers as in former  
 years  
 With dew, or listen with enchanted  
 ears,  
 From the dark dingles, to the night-  
 ingales. 220

But fly our paths, our feverish contact fly!  
 For strong the infection of our mental  
 strife,  
 Which, though it gives no bliss, yet  
 spoils for rest;  
 And we should win thee from thy own  
 fair life,  
 Like us distracted, and like us un-  
 blest. 225  
 Soon, soon thy cheer would die,

Thy hopes grow timorous, and unfixed  
 thy powers,  
 And thy clear aims be cross and shift-  
 ing made;  
 And then thy glad perennial youth  
 would fade,  
 Fade, and grow old at last, and die like  
 ours. 230

Then fly our greetings, fly our speech and  
 smiles!  
 —As some grave Tyrian trader, from the  
 sea,  
 Descried at sunrise an emerging prow  
 Lifting the cool-haired creepers stealth-  
 ily,  
 The fringes of a southward-facing  
 brow 235  
 Among the Ægean isles;  
 And saw the merry Grecian coaster come,  
 Freighted with amber grapes, and  
 Chian wine,  
 Green, bursting figs, and tunnies<sup>1</sup>  
 steeped in brine;  
 And knew the intruders on his an-  
 cient home, 240

The young light-hearted masters of the  
 waves—  
 And snatched his rudder, and shook out  
 more sail,  
 And day and night held on indig-  
 nantly  
 O'er the blue Midland waters with the  
 gale,  
 Betwixt the Syrtes and soft Sicily, 245  
 To where the Atlantic raves  
 Outside the western straits; and un-  
 bent sails  
 There, where down cloudy cliffs,  
 through sheets of foam,  
 Shy traffickers, the dark Iberians  
 come;  
 And on the beach undid his corded  
 bales. 250

## SOHRAB AND RUSTUM

### AN EPISODE

And the first gray of morning filled the  
 east,  
 And the fog rose out of the Oxus stream.  
 But all the Tartar camp along the stream  
<sup>1</sup> a kind of fish.

Was hushed, and still the men were plunged  
 in sleep;  
 Sohrab alone, he slept not: all night long 5  
 He had lain wakeful, tossing on his bed;  
 But when the gray dawn stole into his  
 tent,  
 He rose, and clad himself, and girt his  
 sword,  
 And took his horseman's cloak, and left  
 his tent,  
 And went abroad into the cold wet fog, 10  
 Through the dim camp to Peran-Wisa's  
 tent.  
 Through the black Tartar tents he  
 passed, which stood  
 Clustering like bee-hives on the low flat  
 strand  
 Of Oxus, where the summer-floods o'erflow  
 When the sun melts the snows in high  
 Pamere: 15  
 Through the black tents he passed, o'er  
 that low strand,  
 And to a hillock came, a little back  
 From the stream's brink—the spot where  
 first a boat,  
 Crossing the stream in summer, scrapes  
 the land.  
 The men of former times had crowned  
 the top 20  
 With a clay fort; but that was fallen, and  
 now  
 The Tartars built there Peran-Wisa's tent,  
 A dome of laths, and o'er it felts were  
 spread.  
 And Sohrab came there, and went in,  
 and stood  
 Upon the thick piled carpets in the tent, 25  
 And found the old man sleeping on his  
 bed  
 Of rugs and felts, and near him lay his  
 arms.  
 And Peran-Wisa heard him, though the  
 step  
 Was dulled; for he slept light, an old man's  
 sleep;  
 And he rose quickly on one arm, and said:  
 "Who art thou? for it is not yet clear  
 dawn. 31  
 Speak! is there news, or any night alarm?"  
 But Sohrab came to the bedside, and  
 said:—  
 "Thou knowest me, Peran-Wisa: it is I.  
 The sun is not yet risen, and the foe 35  
 Sleep; but I sleep not; all night long I lie

Tossing and wakeful, and I come to thee.  
 For so did King Afrasiab bid me seek  
 Thy counsel, and to heed thee as thy son,  
 In Samarcand, before the army marched;  
 And I will tell thee what my heart de-  
 sires. 41  
 Thou knowest if, since from Ader-baijan  
 first  
 I came among the Tartars and bore arms,  
 I have still served Afrasiab well, and  
 shown,  
 At my boy's years, the courage of a man.  
 This too thou know'st, that, while I still  
 bear on 46  
 The conquering Tartar ensigns through the  
 world,  
 And beat the Persians back on every field,  
 I seek one man, one man, and one alone—  
 Rustum, my father; who I hoped should  
 greet, \* 50  
 Should one day greet, upon some well-  
 fought field  
 His not unworthy, not inglorious son.  
 So I long hoped, but him I never find.  
 Come then, hear now, and grant me what  
 I ask.  
 Let the two armies rest to-day: but I 55  
 Will challenge forth the bravest Persian  
 lords  
 To meet me, man to man: if I prevail,  
 Rustum will surely hear it; if I fall—  
 Old man, the dead need no one, claim no  
 kin.  
 Dim is the rumor of a common fight, 60  
 Where host meets host, and many names  
 are sunk;  
 But of a single combat fame speaks clear."  
 He spoke; and Peran-Wisa took the  
 hand  
 Of the young man in his, and sighed, and  
 said:—  
 "O Sohrab, an unquiet heart is thine!  
 Canst thou not rest among the Tartar  
 chiefs, 66  
 And share the battle's common chance  
 with us  
 Who love thee, but must press forever  
 first,  
 In single fight incurring single risk,  
 To find a father thou hast never seen? 70  
 That were far best, my son, to stay with  
 us  
 Unmurmuring; in our tents, while it is  
 war,

And when 'tis truce, then in Afrasiab's towns.  
 But, if this one desire indeed rules all,  
 To seek out Rustum—seek him not through fight: 75  
 Seek him in peace, and carry to his arms,  
 O Sohrab, carry an unwounded son!  
 But far hence seek him, for he is not here.  
 For now it is not as when I was young,  
 When Rustum was in front of every fray;  
 But now he keeps apart, and sits at home,  
 In Seïstan, with Zal, his father old. 82  
 Whether that his own mighty strength  
 at last  
 Feels the abhorred approaches of old age;  
 Or in some quarrel with the Persian King.  
 There go!—Thou wilt not? Yet my  
 heart forebodes 86  
 Danger or death awaits thee on this field.  
 Fain would I know thee safe and well,  
 though lost  
 To us; fain therefore send thee hence, in  
 peace  
 To seek thy father, not seek single fights 90  
 In vain:—but who can keep the lion's  
 cub  
 From ravening, and who govern Rustum's  
 son?  
 Go, I will grant thee what thy heart  
 desires.”  
 So said he, and dropped Sohrab's hand,  
 and left  
 His bed, and the warm rugs whereon he  
 lay; 95  
 And o'er his chilly limbs his woollen coat  
 He passed, and tied his sandals on his feet,  
 And threw a white cloak round him, and  
 he took  
 In his right hand a ruler's staff, no sword;  
 And on his head he set his sheep-skin cap,  
 Black, glossy, curled, the fleece of Kara-  
 Kul; 101  
 And raised the curtain of his tent, and  
 called  
 His herald to his side, and went abroad.  
 The sun by this had risen, and cleared  
 the fog  
 From the broad Oxus and the glittering  
 sands. 105  
 And from their tents the Tartar horsemen  
 filed  
 Into the open plain; so Haman bade—  
 Haman, who next to Peran-Wisa ruled  
 The host, and still was in his lusty prime.

From their black tents, long files of horse,  
 they streamed: 110  
 As when, some gray November morn, the  
 files,  
 In marching order spread, of long-necked  
 cranes,  
 Stream over Casbin, and the southern  
 slopes  
 Of Elburz, from the Aralian estuaries,  
 Or some frore<sup>1</sup> Caspian reed-bed, south-  
 ward bound 115  
 For the warm Persian sea-board—so they  
 streamed.  
 The Tartars of the Oxus, the King's guard,  
 First, with black sheep-skin caps and with  
 long spears;  
 Large men, large steeds; who from Bok-  
 hara come  
 And Khiva, and ferment the milk of  
 mares. 120  
 Next the more temperate Toorkmuns of  
 south,  
 The Tukas, and the lances of Salore,  
 And those from Attruck and the Caspian  
 sands;  
 Light men, and on light steeds, who only  
 drink  
 The acrid milk of camels, and their  
 wells. 125  
 And then a swarm of wandering horse,  
 who came  
 From far, and a more doubtful service  
 owned;  
 The Tartars of Ferghana, from the banks  
 Of the Jaxartes, men with scanty beards  
 And close-set skull-caps; and those wilder  
 hordes 130  
 Who roam o'er Kipchak and the northern  
 waste,  
 Kalmuks and unkempt Kuzzaks, tribes  
 who stray  
 Nearest the Pole, and wandering Kirg-  
 hizzes,  
 Who come on shaggy ponies from Pamere;  
 These all filed out from camp into the  
 plain. 135  
 And on the other side the Persians  
 formed:  
 First a light cloud of horse, Tartars they  
 seemed,  
 The Ilyats of Khorassan: and behind,  
 The royal troops of Persia, horse and  
 foot,

<sup>1</sup> frozen.

Marshalled battalions bright in burnished  
steel. 140

But Peran-Wisa with his herald came,  
Threading the Tartar squadrons to the  
front,  
And with his staff kept back the foremost  
ranks.

And when Ferood, who led the Persians,  
saw

That Peran-Wisa kept the Tartars back,  
He took his spear, and to the front he  
came, 146  
And checked his ranks, and fixed them  
where they stood.

And the old Tartar came upon the sand  
Betwixt the silent hosts, and spake, and  
said:—

“Ferood, and ye, Persians and Tartars,  
hear! 150

Let there be truce between the hosts to-  
day.

But choose a champion from the Persian  
lords

To fight our champion Sohrab, man to  
man.”

As, in the country, on a morn in June,  
When the dew glistens on the pearled  
ears, 155

A shiver runs through the deep corn for  
joy—

So, when they heard what Peran-Wisa  
said,

A thrill through all the Tartar squadrons  
ran

Of pride and hope for Sohrab, whom they  
loved.

But as a troop of pedlars, from Cabool,  
Cross underneath the Indian Caucasus, 161  
That vast sky-neighboring mountain of  
milk snow;

Crossing so high, that, as they mount,  
they pass

Long flocks of travelling birds dead on  
the snow,

Choked by the air, and scarce can they  
themselves 165

Slake their parched throats with sugared  
mulberries—

In single file they move, and stop their  
breath,

For fear they should dislodge the o'er-  
hanging snows—

So the pale Persians held their breath with  
fear.

And to Ferood his brother chiefs came  
up 170

To counsel: Gudurz and Zoarrah came,  
And Feraburz, who ruled the Persian host  
Second, and was the uncle of the King;  
These came and counselled, and then  
Gudurz said:—

“Ferood, shame bids us take their  
challenge up. 175

Yet champion have we none to match  
this youth.

He has the wild stag's foot, the lion's  
heart.

But Rustum came last night; aloof he sits  
And sullen, and has pitched his tents  
apart.

Him will I seek, and carry to his ear 180  
The Tartar challenge, and this young  
man's name.

Haply he will forget his wrath, and fight.  
Stand forth the while, and take their  
challenge up.”

So spake he; and Ferood stood forth  
and cried:—

“Old man, be it agreed as thou hast  
said! 185

Let Sohrab arm, and we will find a man.”  
He spake; and Peran-Wisa turned, and  
strode

Back through the opening squadrons to  
his tent.

But through the anxious Persians Gudurz  
ran,

And crossed the camp which lay behind,  
and reached, 190

Out on the sands beyond it, Rustum's  
tents.

Of scarlet cloth they were, and glittering  
gay,

Just pitched: the high pavilion in the  
midst

Was Rustum's, and his men lay camped  
around.

And Gudurz entered Rustum's tent, and  
found 195

Rustum; his morning meal was done, but  
still

The table stood before him, charged with  
food;

A side of roasted sheep, and cakes of  
bread,

And dark green melons; and there Rustum  
sate

Listless, and held a falcon on his wrist, 200

And played with it; but Gudurz came and stood  
Before him; and he looked, and saw him stand,  
And with a cry sprang up, and dropped the bird,

And greeted Gudurz with both hands, and said:—

“Welcome! these eyes could see no better sight. 205  
What news? but sit down first, and eat and drink.”

But Gudurz stood in the tent-door, and said:—

“Not now; a time will come to eat and drink,

But not to-day; to-day has other needs. The armies are drawn out, and stand at gaze; 210

For from the Tartars is a challenge brought

To pick a champion from the Persian lords To fight their champion—and thou knowest his name—

Sohrab men call him, but his birth is hid. O Rustum, like thy might is this young man's! 215

He has the wild stag's foot, the lion's heart;

And he is young, and Iran's<sup>1</sup> chiefs are old, Or else too weak; and all eyes turn to thee. Come down and help us, Rustum, or we lose!”

He spoke: but Rustum answered with a smile:— 220

“Go to! if Iran's chiefs are old, then I Am older: if the young are weak, the King Errs strangely; for the King, for Kai-Khosroo,

Himself is young, and honors younger men,

And lets the agèd moulder to their graves. 225

Rustum he loves no more, but loves the young—

The young may rise at Sohrab's vaunts, not I.

For what care I, though all speak Sohrab's fame?

For would that I myself had such a son, And not that one slight helpless girl I have— 230

A son so famed, so brave, to send to war,

And I to tarry with the snow-haired Zal, My father, whom the robber Afghans vex, And clip his borders short, and drive his herds,

And he has none to guard his weak old age. 235

There would I go, and hang my armor up, And with my great name fence that weak old man,

And spend the goodly treasures I have got, And rest my age, and hear of Sohrab's fame,

And leave to death the hosts of thankless kings, 240

And with these slaughterous hands draw sword no more.”

He spoke, and smiled; and Gudurz made reply:—

“What then, O Rustum, will men say to this,

When Sohrab dares our bravest forth, and seeks

Thee most of all, and thou, whom most he seeks, 245

Hidest thy face? Take heed, lest men should say:

‘*Like some old miser, Rustum hoards his fame,*

*And shuns to peril it with younger men.*’”

And, greatly moved, then Rustum made reply:—

“O Gudurz, wherefore dost thou say such words? 250

Thou knowest better words than this to say.

What is one more, one less, obscure or famed,

Valiant or craven, young or old, to me? Are not they mortal, am not I myself?

But who for men of nought would do great deeds? 255

Come, thou shall see how Rustum hoards his fame!

But I will fight unknown, and in plain arms;

Let not men say of Rustum, he was matched

In single fight with any mortal man.”

He spoke, and frowned; and Gudurz turned, and ran 260

Back quickly through the camp in fear and joy—

Fear at his wrath, but joy that Rustum came.

<sup>1</sup> Persia's.

But Rustum strode to his tent door, and  
called  
His followers in, and bade them bring his  
arms,  
And clad himself in steel: the arms he  
chose <sup>265</sup>  
Were plain, and on his shield was no de-  
vice,  
Only his helm was rich, inlaid with gold,  
And from the fluted spine atop, a plume  
Of horsehair waved, a scarlet horsehair  
plume.  
So armed, he issued forth; and Ruksh,  
his horse, <sup>270</sup>  
Followed him like a faithful hound at  
heel—  
Ruksh, whose renown was noised through  
all the earth,  
The horse whom Rustum on a foray once  
Did in Bokhara by the river find,  
A colt beneath its dam, and drove him  
home, <sup>275</sup>  
And reared him; a bright bay, with lofty  
crest;  
Dight with a saddle-cloth of brodered  
green  
Crusted with gold, and on the ground  
were worked  
All beasts of chase, all beasts which hunters  
know.  
So followed, Rustum left his tents, and  
crossed <sup>280</sup>  
The camp, and to the Persian host ap-  
peared.  
And all the Persians knew him, and with  
shouts  
Hailed; but the Tartars knew not who he  
was.  
And dear as the wet diver to the eyes  
Of his pale wife who waits and weeps on  
shore, <sup>285</sup>  
By sandy Bahrein, in the Persian Gulf,  
Plunging all day into the blue waves, at  
night,  
Having made up his tale of precious  
pearls,  
Rejoins her in their hut upon the sands—  
So dear to the pale Persians Rustum  
came. <sup>290</sup>  
And Rustum to the Persian front ad-  
vanced,  
And Sohrab armed in Haman's tent, and  
came.  
And as afield the reapers cut a swath

Down through the middle of a rich man's  
corn,  
And on each side are squares of standing  
corn, <sup>295</sup>  
And in the midst a stubble, short and  
bare—  
So on each side were squares of men, with  
spears  
Bristling, and in the midst, the open sand.  
And Rustum came upon the sand, and cast  
His eyes towards the Tartar tents, and  
saw <sup>300</sup>  
Sohrab come forth, and eyed him as he  
came.  
As some rich woman, on a winter's  
morn,  
Eyes through her silken curtains the poor  
drudge  
Who with numb blackened fingers makes  
her fire—  
At cock-crow on a starlit winter's morn, <sup>305</sup>  
When the frost flowers the whitened  
window-panes—  
And wonders how she lives, and what the  
thoughts  
Of that poor drudge may be; so Rustum  
eyed  
The unknown adventurous youth, who  
from afar <sup>309</sup>  
Came seeking Rustum, and defying forth  
All the most valiant chiefs: long he perused  
His spirited air, and wondered who he was.  
For very young he seemed, tenderly  
reared;  
Like some young cypress, tall, and dark,  
and straight,  
Which in a queen's secluded garden  
throws <sup>315</sup>  
Its slight dark shadow on the moonlit  
turf,  
By midnight, to a bubbling fountain's  
sound—  
So slender Sohrab seemed, so softly reared.  
And a deep pity entered Rustum's soul  
As he beheld him coming; and he stood, <sup>320</sup>  
And beckoned to him with his hand, and  
said:—  
“O thou young man, the air of Heaven  
is soft,  
And warm, and pleasant; but the grave  
is cold!  
Heaven's air is better than the cold dead  
grave.  
Behold me! I am vast, and clad in iron, <sup>325</sup>

And tried; and I have stood on many a  
field  
Of blood, and I have fought with many a  
foe—

Never was that field lost, or that foe saved.  
O Sohrab, wherefore wilt thou rush on  
death?

Be governed! quit the Tartar host, and  
come 330

To Iran, and be as my son to me,  
And fight beneath my banner till I die.  
There are no youths in Iran brave as thou."

So he spake, mildly: Sohrab heard his  
voice,  
The mighty voice of Rustum, and he  
saw 335

His giant figure planted on the sand,  
Sole, like some single tower, which a chief  
Has builded on the waste in former years  
Against the robbers; and he saw that head,  
Streaked with its first gray hairs;—hope  
filled his soul, 340

And he ran forward and embraced his  
knees,  
And clasped his hand within his own, and  
said:—

"O, by thy father's head! by thine own  
soul!  
Art thou not Rustum? speak! art thou  
not he?"

But Rustum eyed askance the kneeling  
youth, 345  
And turned away, and spake to his own  
soul:—

"Ah me, I muse what this young fox  
may mean!

False, wily, boastful, are these Tartar boys.  
For if I now confess this thing he asks,  
And hide it not, but say: *Rustum is here!* 350  
He will not yield indeed, nor quit our foes,  
But he will find some pretext not to fight,  
And praise my fame, and proffer courteous  
gifts,

A belt or sword perhaps, and go his way.  
And on a feast day, in Afrasiab's hall, 355  
In Samarcand, he will arise and cry:

'I challenged once, when the two armies  
camped

Beside the Oxus, all the Persian lords  
To cope with me in single fight; but they  
Shrank, only Rustum dared; then he and  
I 360

Changed gifts, and went on equal terms  
away.'

So will he speak, perhaps, while men  
applaud;

Then were the chiefs of Iran shamed  
through me."

And then he turned, and sternly spake  
aloud:—

"Rise! wherefore dost thou vainly ques-  
tion thus 365

Of Rustum? I am here, whom thou hast  
called

By challenge forth: make good thy vaunt,  
or yield!

Is it with Rustum only thou wouldst fight?  
Rash boy, men look on Rustum's face  
and flee.

For well I know, that did great Rustum  
stand 370

Before thy face this day, and were revealed,  
There would be then no talk of fighting  
more.

But being what I am, I tell thee this—  
Do thou record it in thine inmost soul:  
Either thou shalt renounce thy vaunt and  
yield; 375

Or else thy bones shall strew this sand, till  
winds

Bleach them, or Oxus with his summer-  
floods,

Oxus in summer wash them all away."

He spoke: and Sohrab answered, on  
his feet:—

"Art thou so fierce? Thou wilt not fright  
me so! 380

I am no girl, to be made pale by words.  
Yet this thou hast said well, did Rustum  
stand

Here on this field, there were no fighting  
then.

But Rustum is far hence, and we stand  
here.

Begin! thou art more vast, more dread  
than I, 385

And thou art proved, I know, and I am  
young—

But yet success sways with the breath of  
Heaven.

And though thou thinkest that thou  
knowest sure

Thy victory, yet thou canst not surely  
know.

For we are all, like swimmers in the sea, 390  
Poised on the top of a huge wave of fate,  
Which hangs uncertain to which side to  
fall.



And whether it will heave us up to land,  
 Or whether it will roll us out to sea,  
 Back out to sea, to the deep waves of  
 death, 395  
 We know not, and no search will make  
 us know;  
 Only the event will teach us in its hour."  
 He spoke, and Rustum answered not,  
 but hurled  
 His spear; down from the shoulder, down  
 it came  
 As on some partridge in the corn a hawk 400  
 That long has towered in the airy clouds  
 Drops like a plummet; Sohrab saw it come,  
 And sprang aside, quick as a flash: the  
 spear  
 Hissed, and went quivering down into the  
 sand,  
 Which it sent flying wide;—then Sohrab  
 threw 405  
 In turn, and full struck Rustum's shield;  
 sharp rang,  
 The iron plates rang sharp, but turned  
 the spear.  
 And Rustum seized his club, which none  
 but he  
 Could wield: an unlopped trunk it was,  
 and huge,  
 Still rough—like those which men in tree-  
 less plains 410  
 To build them boats fish from the flooded  
 rivers,  
 Hyphasis or Hydaspes, when, high up  
 By their dark springs, the wind in winter-  
 time  
 Has made in Himalayan forests wrack,  
 And strewn the channels with torn boughs  
 —so huge 415  
 The club which Rustum lifted now, and  
 struck  
 One stroke; but again Sohrab sprang  
 aside,  
 Lithe as the glancing snake, and the club  
 came  
 Thundering to earth, and leaped from Rus-  
 tum's hand.  
 And Rustum followed his own blow, and  
 fell 420  
 To his knees, and with his fingers clutched  
 the sand.  
 And now might Sohrab have unsheathed  
 his sword,  
 And pierced the mighty Rustum while he  
 lay

Dizzy, and on his knees, and choked with  
 sand;  
 But he looked on, and smiled, nor bared  
 his sword, 425  
 But courteously drew back, and spoke,  
 and said:—  
 "Thou strikest too hard! that club of  
 thine will float  
 Upon the summer-floods, and not my  
 bones.  
 But rise, and be not wroth! not wroth am  
 I;  
 No, when I see thee, wrath forsakes my  
 soul. 430  
 Thou sayst thou art not Rustum: be it so.  
 Who art thou then, that canst so touch  
 my soul?  
 Boy as I am, I have seen battles too—  
 Have waded foremost in their bloody  
 waves,  
 And heard their hollow roar of dying  
 men; 435  
 But never was my heart thus touched  
 before.  
 Are they from Heaven, these softening  
 of the heart?  
 O thou old warrior, let us yield to Heaven!  
 Come, plant we here in earth our angry  
 spears,  
 And make a truce, and sit upon this sand,  
 And pledge each other in red wine, like  
 friends, 441  
 And thou shalt talk to me of Rustum's  
 deeds.  
 There are enough foes in the Persian  
 host,  
 Whom I may meet, and strike, and feel  
 no pang;  
 Champions enough Afrasiab has, whom  
 thou 445  
 Mayst fight; fight *them*, when they con-  
 front thy spear!  
 But oh, let there be peace 'twixt thee and  
 me!"  
 He ceased: but while he spake, Rustum  
 had risen,  
 And stood erect, trembling with rage: his  
 club  
 He left to lie, but had regained his spear,  
 Whose fiery point now in his mailed right-  
 hand 451  
 Blazed bright and baleful, like that  
 autumn-star,  
 The baleful sign of fevers: dust had soiled

His stately crest, and dimmed his glittering arms.

His breast heaved, his lips foamed, and twice his voice 455

Was choked with rage: at last these words broke way:—

“Girl! nimble with thy feet, not with thy hands!

Curled minion, dancer, coiner of sweet words!

Fight, let me hear thy hateful voice no more!

Thou art not in Afrasiab’s gardens now 460

With Tartar girls, with whom thou art wont to dance;

But on the Oxus-sands, and in the dance Of battle, and with me, who make no play

Of war; I fight it out, and hand to hand. Speak not to me of truce, and pledge, and wine! 465

Remember all thy valor: try thy feints And cunning! all the pity I had is gone; Because thou hast shamed me before both the hosts

With thy light skipping tricks, and thy girl’s wiles.”

He spoke, and Sohrab kindled at his taunts, 470

And he too drew his sword: at once they rushed

Together, as two eagles on one prey Come rushing down together from the clouds,

One from the east, one from the west; their shields 474

Dashed with a clang together, and a din Rose, such as that the sinewy woodcutters

Make often in the forest’s heart at morn, Of hewing axes, crashing trees—such blows

Rustum and Sohrab on each other hailed. And you would say that sun and stars took part 480

In that unnatural conflict; for a cloud Grew suddenly in Heaven, and darked the sun

Over the fighters’ heads; and a wind rose Under their feet, and moaning swept the plain,

And in a sandy whirlwind wrapped the pair. 485

In gloom they twain were wrapped, and they alone;

For both the on-looking hosts on either hand

Stood in broad daylight, and the sky was pure,

And the sun sparkled on the Oxus stream. But in the gloom they fought, with blood-shot eyes 490

And laboring breath; first Rustum struck the shield

Which Sohrab held stiff out; the steel-spiked spear

Rent the tough plates, but failed to reach the skin,

And Rustum plucked it back with angry groan.

Then Sohrab with his sword smote Rustum’s helm, 495

Nor clove its steel quite through; but all the crest

He shore away, and that proud horse-hair plume,

Never till now defiled, sank to the dust; And Rustum bowed his head; but then the gloom

Grew blacker, thunder rumbled in the air, 500

And lightnings rent the cloud; and Ruksh, the horse,

Who stood at hand, uttered a dreadful cry;—

No horse’s cry was that, most like the roar

Of some pained desert lion, who all day Hath trailed the hunter’s javelin in his side, 505

And comes at night to die upon the sand. The two hosts heard that cry, and quaked for fear,

And Oxus curdled as it crossed his stream. But Sohrab heard, and quailed not, but rushed on,

And struck again; and again Rustum bowed 510

His head; but this time all the blade, like glass,

Sprang in a thousand shivers on the helm,

And in his hand the hilt remained alone. Then Rustum raised his head; his dreadful eyes

Glared, and he shook on high his menacing spear, 515

And shouted, *Rustum!*—Sohrab heard that shout,

And shrank amazed: back he recoiled one step,

And scanned with blinking eyes the advancing form;

And then he stood bewildered; and he dropped

His covering shield, and the spear pierced his side. 520

He reeled, and staggering back, sank to the ground;

And then the gloom dispersed, and the wind fell,

And the bright sun broke forth, and melted all

The cloud; and the two armies saw the pair—

Saw Rustum standing, safe upon his feet, 525

And Sohrab, wounded, on the bloody sand.

Then with a bitter smile, Rustum began:—

“Sohrab, thou thoughtest in thy mind to kill

A Persian lord this day, and strip his corpse,

And bear thy trophies to Afrasiab's tent. Or else that the great Rustum would come

down 531

Himself to fight, and that thy wiles would move

His heart to take a gift, and let thee go.

And then that all the Tartar host would praise

Thy courage or thy craft, and spread thy fame, 535

To glad thy father in his weak old age.

Fool, thou art slain, and by an unknown man!

Dearer to the red jackals shalt thou be Than to thy friends, and to thy father old.”

And, with a fearless mien, Sohrab replied:— 540

“Unknown thou art; yet thy fierce vaunt is vain.

Thou dost not slay me, proud and boastful man!

No! Rustum slays me, and this filial heart.

For were I matched with ten such men as thee,

And I were that which till to-day I was, 545  
They should be lying here, I standing there.

But that belovèd name unnerved my arm—

That name, and something, I confess, in thee,

Which troubles all my heart, and made my shield

Fall; and thy spear transfix'd an un-armed foe. 550

And now thou boastest, and insultest my fate.

But hear thou this, fierce man, tremble to hear!

The mighty Rustum shall avenge my death!

My father, whom I seek through all the world,

He shall avenge my death, and punish thee!” 555

As when some hunter in the spring hath found

A breeding eagle sitting on her nest,

Upon the craggy isle of a hill-lake,

And pierced her with an arrow as she rose,

And followed her to find her where she fell 560

Far off;—anon her mate comes winging back

From hunting, and a great way off de-scries

His huddling young left sole; at that, he checks

His pinion, and with short uneasy sweeps Circles above his eyry, with loud screams

Chiding his mate back to her nest; but she 566

Lies dying, with the arrow in her side,

In some far stony gorge out of his ken,

A heap of fluttering feathers—never more

Shall the lake glass her, flying over it; 570

Never the black and dripping precipices

Echo her stormy scream as she sails by:—

As that poor bird flies home, nor knows his loss,

So Rustum knew not his own loss, but stood

Over his dying son, and knew him not. 575

But, with a cold incredulous voice, he said:—

“What prate is this of fathers and revenge?

The mighty Rustum never had a son.”

And, with a failing voice, Sohrab replied:— 579

"Ah! yes, he had! and that lost son am I.  
 Surely the news will one day reach his  
     ear,  
 Reach Rustum, where he sits, and tarries  
     long,  
 Somewhere, I know not where, but far  
     from here,  
 And pierce him like a stab, and make him  
     leap  
 To arms, and cry for vengeance upon  
     thee. 585  
 Fierce man, bethink thee, for an only son!  
 What will that grief, what will that  
     vengeance be?  
 Oh, could I live, till I that grief had seen!  
 Yet him I pity not so much, but her,  
 My mother, who in Ader-baijan dwells 590  
 With that old king, her father, who grows  
     gray  
 With age, and rules over the valiant  
     Koorde.  
 Her most I pity, who no more will see  
 Sohrab returning from the Tartar camp,  
 With spoils and honor, when the war is  
     done. 595  
 But a dark rumor will be bruited up,  
 From tribe to tribe, until it reach her ear;  
 And then will that defenceless woman  
     learn  
 That Sohrab will rejoice her sight no more;  
 But that in battle with a nameless foe, 600  
 By the far-distant Oxus, he is slain."  
 He spoke; and as he ceased, he wept  
     aloud,  
 Thinking of her he left, and his own death.  
 He spoke; but Rustum listened, plunged  
     in thought.  
 Nor did he yet believe it was his son 605  
 Who spoke, although he called back names  
     he knew;  
 For he had had sure tidings that the babe,  
 Which was in Ader-baijan born to him,  
 Had been a puny girl, no boy at all—  
 So that sad mother sent him word, for  
     fear 610  
 Rustum should take the boy, to train in  
     arms;  
 And so he deemed that either Sohrab took,  
 By a false boast, the style of Rustum's  
     son;  
 Or that men gave it him, to swell his fame.  
 So deemed he; yet he listened, plunged  
     in thought, 615  
 And his soul set to grief, as the vast tide

Of the bright rocking Ocean sets to shore  
 At the full moon: tears gathered in his  
     eyes;  
 For he remembered his own early youth,  
 And all its bounding rapture; as, at dawn,  
 The shepherd from his mountain-lodge  
     descries 621  
 A far, bright city, smitten by the sun,  
 Through many rolling clouds—so Rustum  
     saw  
 His youth; saw Sohrab's mother, in her  
     bloom;  
 And that old king, her father, who loved  
     well 625  
 His wandering guest, and gave him his  
     fair child  
 With joy; and all the pleasant life they  
     led,  
 They three, in that long-distant summer-  
     time—  
 The castle, and the dewy woods, and hunt  
 And hound, and morn on those delightful  
     hills 630  
 In Ader-baijan. And he saw that youth,  
 Of age and looks to be his own dear son,  
 Piteous and lovely, lying on the sand,  
 Like some rich hyacinth which by the  
     scythe  
 Of an unskilful gardener has been cut, 635  
 Mowing the garden grass-plots near its  
     bed,  
 And lies, a fragrant tower of purple bloom,  
 On the mown, dying grass—so Sohrab lay,  
 Lovely in death, upon the common sand.  
 And Rustum gazed on him with grief, and  
     said:— 640  
 "O Sohrab, thou indeed art such a son  
 Whom Rustum, wert thou his, might well  
     have loved.  
 Yet here thou errest, Sohrab, or else men  
 Have told thee false—thou art not Rus-  
     tum's son.  
 For Rustum had no son: one child he  
     had— 645  
 But one—a girl; who with her mother now  
 Plies some light female task, nor dreams of  
     us—  
 Of us she dreams not, nor of wounds, nor  
     war."  
 But Sohrab answered him in wrath; for  
     now  
 The anguish of the deep-fixed spear grew  
     fierce, 650  
 And he desired to draw forth the steel,

And let the blood flow free, and so to die—  
But first he would convince his stubborn  
foe;

And, rising sternly on one arm, he said:—  
“Man, who art thou who dost deny my  
words? 655

Truth sits upon the lips of dying men,  
And falsehood, while I lived, was far from  
mine.

I tell thee, pricked upon this arm I bear  
That seal which Rustum to my mother  
gave,

That she might prick it on the babe she  
bore.” 660

He spoke; and all the blood left Rus-  
tum’s cheeks,  
And his knees tottered, and he smote his  
hand

Against his breast, his heavy mailed hand,  
That the hard iron corslet clanked aloud;  
And to his heart he pressed the other  
hand, 665

And in a hollow voice he spake, and said:—  
“Sohrab, that were a proof which could  
not lie!

If thou show this, then art thou Rustum’s  
son.”

Then, with weak hasty fingers, Sohrab  
loosed

His belt, and near the shoulder bared his  
arm, 670

And showed a sign in faint vermilion points  
Pricked; as a cunning workman, in Pekin,  
Pricks with vermilion some clear porcelain  
vase,

An emperor’s gift—at early morn he paints,  
And all day long, and, when night comes,  
the lamp 675

Lights up his studious forehead and thin  
hands—

So delicately pricked the sign appeared  
On Sohrab’s arm, the sign of Rustum’s  
seal.

It was that griffin, which of old reared Zal,  
Rustum’s great father, whom they left to  
die, 680

A helpless babe, among the mountain  
rocks;

Him that kind creature found, and reared,  
and loved—

Then Rustum took it for his glorious sign.  
And Sohrab bared that image on his arm,  
And himself scanned it long with mournful  
eyes, 685

And then he touched it with his hand and  
said:—

“How say’st thou? Is that sign the  
proper sign  
Of Rustum’s son, or of some other man’s?”

He spoke: but Rustum gazed, and  
gazed, and stood

Speechless; and then he uttered one sharp  
cry: 690

“O boy—thy father!”—and his voice  
choked there.

And then a dark cloud passed before his  
eyes,

And his head swam, and he sank down to  
earth.

But Sohrab crawled to where he lay, and  
cast

His arms about his neck, and kissed his  
lips, 695

And with fond faltering fingers stroked  
his cheeks,

Trying to call him back to life; and life  
Came back to Rustum, and he oped his  
eyes,

And they stood wide with horror; and he  
seized

In both his hands the dust which lay  
around, 700

And threw it on his head, and smirched  
his hair,—

His hair, and face, and beard, and glitter-  
ing arms;

And strong convulsive groanings shook  
his breast,

And his sobs choked him; and he clutched  
his sword,

To draw it, and forever let life out. 705

But Sohrab saw his thought, and held his  
hands,

And with a soothing voice he spake, and  
said:—

“Father, forbear! for I but meet to-day  
The doom that at my birth was written  
down

In Heaven, and thou art Heaven’s uncon-  
scious hand. 710

Surely my heart cried out that it was thou,  
When first I saw thee; and thy heart spoke  
too,

I know it! but fate trod those promptings  
down

Under its iron heel; fate, fate engaged  
The strife, and hurled me on my father’s  
spear. 715

But let us speak no more of this! I find  
 My father; let me feel that I have found!  
 Come, sit beside me on this sand, and  
     take  
 My head betwixt thy hands, and kiss my  
     cheeks,  
 And wash them with thy tears, and say:  
     '*My son!*' 720  
 Quick! quick! for numbered are my sands  
     of life,  
 And swift; for like the lightning to this  
     field  
 I came, and like the wind I go away—  
 Sudden, and swift, and like a passing  
     wind.  
 But it was writ in Heaven that this  
     should be." 725  
     So said he: and his voice released the  
     heart  
 Of Rustum, and his tears broke forth;  
     he cast  
 His arms round his son's neck, and wept  
     aloud,  
 And kissed him. And awe fell on both  
     the hosts  
 When they saw Rustum's grief: and  
     Ruksh, the horse, 730  
 With his head bowing to the ground and  
     mane  
 Sweeping the dust, came near, and in  
     mute woe  
 First to the one, then to the other moved  
 His head, as if inquiring what their grief  
 Might mean; and from his dark, compas-  
     sionate eyes, 735  
 The big warm tears rolled down, and  
     caked the sand.  
 But Rustum chid him with stern voice,  
     and said:—  
     "Ruksh, now thou grieveest; but, O  
     Ruksh, thy feet  
 Should first have rotted on their nimble  
     joints,  
 Or ere they bore thy master to this field!"  
     But Sohrab looked upon the horse and  
     said:— 741  
 "Is this, then, Ruksh? How often, in past  
     days,  
 My mother told me of thee, thou brave  
     steed,  
 My terrible father's terrible horse! and  
     said,  
 That I should one day find thy lord and  
     thee. 745

Come, let me lay my hand upon thy mane!  
 O Ruksh, thou art more fortunate than I;  
 For thou hast gone where I shall never  
     go,  
 And snuffed the breezes of my father's  
     home.  
 And thou hast trod the sands of Seistan,  
 And seen the river of Helmund, and the  
     Lake 751  
 Of Zirrah; and the aged Zal himself  
 Has often stroked thy neck, and given  
     thee food,  
 Corn in a golden platter soaked with  
     wine,  
 And said '*O Ruksh! bear Rustum well!*'  
     but I 755  
 Have never known my grandsire's fur-  
     rowed face,  
 Nor seen his lofty house in Seistan,  
 Nor slaked my thirst at the clear Hel-  
     mund stream;  
 But lodged among my father's foes, and  
     seen  
 Afrasiab's cities only, Samarcand, 760  
 Bokhara, and lone Khiva in the waste,  
 And the black Toorkmun tents; and only  
     drunk  
 The desert rivers, Moorghab and Tejend,  
 Kohik, and where the Kalmuks feed their  
     sheep,  
 The northern Sir; and this great Oxus  
     stream— 765  
 The yellow Oxus, by whose brink I die."  
 And, with a heavy groan, Rustum  
     bemoaned:—  
 "Oh, that its waves were flowing over  
     me!  
 Oh, that I saw its grains of yellow silt  
 Roll tumbling in the current o'er my  
     head!" 770  
     But, with a grave mild voice, Sohrab  
     replied:—  
 "Desire not that, my father! thou must  
     live.  
 For some are born to do great deeds, and  
     live,  
 As some are born to be obscured, and die.  
 Do thou the deeds I die too young to do,  
 And reap a second glory in thine age; 776  
 Thou art my father, and thy gain is mine.  
 But come! thou seest this great host of  
     men  
 Which follow me; I pray thee, slay not  
     these!

Let me entreat for them; what have they  
done? 780  
They followed me, my hope, my fame, my  
star.  
Let them all cross the Oxus back in peace.  
But me thou must bear hence, not send  
with them,  
But carry me with thee to Seïstan,  
And place me on a bed, and mourn for  
me, 785  
Thou, and the snow-haired Zal, and all  
thy friends.  
And thou must lay me in that lovely  
earth,  
And heap a stately mound above my  
bones,  
And plant a far-seen pillar over all:  
That so the passing horseman on the  
waste 790  
May see my tomb a great way off, and  
cry:  
*'Sohrab, the mighty Rustum's son, lies  
there,  
Whom his great father did in ignorance  
kill'*—  
And I be not forgotten in my grave.”  
And, with a mournful voice, Rustum  
replied:— 795  
“Fear not! as thou hast said, Sohrab, my  
son,  
So shall it be; for I will burn my tents,  
And quit the host, and bear thee hence  
with me,  
And carry thee away to Seïstan,  
And place thee on a bed, and mourn  
for thee, 800  
With the snow-headed Zal, and all my  
friends.  
And I will lay thee in that lovely earth,  
And heap a stately mound above thy  
bones,  
And plant a far-seen pillar over all,  
And men shall not forget thee in thy  
grave. 805  
And I will spare thy host; yea, let them  
go!  
Let them all cross the Oxus back in peace!  
What should I do with slaying any more?  
For would that all whom I have ever  
slain  
Might be once more alive; my bitterest  
foes, 810  
And they who were called champions in  
their time,

And through whose death I won that  
fame I have—  
And I were nothing but a common man,  
A poor, mean soldier, and without re-  
nown,  
So thou mightest live too, my son, my  
son! 815  
Or rather would that I, even I myself,  
Might now be lying on this bloody sand,  
Near death, and by an ignorant stroke  
of thine,  
Not thou of mine! and I might die, not  
thou;  
And I, not thou, be borne to Seïstan; 820  
And Zal might weep above my grave,  
not thine;  
And say *'O son, I weep thee not too sore,  
For willingly, I know, thou met'st thine end.'*  
But now in blood and battles was my  
youth,  
And full of blood and battles is my age, 825  
And I shall never end this life of blood.”  
Then, at the point of death, Sohrab  
replied:—  
“A life of blood indeed, thou dreadful man!  
But thou shalt yet have peace; only not  
now,  
Not yet! but thou shalt have it on that  
day, 830  
When thou shalt sail in a high-masted  
ship,  
Thou and the other peers of Kai-Khosroo,  
Returning home over the salt blue sea,  
From laying thy dear master in his grave.”  
And Rustum gazed on Sohrab's face,  
and said:— 835  
“Soon be that day, my son, and deep that  
sea!  
Till then, if fate so wills, let me endure.”  
He spoke; and Sohrab smiled on him,  
and took  
The spear, and drew it from his side, and  
eased  
His wound's imperious anguish; but the  
blood 840  
Came welling from the open gash, and  
life  
Flowed with the stream;—all down his  
cold white side  
The crimson torrent ran, dim now and  
soiled  
Like the soiled tissue of white violets  
Left, freshly gathered, on their native  
bank, 845

By romping children, whom their nurses  
call  
Indoors from the sun's eye; his head  
drooped low,  
His limbs grew slack; motionless, white,  
he lay—  
White, with eyes closed; only when heavy  
gasps,  
Deep heavy gasps quivering through all  
his frame, 850  
Convulsed him back to life, he opened  
them,  
And fixed them feebly on his father's  
face;  
Till now all strength was ebbcd, and from  
his limbs  
Unwillingly the spirit fled away,  
Regretting the warm mansion which it  
left, 855  
And youth, and bloom, and this delight-  
ful world.

So, on the bloody sand, Sohrab lay dead;  
And the great Rustum drew his horse-  
man's cloak

Down o'er his face, and sate by his dead  
son.

As those black granite pillars, once high-  
reared 860

By Jemshid in Persepolis, to bear  
His house, now 'mid their broken flights  
of steps

Lie prone, enormous, down the mountain  
side—

So in the sand lay Rustum by his son.

And night came down over the solemn  
waste, 865

And the two gazing hosts, and that sole  
pair,

And darkened all; and a cold fog, with  
night,

Crept from the Oxus. Soon a hum arose,  
As of a great assembly loosed, and fires  
Began to twinkle through the fog: for  
now 870

Both armies moved to camp, and took  
their meal;

The Persians took it on the open sands  
Southward, the Tartars by the river marge:  
And Rustum and his son were left alone.

But the majestic river floated on, 875  
Out of the mist and hum of that low land,  
Into the frosty starlight, and there moved,  
Rejoicing, through the hushed Choras-  
mian waste,

Under the solitary moon;—he flowed  
Right for the polar star, past Orgunjè,  
Brimming, and bright, and large; then  
sands begin 881

To hem his watery march, and dam his  
streams,

And split his currents; that for many a  
league

The shorn and parcelled Oxus strains along  
Through beds of sand and matted rushy  
isles— 885

Oxus, forgetting the bright speed he had  
In his high mountain cradle in Pamere,  
A foiled circuitous wanderer—till at last  
The longed-for dash of waves is heard, and  
wide

His luminous home of waters opens,  
bright 890

And tranquil, from whose floor the new-  
bathed stars

Emerge, and shine upon the Aral Sea.

## THE AUSTERITY OF POETRY

That son of Italy who tried to blow,  
Ere Dante came, the trump of sacred song,  
In his light youth amid a festal throng  
Sat with his bride to see a public show.  
Fair was the bride, and on her front did  
glow 5

Youth like a star; and what to youth  
belong—

Gay raiment, sparkling gauds, elation  
strong.

A prop gave way! crash fell a platform! lo,  
'Mid struggling sufferers, hurt to death,  
she lay!

Shuddering, they drew her garments off  
—and found 10

A robe of sackcloth next the smooth,  
white skin.

Such, poets, is your bride, the Muse!  
young, gay,

Radiant, adorned outside; a hidden ground  
Of thought and of austerity within.

## RUGBY CHAPEL

NOVEMBER 1857

Coldly, sadly descends  
The autumn evening. The field  
Strewn with its dank yellow drifts  
Of withered leaves, and the elms,



Fade into dimness apace,	5	'Twixt vice and virtue; revivest,	55
Silent;—hardly a shout		Succorest! This was thy work,	
From a few boys late at their play!		This was thy life upon earth.	
The lights come out in the street,		What is the course of the life	
In the school-room windows;—but cold,		Of mortal men on the earth?	
Solemn, unlighted, austere,	10	Most men eddy about	60
Through the gathering darkness, arise		Here and there—eat and drink,	
The chapel-walls, in whose bound		Chatter and love and hate,	
Thou, my father! art laid.		Gather and squander, are raised	
There thou dost lie, in the gloom		Aloft, are hurled in the dust.	
Of the autumn evening. But ah!	15	Striving blindly, achieving	65
That word, <i>gloom</i> , to my mind		Nothing; and then they die—	
Brings thee back, in the light		Perish;—and no one asks	
Of thy radiant vigor, again;		Who or what they have been,	
In the gloom of November we passed		More than he asks what waves,	
Days not dark at thy side;	20	In the moonlit solitudes mild	70
Seasons impaired not the ray		Of the midmost Ocean, have swelled,	
Of thy buoyant cheerfulness clear.		Foamed for a moment, and gone.	
Such thou wast! and I stand		And there are some, whom a thirst	
In the autumn evening, and think		Ardent, unquenchable, fires,	
Of bygone autumns with thee.	25	Not with the crowd to be spent,	75
Fifteen years have gone round		Not without aim to go round	
Since thou arosest to tread,		In an eddy of purposeless dust,	
In the summer-morning, the road		Effort unmeaning and vain.	
Of death, at a call unforeseen,		Ah, yes! some of us strive	
Sudden. For fifteen years,	30	Not without action to die	80
We who till then in thy shade		Fruitless, but something to snatch	
Rested as under the boughs		From dull oblivion, nor all	
Of a mighty oak, have endured		Glut the devouring grave!	
Sunshine and rain as we might,		We, we have chosen our path—	
Bare, unshaded, alone,	35	Path to a clear-purposed goal,	85
Lacking the shelter of thee.		Path of advance!—but it leads	
O strong soul, by what shore		A long, steep journey, through sunk	
Tarriest thou now? For that force,		Gorges, o'er mountains in snow.	
Surely, has not been left vain!		Cheerful, with friends, we set forth—	
Somewhere, surely, afar,	40	Then, on the height, comes the storm.	90
In the sounding labor-house vast		Thunder crashes from rock	
Of being, is practised that strength,		To rock, the cataracts reply;	
Zealous, beneficent, firm!		Lightnings dazzle our eyes;	
Yes, in some far-shining sphere,		Roaring torrents have breached	
Conscious or not of the past,	45	The track; the stream-bed descends	95
Still thou performest the word		In the place where the wayfarer once	
Of the Spirit in whom thou dost live—		Planted his footstep—the spray	
Prompt, unwearied, as here!		Boils o'er its borders! aloft	
Still thou upraisest with zeal		The unseen snow-beds dislodge	
The humble good from the ground,	50	Their hanging ruin! alas,	100
Sternly represses the bad!		Havoc is made in our train!	
Still, like a trumpet, dost rouse		Friends, who set forth at our side,	
Those who with half-open eyes		Falter, are lost in the storm.	
Tread the border-land dim		We, we only are left!	
		With frowning foreheads, with lips	105
		Sternly compressed, we strain on,	

On—and at nightfall at last Come to the end of our way, To the lonely inn 'mid the rocks; Where the gaunt and taciturn host Stands on the threshold, the wind Shaking his thin white hairs— Holds his lantern to scan Our storm-beat figures, and asks: Whom in our party we bring, Whom we have left in the snow?	110        115	Bluster or cringe, and make life Hideous, and arid, and vile; But souls tempered with fire, Fervent, heroic, and good, Helpers and friends of mankind.	160
Sadly we answer: We bring Only ourselves! we lost Sight of the rest in the storm. Hardly ourselves we fought through, Stripped, without friends, as we are. Friends, companions, and train, The avalanche swept from our side.	   120	Servants of God!—or sons Shall I not call you? because Not as servants ye knew Your Father's innermost mind, His, who unwillingly sees One of his little ones lost— Yours is the praise, if mankind Hath not as yet in its march Fainted, and fallen, and died!	   165   170
But thou would'st not <i>alone</i> Be saved, my father! <i>alone</i> Conquer and come to thy goal, Leaving the rest in the wild. We were weary, and we Fearful, and we in our march Fain to drop down and to die. Still thou turnedst, and still Beckonedst the trembler, and still Gavest the weary thy hand.	  125    130	See! In the rocks of the world Marches the host of mankind, A feeble, wavering line. Where are they tending?—A God Marshalled them, gave them their goal.— Ah, but the way is so long! Years they have been in the wild! Sore thirst plagues them, the rocks, Rising all round, overawe; Factions divide them, their host Threatens to break, to dissolve. —Ah, keep, keep them combined! Else, of the myriads who fill That army, not one shall arrive; Sole they shall stray; on the rocks Batter for ever in vain, Die one by one in the waste.	   176   180
If, in the paths of the world, Stones might have wounded thy feet, Toil or dejection have tried Thy spirit, of that we saw Nothing—to us thou wast still Cheerful, and helpful, and firm! Therefore to thee it was given Many to save with thyself; And, at the end of thy day, O faithful shepherd! to come, Bringing thy sheep in thy hand.	 135    140	Then, in such hour of need Of your fainting, dispirited race, Ye, like angels, appear, Radiant with ardor divine. Beacons of hope, ye appear! Languor is not in your heart, Weakness is not in your word, Weariness not on your brow. Ye alight in our van! at your voice Panic, despair, flee away. Ye move through the ranks, recall The stragglers, refresh the outworn, Praise, re-inspire the brave. Order, courage, return; Eyes rekindling, and prayers, Follow your steps as ye go. Ye fill up the gaps in our files, Strengthen the wavering line, Stablish, continue our march, On, to the bound of the waste, On, to the City of God.	       185   190   195  200  205
And through thee I believe In the noble and great who are gone; Pure souls honored and blest By former ages, who else— Such, so soulless, so poor, Is the race of men whom I see— Seemed but a dream of the heart, Seemed but a cry of desire. Yes! I believe that there lived Others like thee in the past, Not like the men of the crowd Who all round me to-day	 145     150   155		

## DOVER BEACH

The sea is calm to-night,  
The tide is full, the moon lies fair  
Upon the straits;—on the French coast  
the light

Gleams and is gone; the cliffs of England  
stand,

Glimmering and vast, out in the tranquil  
bay. 5

Come to the window, sweet is the night-  
air!

Only, from the long line of spray  
Where the sea meets the moon-blanch'd  
land,

Listen! you hear the grating roar  
Of pebbles which the waves draw back,  
and fling, 10

At their return, up the high strand,  
Begin, and cease, and then again begin,  
With tremulous cadence slow, and bring  
The eternal note of sadness in.

Sophocles long ago 15

Heard it on the Ægean, and it brought  
Into his mind the turbid ebb and flow

Of human misery; we

Find also in the sound a thought,

Hearing it by this distant northern sea. 20

The Sea of Faith

Was once, too, at the full, and round  
earth's shore

Lay like the folds of a bright girdle furled.

But now I only hear

Its melancholy, long, withdrawing roar, 25

Retreating, to the breath

Of the night-wind, down the vast edges  
drear

And naked shingles of the world.

Ah, love, let us be true

To one another! for the world, which  
seems 30

To lie before us like a land of dreams,

So various, so beautiful, so new,

Hath really neither joy, nor love, nor  
light,

Nor certitude, nor peace, nor help for  
pain;

And we are here as on a darkling plain 35

Swept with confused alarms of struggle  
and flight,

Where ignorant armies clash by night.

## THE LAST WORD

Creep into thy narrow bed,  
Creep, and let no more be said!  
Vain thy onset! all stands fast.  
Thou thyself must break at last.

Let the long contention cease! 5

Geese are swans, and swans are geese.

Let them have it how they will!

Thou art tired; best be still.

They out-talked thee, hissed thee, tore  
thee?

Better men fared thus before thee; 10

Fired their ringing shot and passed,

Hotly charged—and sank at last.

Charge once more, then, and be dumb!

Let the victors, when they come,

When the forts of folly fall, 15

Find thy body by the wall!

## LITERATURE AND SCIENCE

Practical people talk with a smile of Plato and of his absolute ideas; and it is impossible to deny that Plato's ideas do often seem unpractical and impracticable, and especially when one views them in connection with the life of a great work-a-day world like the United States. The necessary staple of the life of such a world Plato regards with disdain; handicraft and trade and the working professions [10 he regards with disdain; but what becomes of the life of an industrial modern community if you take handicraft and trade and the working professions out of it? The base mechanic arts and handicrafts, says Plato, bring about a natural weakness in the principle of excellence in a man, so that he cannot govern the ignoble growths in him, but nurses them, and cannot understand fostering any [20 other. Those who exercise such arts and trades, as they have their bodies, he says marred, by their vulgar businesses, so they have their souls, too, bowed and broken by them. And if one of these uncomely people has a mind to seek self-culture and philosophy, Plato compares him to a bald little tinker, who has scraped

together money, and has got his release from service, and has had a bath, and [30 bought a new coat, and is rigged out like a bridegroom about to marry the daughter of his master who has fallen into poor and helpless estate.

Nor do the working professions fare any better than trade at the hands of Plato. He draws for us an inimitable picture of the working lawyer, and of his life of bondage; he shows how this bondage from his youth up has stunted [40 and warped him, and made him small and crooked of soul, encompassing him with difficulties which he is not man enough to rely on justice and truth as means to encounter, but has recourse, for help out of them, to falsehood and wrong. And so, says Plato, this poor creature is bent and broken, and grows up from boy to man without a particle of soundness in him, although exceed- [50 ingly smart and clever in his own esteem.

One cannot refuse to admire the artist who draws these pictures. But we say to ourselves that his ideas show the influence of a primitive and obsolete order of things, when the warrior caste and the priestly caste were alone in honor, and the humble work of the world was done by slaves. We have now changed all that; the mod- [60 ern majority consists in work, as Emerson declares; and in work, we may add, principally of such plain and dusty kind as the work of cultivators of the ground, handicraftsmen, men of trade and business, men of the working professions. Above all is this true in a great industrious community such as that of the United States.

Now education, many people go on [70 to say, is still mainly governed by the ideas of men like Plato, who lived when the warrior caste and the priestly or philosophical class were alone in honor, and the really useful part of the community were slaves. It is an education fitted for persons of leisure in such a community. This education passed from Greece and Rome to the feudal communities of Europe, where also the warrior caste [80 and the priestly caste were alone held in honor, and where the really useful and

working part of the community, though not nominally slaves as in the pagan world, were practically not much better off than slaves, and not more seriously regarded. And how absurd it is, people end by saying, to inflict this education upon an industrious modern community, where very few indeed are per- [90 sons of leisure, and the mass to be considered has not leisure, but is bound, for its own great good, and for the great good of the world at large, to plain labor and to industrial pursuits, and the education in question tends necessarily to make men dissatisfied with these pursuits and unfitted for them!

That is what is said. So far I must defend Plato, as to plead that his view [100 of education and studies is in the general, as it seems to me, sound enough, and fitted for all sorts and conditions of men, whatever their pursuits may be. "An intelligent man," says Plato, "will prize those studies which result in his soul getting soberness, righteousness, and wisdom, and will less value the others." I cannot consider *that* a bad description of the aim of education, and of the mo- [110 tives which should govern us in the choice of studies, whether we are preparing ourselves for a hereditary seat in the English House of Lords or for the pork trade in Chicago.

Still I admit that Plato's world was not ours, that his scorn of trade and handicraft is fantastic, that he had no conception of a great industrial community such as that of the United States, and [120 that such a community must and will shape its education to suit its own needs. If the usual education handed down to it from the past does not suit it, it will certainly before long drop this and try another. The usual education in the past has been mainly literary. The question is whether the studies which were long supposed to be the best for all of us are practically the best now; whether [130 others are not better. The tyranny of the past, many think, weighs on us injuriously in the predominance given to letters in education. The question is raised whether, to meet the needs of our modern life, the predominance ought

not now to pass from letters to science; and naturally the question is nowhere raised with more energy than here in the United States. The design of abasing [140 what is called "mere literary instruction and education," and of exalting what is called "sound, extensive, and practical scientific knowledge," is, in this intensely modern world of the United States, even more perhaps than in Europe, a very popular design, and makes great and rapid progress.

I am going to ask whether the present movement for ousting letters from their [150 old predominance in education, and for transferring the predominance in education to the natural sciences, whether this brisk and flourishing movement ought to prevail, and whether it is likely that in the end it really will prevail. An objection may be raised which I will anticipate. My own studies have been almost wholly in letters, and my visits to the field of the natural sciences have been [160 very slight and inadequate, although those sciences have always strongly moved my curiosity. A man of letters, it will perhaps be said, is not competent to discuss the comparative merits of letters and natural science as means of education. To this objection I reply, first of all, that his incompetence, if he attempts the discussion but is really incompetent for it, will be abundantly visible; nobody will be [170 taken in; he will have plenty of sharp observers and critics to save mankind from that danger. But the line I am going to follow is, as you will soon discover, so extremely simple, that perhaps it may be followed without failure even by one who for a more ambitious line of discussion would be quite incompetent.

Some of you may possibly remember [180 a phrase of mine which has been the object of a good deal of comment; an observation to the effect that in our culture, the aim being to *know ourselves and the world*, we have, as the means to this end, *to know the best which has been thought and said in the world*. A man of science, who is also an excellent writer and the very prince of debaters, Professor Huxley, in a discourse at the opening of Sir Josiah Mason's [190

college at Birmingham, laying hold of this phrase, expanded it by quoting some more words of mine, which are these: "The civilised world is to be regarded as now being, for intellectual and spiritual purposes, one great confederation, bound to a joint action and working to a common result; and whose members have for their proper outfit a knowledge of Greek, Roman, and Eastern antiquity, [200 and of one another. Special local and temporary advantages being put out of account, that modern nation will in the intellectual and spiritual sphere make most progress, which most thoroughly carries out this programme."

Now on my phrase, thus enlarged, Professor Huxley remarks that when I speak of the above-mentioned knowledge as enabling us to know ourselves and [210 the world, I assert *literature* to contain the materials which suffice for thus making us know ourselves and the world. But it is not by any means clear, says he, that after having learnt all which ancient and modern literatures have to tell us, we have laid a sufficiently broad and deep foundation for that criticism of life, that knowledge of ourselves and the world, which constitutes culture. On the [220 contrary, Professor Huxley declares that he finds himself "wholly unable to admit that either nations or individuals will really advance, if their outfit draws nothing from the stores of physical science. An army without weapons of precision, and with no particular base of operations, might more hopefully enter upon a campaign on the Rhine, than a man, devoid of a knowledge of [230 what physical science has done in the last century, upon a criticism of life."

This shows how needful it is for those who are to discuss any matter together, to have a common understanding as to the sense of the terms they employ,—how needful, and how difficult. What Professor Huxley says, implies just the reproach which is so often brought [240 against the study of *belles lettres*, as they are called: that the study is an elegant one, but slight and ineffectual; a smattering of Greek and Latin and other orna-

mental things, of little use for any one whose object is to get at truth, and to be a practical man. So, too, M. Renan talks of the "superficial humanism" of a school-course which treats us as if we were all going to be poets, writers, preachers, [250 orators, and he opposes this humanism to positive science, or the critical search after truth. And there is always a tendency in those who are remonstrating against the predominance of letters in education, to understand by letters *belles lettres*, and by *belles lettres* a superficial humanism, the opposite of science or true knowledge.

But when we talk of knowing Greek [260 and Roman antiquity, for instance, which is the knowledge people have called the humanities, I for my part mean a knowledge which is something more than a superficial humanism, mainly decorative. "I call all teaching *scientific*," says Wolf, the critic of Homer, "which is systematically laid out and followed up to its original sources. For example: a knowledge of classical antiquity is scientific [270 when the remains of classical antiquity are correctly studied in the original languages." There can be no doubt that Wolf is perfectly right; that all learning is scientific which is systematically laid out and followed up to its original sources, and that a genuine humanism is scientific.

When I speak of knowing Greek and Roman antiquity, therefore, as a help to knowing ourselves and the world, I [280 mean more than a knowledge of so much vocabulary, so much grammar, so many portions of authors in the Greek and Latin languages, I mean knowing the Greeks and Romans, and their life and genius, and what they were and did in the world; what we get from them, and what is its value. That, at least, is the ideal; and when we talk of endeavoring to know Greek and Roman antiquity, as a [290 help to knowing ourselves and the world, we mean endeavoring so to know them as to satisfy this ideal, however much we may still fall short of it.

The same also as to knowing our own and other modern nations, with the like aim of getting to understand ourselves and the world. To know the best that

has been thought and said by the modern nations, is to know, says Professor [300 Huxley, "only what modern *literatures* have to tell us; it is the criticism of life contained in modern literature." And yet "the distinctive character of our times," he urges, "lies in the vast and constantly increasing part which is played by natural knowledge." And how, therefore, can a man, devoid of knowledge of what physical science has done in the last century, enter hopefully upon a [310 criticism of modern life?

Let us, I say, be agreed about the meaning of the terms we are using. I talk of knowing the best which has been thought and uttered in the world; Professor Huxley says this means knowing *literature*. Literature is a large word; it may mean everything written with letters or printed in a book. Euclid's *Elements* and Newton's *Principia* are thus [320 literature. All knowledge that reaches us through books is literature. But by literature Professor Huxley means *belles lettres*. He means to make me say, that knowing the best which has been thought and said by the modern nations is knowing their *belles lettres* and no more. And this is no sufficient equipment, he argues, for a criticism of modern life. But as I do not mean, by knowing ancient Rome, [330 knowing merely more or less of Latin *belles lettres*, and taking no account of Rome's military, and political, and legal, and administrative work in the world; and as, by knowing ancient Greece, I understand knowing her as the giver of Greek art, and the guide to a free and right use of reason and to scientific method, and the founder of our mathematics and physics and astronomy [340 and biology,—I understand knowing her as all this, and not merely knowing certain Greek poems, and histories, and treatises, and speeches,—so as to the knowledge of modern nations also. By knowing modern nations, I mean not merely knowing their *belles lettres*, but knowing also what has been done by such men as Copernicus, Galileo, Newton, Darwin. "Our ancestors learned," says Pro- [350 fessor Huxley, "that the earth is the centre of the visible universe, and that

man is the cynosure of things terrestrial; and more especially was it inculcated that the course of nature has no fixed order, but that it could be, and constantly was, altered." But for us now, continues Professor Huxley, "the notions of the beginning and the end of the world entertained by our forefathers are no longer [360 credible. It is very certain that the earth is not the chief body in the material universe, and that the world is not subordinated to man's use. It is even more certain that nature is the expression of a definite order, with which nothing interferes." "And yet," he cries, "the purely classical education advocated by the representatives of the humanists in our day gives no inkling of all this!" [370

In due place and time I will just touch upon that vexed question of classical education; but at present the question is as to what is meant by knowing the best which modern nations have thought and said. It is not knowing their *belles lettres* merely which is meant. To know Italian *belles lettres* is not to know Italy, and to know English *belles lettres* is not to know England. Into knowing Italy and [380 England there comes a great deal more, Galileo and Newton amongst it. The reproach of being a superficial humanism, a tincture of *belles lettres*, may attach rightly enough to some other disciplines; but to the particular discipline recommended when I proposed knowing the best that has been thought and said in the world, it does not apply. In that best I certainly include what in mod- [390 ern times has been thought and said by the great observers and knowers of nature.

There is, therefore, really no question between Professor Huxley and me as to whether knowing the great results of the modern scientific study of nature is not required as a part of our culture, as well as knowing the products of literature and art. But to follow the processes by [400 which those results are reached, ought, say the friends of physical science, to be made the staple of education for the bulk of mankind. And here there does arise a question between those whom Professor Huxley calls with playful sar-

casm "the Levites of culture," and those whom the poor humanist is sometimes apt to regard as its Nebuchadnezzars.

The great results of the scientific [410 investigation of nature we are agreed upon knowing, but how much of our study are we bound to give to the processes by which those results are reached? The results have their visible bearing on human life. But all the processes, too, all the items of fact by which those results are reached and established, are interesting. All knowledge is interesting to a wise man, and the knowledge of na- [420 ture is interesting to all men. It is very interesting to know, that, from the albuminous white of the egg, the chick in the egg gets the materials for its flesh, bones, blood, and feathers; while, from the fatty yolk of the egg, it gets the heat and energy which enable it at length to break its shell and begin the world. It is less interesting, perhaps, but still it is interesting, to know that when a [430 taper burns, the wax is converted into carbonic acid and water. Moreover, it is quite true that the habit of dealing with facts, which is given by the study of nature, is, as the friends of physical science praise it for being, an excellent discipline. The appeal, in the study of nature, is constantly to observation and experiment; not only is it said that the thing is so, but we can be made to see [440 that it is so. Not only does a man tell us that when a taper burns the wax is converted into carbonic acid and water, as a man may tell us, if he likes, that Charon is punting his ferry-boat on the river Styx, or that Victor Hugo is a sublime poet, or Mr. Gladstone the most admirable of statesmen; but we are made to see that the conversion into carbonic acid and water does actually happen. [450 This reality of natural knowledge it is, which makes the friends of physical science contrast it, as a knowledge of things, with the humanist's knowledge, which is, they say, a knowledge of words. And hence Professor Huxley is moved to lay it down that, "for the purpose of attaining real culture, an exclusively scientific education is at least as effectual as an exclusively literary education." And [460

a certain President of the Section for Mechanical Science in the British Association is, in Scripture phrase, "very bold," and declares that if a man, in his mental training, "has substituted literature and history for natural science, he has chosen the less useful alternative." But whether we go these lengths or not, we must all admit that in natural science the habit gained of dealing with facts [470 is a most valuable discipline, and that every one should have some experience of it.

More than this, however, is demanded by the reformers. It is proposed to make the training in natural science the main part of education, for the great majority of mankind at any rate. And here, I confess, I part company with the friends of physical science, with whom up to [480 this point I have been agreeing. In differing from them, however, I wish to proceed with the utmost caution and diffidence. The smallness of my own acquaintance with the disciplines of natural science is ever before my mind, and I am fearful of doing these disciplines an injustice. The ability and pugnacity of the partisans of natural science make them formidable persons to contra- [490 dict. The tone of tentative inquiry, which befits a being of dim faculties and bounded knowledge, is the tone I would wish to take and not to depart from. At present it seems to me, that those who are for giving to natural knowledge, as they call it, the chief place in the education of the majority of mankind, leave one important thing out of their account: the constitution of human nature. But I put this [500 forward on the strength of some facts not at all recondite, very far from it; facts capable of being stated in the simplest possible fashion, and to which, if I so state them, the man of science will, I am sure, be willing to allow their due weight.

Deny the facts altogether, I think, he hardly can. He can hardly deny, that when we set ourselves to enumerate [510 the powers which go to the building up of human life, and say that they are the power of conduct, the power of intellect and knowledge, the power of beauty, and

the power of social life and manners,—he can hardly deny that this scheme, though drawn in rough and plain lines enough, and not pretending to scientific exactness, does yet give a fairly true representation of the matter. Human nature is [520 built up by these powers; we have the need for them all. When we have rightly met and adjusted the claims of them all, we shall then be in a fair way for getting soberness and righteousness, with wisdom. This is evident enough, and the friends of physical science would admit it.

But perhaps they may not have sufficiently observed another thing: [530 namely, that the several powers just mentioned are not isolated, but there is, in the generality of mankind, a perpetual tendency to relate them one to another in divers ways. With one such way of relating them I am particularly concerned now. Following our instinct for intellect and knowledge, we acquire pieces of knowledge; and presently, in the generality of men, there arises the desire [540 to relate these pieces of knowledge to our sense for conduct, to our sense for beauty,—and there is weariness and dissatisfaction if the desire is balked. Now in this desire lies, I think, the strength of that hold which letters have upon us.

All knowledge is, as I said just now, interesting; and even items of knowledge which from the nature of the case [550 cannot well be related, but must stand isolated in our thoughts, have their interest. Even lists of exceptions have their interest. If we are studying Greek accents, it is interesting to know that *pais* and *pas*, and some other monosyllables of the same form of declension, do not take the circumflex upon the last syllable of the genitive plural, but vary, in this respect, from the common rule. [560 If we are studying physiology, it is interesting to know that the pulmonary artery carries dark blood and the pulmonary vein carries bright blood, departing in this respect from the common rule for the division of labor between the veins and the arteries. But every one knows how we seek naturally to combine



the pieces of our knowledge together, to bring them under general rules, to [570 relate them to principles; and how unsatisfactory and tiresome it would be to go on for ever learning lists of exceptions, or accumulating items of fact which must stand isolated.

Well, that same need of relating our knowledge, which operates here within the sphere of our knowledge itself, we shall find operating, also, outside that sphere. We experience, as we go on [580 learning and knowing,—the vast majority of us experience,—the need of relating what we have learned and known to the sense which we have in us for conduct, to the sense which we have in us for beauty.

A certain Greek prophetess of Mantinea in Arcadia, Diotima by name, once explained to the philosopher Socrates that love, and impulse, and [590 bent of all kinds, is, in fact, nothing else but the desire in men that good should for ever be present to them. This desire for good, Diotima assured Socrates, is our fundamental desire, of which fundamental desire every impulse in us is only some one particular form. And therefore this fundamental desire it is, I suppose,—this desire in men that good should be for ever present to them,—which [600 acts in us when we feel the impulse for relating our knowledge to our sense for conduct and to our sense for beauty. At any rate, with men in general the instinct exists. Such is human nature. And the instinct, it will be admitted, is innocent, and human nature is preserved by our following the lead of its innocent instincts. Therefore, in seeking to gratify this instinct in question, we are following the instinct of self-preservation in humanity.

But, no doubt, some kinds of knowledge cannot be made to directly serve the instinct in question, cannot be directly related to the sense for beauty, to the sense for conduct. These are instrument-knowledges; they lead on to other knowledges, which can. A man who passes his life in instrument-knowledges is [620 a specialist. They may be invaluable as instruments to something beyond, for

those who have the gift thus to employ them; and they may be disciplines in themselves wherein it is useful for every one to have some schooling. But it is inconceivable that the generality of men should pass all their mental life with Greek accents or with formal logic. My friend Professor Sylvester, who is [630 one of the first mathematicians in the world, holds transcendental doctrines as to the virtue of mathematics, but those doctrines are not for common men. In the very Senate House and heart of our English Cambridge I once ventured, though not without an apology for my profaneness, to hazard the opinion that for the majority of mankind a little of mathematics, even, goes a long way. [640 Of course this is quite consistent with their being of immense importance as an instrument to something else; but it is the few who have the aptitude for thus using them, not the bulk of mankind.

The natural sciences do not, however, stand on the same footing with these instrument-knowledges. Experience shows us that the generality of men will find more interest in learning that, [650 when a taper burns, the wax is converted into carbonic acid and water, or in learning the explanation of the phenomenon of dew, or in learning how the circulation of the blood is carried on, than they find in learning that the genitive plural of *pais* and *pas* does not take the circumflex on the termination. And one piece of natural knowledge is added to another, and others are added to that, [660 and at last we come to propositions so interesting as Mr. Darwin's famous proposition that "our ancestor was a hairy quadruped furnished with a tail and pointed ears, probably arboreal in his habits." Or we come to propositions of such reach and magnitude as those which Professor Huxley delivers, when he says that the notions of our forefathers about the beginning and the end of [670 the world were all wrong, and that nature is the expression of a definite order with which nothing interferes.

Interesting, indeed, these results of science are, important they are, and we should all of us be acquainted with them.

But what I now wish you to mark is, that we are still, when they are propounded to us and we receive them, we are still in the sphere of intellect and [680 knowledge. And for the generality of men there will be found, I say, to arise, when they have duly taken in the proposition that their ancestor was "a hairy quadruped furnished with a tail and pointed ears, probably arboreal in his habits," there will be found to arise an invincible desire to relate this proposition to the sense in us for conduct, and to the sense in us for beauty. But this the [690 men of science will not do for us, and will hardly even profess to do. They will give us other pieces of knowledge, other facts, about other animals and their ancestors, or about plants, or about stones, or about stars; and they may finally bring us to those great "general conceptions of the universe, which are forced upon us all," says Professor Huxley, "by the progress of physical science." [700 But still it will be *knowledge* only which they give us; knowledge not put for us into relation with our sense for conduct, our sense for beauty, and touched with emotion by being so put; not thus put for us, and therefore, to the majority of mankind, after a certain while, unsatisfying, wearying.

Not to the born naturalist, I admit. But what do we mean by a born naturalist? We mean a man in whom [710 the zeal for observing nature is so uncommonly strong and eminent, that it marks him off from the bulk of mankind. Such a man will pass his life happily in collecting natural knowledge and reasoning upon it, and will ask for nothing, or hardly anything, more. I have heard it said that the sagacious and admirable naturalist whom we lost not very long ago, Mr. Darwin, once owned to a friend [720 that for his part he did not experience the necessity for two things which most men find so necessary to them,—religion and poetry; science and the domestic affections, he thought, were enough. To a born naturalist, I can well understand that this should seem so. So absorbing is his occupation with nature, so strong his love for his occupation, that he goes on acquiring natural knowledge and [730

reasoning upon it, and has little time or inclination for thinking about getting it related to the desire in man for conduct, the desire in man for beauty. He relates it to them for himself as he goes along, so far as he feels the need; and he draws from the domestic affections all the additional solace necessary. But then Darwins are extremely rare. Another great and admirable master of natural [740 knowledge, Faraday, was a Sandemanian. That is to say, he related his knowledge to his instinct for conduct and to his instinct for beauty, by the aid of that respectable Scottish sectary, Robert Sandeman. And so strong, in general, is the demand of religion and poetry to have their share in a man, to associate themselves with his knowing, and to relieve and rejoice it, that probably, [750 for one man amongst us with the disposition to do as Darwin did in this respect, there are at least fifty with the disposition to do as Faraday.

Education lays hold upon us, in fact, by satisfying this demand. Professor Huxley holds up to scorn mediæval education, with its neglect of the knowledge of nature, its poverty even of literary studies, its formal logic devoted to [760 "showing how and why that which the Church said was true must be true." But the great mediæval universities were not brought into being, we may be sure, by the zeal for giving a jejune and contemptible education. Kings have been their nursing fathers, and queens have been their nursing mothers, but not for this. The mediæval universities came into being, because the supposed [770 knowledge, delivered by Scripture and the Church, so deeply engaged men's hearts, by so simply, easily, and powerfully relating itself to their desire for conduct, their desire for beauty. All other knowledge was dominated by this supposed knowledge and was subordinated to it, because of the surpassing strength of the hold which it gained upon the affections of men, by allying itself pro- [780 foundly with their sense for conduct, their sense for beauty.

But now, says Professor Huxley, conceptions of the universe fatal to the no-

tions held by our forefathers have been forced upon us by physical science. Grant to him that they are thus fatal, that the new conceptions must and will soon become current everywhere, and that every one will finally perceive [790 them to be fatal to the beliefs of our forefathers. The need of humane letters, as they are truly called, because they serve the paramount desire in men that good should be for ever present to them,—the need of humane letters to establish a relation between the new conceptions, and our instinct for beauty, our instinct for conduct, is only the more visible. The Middle Age could do without humane [800 letters, as it could do without the study of nature, because its supposed knowledge was made to engage its emotions so powerfully. Grant that the supposed knowledge disappears, its power of being made to engage the emotions will of course disappear along with it,—but the emotions themselves, and their claim to be engaged and satisfied, will remain. Now if we find by experience that humane [810 letters have an undeniable power of engaging the emotions, the importance of humane letters in a man's training becomes not less, but greater, in proportion to the success of modern science in extirpating what it calls "mediæval thinking."

Have humane letters, then, have poetry and eloquence, the power here attributed to them of engaging the emotions, [820 and do they exercise it? And if they have it and exercise it, *how* do they exercise it, so as to exert an influence upon man's sense for conduct, his sense for beauty? Finally, even if they both can and do exert an influence upon the senses in question, how are they to relate to them the results,—the modern results,—of natural science? All these questions may be asked. First, have poetry and elo- [830 quence the power of calling out the emotions? The appeal is to experience. Experience shows that for the vast majority of men, for mankind in general, they have the power. Next, do they exercise it? They do. But then, *how* do they exercise it so as to affect man's sense for conduct, his sense for beauty?

And this is perhaps a case for applying the Preacher's words: "Though a [840 man labor to seek it out, yet he shall not find it; yea, farther, though a wise man think to know it, yet shall he not be able to find it."<sup>1</sup> Why should it be one thing, in its effect upon the emotions, to say, "Patience is a virtue," and quite another thing, in its effect upon the emotions, to say with Homer,

τλητὸν γὰρ Μοῖραι θυμὸν θέσαν ἀνθρώποισιν—<sup>2</sup>

"for an enduring heart have the des- [850 tinies appointed to the children of men"? Why should it be one thing, in its effect upon the emotions, to say with the philosopher Spinoza, *Felicitas in eo consistit quod homo suum esse conservare potest*—"Man's happiness consists in his being able to preserve his own essence," and quite another thing, in its effect upon the emotions, to say with the Gospel, "What is a man advantaged, if he gain [860 the whole world, and lose himself, forfeit himself?" How does this difference of effect arise? I cannot tell, and I am not much concerned to know; the important thing is that it does arise, and that we can profit by it. But how, finally, are poetry and eloquence to exercise the power of relating the modern results of natural science to man's instinct for conduct, his instinct for beauty? And here [870 again I answer that I do not know *how* they will exercise it, but that they can and will exercise it I am sure. I do not mean that modern philosophical poets and modern philosophical moralists are to come and relate for us, in express terms, the results of modern scientific research to our instinct for conduct, our instinct for beauty. But I mean that we shall find, as a matter of experience, if we know [880 the best that has been thought and uttered in the world, we shall find that the art and poetry and eloquence of men who lived, perhaps, long ago, who had the most limited natural knowledge, who had the most erroneous conceptions about many important matters, we shall find that this art, and poetry, and eloquence, have in fact not only the power of refreshing and delighting us, they have also [890

<sup>1</sup> *Ecclesiastes*, viii., 17.

<sup>2</sup> *Iliad*, xxiv., 49.

the power,—such is the strength and worth, in essentials, of their authors' criticism of life,—they have a fortifying, and elevating, and quickening, and suggestive power, capable of wonderfully helping us to relate the results of modern science to our need for conduct, our need for beauty. Homer's conceptions of the physical universe were, I imagine, grotesque; but really, under the shock [900 of hearing from modern science that "the world is not subordinated to man's use, and that man is not the cynosure of things terrestrial," I could, for my own part, desire no better comfort than Homer's line which I quoted just now,

τλητὸν γὰρ Μοῖραι θνητὸν θέσαν ἀνθρώποισιν—

"for an enduring heart have the destinies appointed to the children of men"!

And the more that men's minds [910 are cleared, the more that the results of science are frankly accepted, the more that poetry and eloquence come to be received and studied as what in truth they really are,—the criticism of life by gifted men, alive and active with extraordinary power at an unusual number of points;—so much the more will the value of humane letters, and of art also, which is an utterance having a like [920 kind of power with theirs, be felt and acknowledged, and their place in education be secured.

Let us therefore, all of us, avoid indeed as much as possible any invidious comparison between the merits of humane letters, as means of education, and the merits of the natural sciences. But when some President of a Section for Mechanical Science insists on making [930 the comparison, and tells us that "he who in his training has substituted literature and history for natural science has chosen the less useful alternative," let us make answer to him that the student of humane letters only, will, at least, know also the great general conceptions brought in by modern physical science; for science, as Professor Huxley says, forces them upon us all. But the stu- [940 dent of the natural sciences only, will, by our very hypothesis, know nothing of

humane letters; not to mention that in setting himself to be perpetually accumulating natural knowledge, he sets himself to do what only specialists have in general the gift for doing genially. And so he will probably be unsatisfied, or at any rate incomplete, and even more incomplete than the student of hu- [950 mane letters only.

I once mentioned in a school-report, how a young man in one of our English training colleges having to paraphrase the passage in *Macbeth* beginning,

"Canst thou not minister to a mind diseased?"

turned this line into, "Can you not wait upon the lunatic?" And I remarked what a curious state of things it would be, if every pupil of our national [960 schools knew, let us say, that the moon is two thousand one hundred and sixty miles in diameter, and thought at the same time that a good paraphrase for

"Canst thou not minister to a mind diseased?"

was, "Can you not wait upon the lunatic?" If one is driven to choose, I think I would rather have a young person ignorant about the moon's diameter, but aware that "Can you not wait upon [970 the lunatic?" is bad, than a young person whose education had been such as to manage things the other way.

Or to go higher than the pupils of our national schools. I have in my mind's eye a member of our British Parliament who comes to travel here in America, who afterwards relates his travels, and who shows a really masterly knowledge of the geology of this great country [980 and of its mining capabilities, but who ends by gravely suggesting that the United States should borrow a prince from our Royal Family, and should make him their king, and should create a House of Lords of great landed proprietors after the pattern of ours; and then America, he thinks, would have her future happily and perfectly secured. Surely, in this case, the President of the Section for [990

Mechanical Science would himself hardly say that our member of Parliament, by concentrating himself upon geology and mineralogy, and so on, and not attending to literature and history, had "chosen the more useful alternative."

If then there is to be separation and option between humane letters on the one hand, and the natural sciences on the other, the great majority of man- [1000 kind, all who have not exceptional and overpowering aptitudes for the study of nature, would do well, I cannot but think, to choose to be educated in humane letters rather than in the natural sciences. Letters will call out their being at more points, will make them live more.

I said that before I ended I would just touch on the question of classical education, and I will keep my word. Even [1010 if literature is to retain a large place in our education, yet Latin and Greek, say the friends of progress, will certainly have to go. Greek is the grand offender in the eyes of these gentlemen. The attackers of the established course of study think that against Greek, at any rate, they have irresistible arguments. Literature may perhaps be needed in education, they say; but why on earth should it [1020 be Greek literature? Why not French or German? Nay, "has not an Englishman models in his own literature of every kind of excellence?" As before, it is not on any weak pleadings of my own that I rely for convincing the gainsayers; it is on the constitution of human nature itself, and on the instinct of self-preservation in humanity. The instinct for beauty is set in human nature, as surely as the [1030 instinct for knowledge is set there, or the instinct for conduct. If the instinct for beauty is served by Greek literature and art as it is served by no other literature and art, we may trust to the instinct of self-preservation in humanity for keeping Greek as part of our culture. We may trust to it for even making the study of Greek more prevalent than it is now. Greek will come, I hope, some day [1040 to be studied more rationally than at present; but it will be increasingly studied as men increasingly feel the need in them for beauty, and how powerfully Greek

art and Greek literature can serve this need. Women will again study Greek, as Lady Jane Grey did; I believe that in that chain of forts, with which the fair host of the Amazons are now engirdling our English universities, I find that [1050 here in America, in colleges like Smith College in Massachusetts, and Vassar College in the State of New York, and in the happy families of the mixed universities out West, they are studying it already.

*Defuit una mihi symmetria prisca*,—"The antique symmetry was the one thing wanting to me," said Leonardo da Vinci; and he was an Italian. I will [1060 not presume to speak for the Americans, but I am sure that, in the Englishman, the want of this admirable symmetry of the Greeks is a thousand times more great and crying than in any Italian. The results of the want show themselves most glaringly, perhaps, in our architecture, but they show themselves, also, in all our art. *Fit details strictly combined, in view of a large general result nobly* [1070 *conceived*; that is just the beautiful *symmetria prisca* of the Greeks, and it is just where we English fail, where all our art fails. Striking ideas we have, and well-executed details we have; but that high symmetry which, with satisfying and delightful effect, combines them, we seldom or never have. The glorious beauty of the Acropolis at Athens did not come from single fine things [1080 stuck about on that hill, a statue here, a gateway there;—no, it arose from all things being perfectly combined for a supreme total effect. What must not an Englishman feel about our deficiencies in this respect, as the sense for beauty, whereof this symmetry is an essential element, awakens and strengthens within him! what will not one day be his respect and desire for Greece and its [1090 *symmetria prisca*, when the scales drop from his eyes as he walks the London streets, and he sees such a lesson in meanness as the Strand, for instance, in its true deformity! But here we are coming to our friend Mr. Ruskin's province, and I will not intrude upon it, for he is its very sufficient guardian.

And so we at last find, it seems, we find flowing in favor of the humanities the [1100 natural and necessary stream of things, which seemed against them when we started. The "hairy quadruped furnished with a tail and pointed ears, probably arboreal in his habits," this good fellow carried hidden in his nature, apparently, something destined to develop into a necessity for humane letters. Nay, more; we seem finally to be even led to the further conclusion that our hairy an- [1110 cestor carried in his nature, also, a necessity for Greek.

And therefore, to say the truth, I cannot really think that humane letters are in much actual danger of being thrust out from their leading place in education, in spite of the array of authorities against them at this moment. So long as human nature is what it is, their attractions will remain irresistible. As with Greek, [1120 so with letters generally: they will some day come, we may hope, to be studied more rationally, but they will not lose their place. What will happen will rather be that there will be crowded into education other matters besides, far too many; there will be, perhaps, a period of unsettlement and confusion and false tendency; but letters will not in the end lose their leading place. If they lose [1130 it for a time, they will get it back again. We shall be brought back to them by our wants and aspirations. And a poor humanist may possess his soul in patience, neither strive nor cry, admit the energy and brilliancy of the partisans of physical science, and their present favor with the public, to be far greater than his own, and still have a happy faith that the nature of things works silently on [1140 behalf of the studies which he loves, and that, while we shall all have to acquaint ourselves with the great results reached by modern science, and to give ourselves as much training in its disciplines as we can conveniently carry, yet the majority of men will always require humane letters; and so much the more, as they have the more and the greater results of science to relate [1150 to the need in man for conduct, and to the need in him for beauty.

## THOMAS HENRY HUXLEY (1825-1895)

### ON THE ADVISABLENESS OF IMPROVING NATURAL KNOWLEDGE

This time two hundred years ago—in the beginning of January, 1666—those of our forefathers who inhabited this great and ancient city, took breath between the shocks of two fearful calamities: one not quite past, although its fury had abated; the other to come.

Within a few yards of the very spot on which we are assembled, so the tradition runs, that painful and deadly malady, [10 the plague, appeared in the latter months of 1664; and, though no new visitor, smote the people of England, and especially of her capital, with a violence unknown before, in the course of the following year. The hand of a master has pictured what happened in those dismal months; and in that truest of fictions, *The History of the Plague Year*, Defoe shows death, with every accom- [20 paniment of pain and terror, stalking through the narrow streets of old London, and changing their busy hum into a silence broken only by the wailing of the mourners of fifty thousand dead; by the woful denunciations and mad prayers of fanatics; and by the madder yells of despairing profligates.

But, about this time, in 1666, the death-rate had sunk to nearly its ordinary [30 amount; a case of plague occurred only here and there, and the richer citizens who had flown from the pest had returned to their dwellings. The remnant of the people began to toil at the accustomed round of duty, or of pleasure; and the stream of city life bid fair to flow back along its old bed, with renewed and uninterrupted vigor.

The newly-kindled hope was deceit- [40 ful. The great plague, indeed, returned no more; but what it had done for the Londoners, the great fire, which broke out in the autumn of 1666, did for London; and, in September of that year, a heap of ashes and the indestructible energy of the people were all that remained of the glory of five-sixths of the city within the walls.

Our forefathers had their own ways [50 of accounting for each of these calamities. They submitted to the plague in humility and in penitence, for they believed it to be the judgment of God. But towards the fire they were furiously indignant, interpreting it as the effect of the malice of man,—as the work of the Republicans, or of the Papists, according as their prepossessions ran in favor of loyalty or of Puritanism. [60

It would, I fancy, have fared but ill with one who, standing where I now stand, in what was then a thickly-peopled and fashionable part of London, should have broached to our ancestors the doctrine which I now propound to you—that all their hypotheses were alike wrong; that the plague was no more, in their sense, Divine judgment, than the fire was the work of any political, or [70 of any religious, sect; but that they were themselves the authors of both plague and fire, and that they must look to themselves to prevent the recurrence of calamities, to all appearance so peculiarly beyond the reach of human control—so evidently the result of the wrath of God, or of the craft and subtlety of an enemy.

And one may picture to one's self how harmoniously the holy cursing of the [80 Puritan of that day would have chimed in with the unholy cursing and the crackling wit of the Rochesters and Sedleys, and with the revilings of the political fanatics, if my imaginary plain dealer had gone on to say that, if the return of such misfortunes were ever rendered impossible, it would not be in virtue of the victory of the faith of Laud, or of that of Milton; and, as little, by the triumph [90 of republicanism, as by that of monarchy. But that the one thing needful for compassing this end was, that the people of England should second the efforts of an insignificant corporation, the establishment of which, a few years before the epoch of the great plague and the great fire, had been as little noticed, as they were conspicuous.

Some twenty years before the out- [100 break of the plague a few calm and thoughtful students banded themselves

together for the purpose, as they phrased it, of "improving natural knowledge." The ends they proposed to attain cannot be stated more clearly than in the words of one of the founders of the organisation:—

"Our business was (precluding matters of theology and state affairs) to discourse and consider of philosophical enquiries, and such as related thereunto:—as Physick, Anatomy, Geometry, Astronomy, Navigation, Staticks, Magneticks, Chymicks, Mechanicks, and Natural Experiments; with the state of these studies and their cultivation at home and abroad. We then discoursed of the circulation of the blood, the valves in the veins, the venæ lacteæ, the lymphatic vessels, the Copernican hypothesis, [120 the nature of comets and new stars, the satellites of Jupiter, the oval shape (as it then appeared) of Saturn, the spots on the sun and its turning on its own axis, the inequalities and selenography of the moon, the several phases of Venus and Mercury, the improvement of telescopes and grinding of glasses for that purpose, the weight of air, the possibility or impossibility of vacuities and nature's [130 abhorrence thereof, the Torricellian experiment in quicksilver, the descent of heavy bodies and the degree of acceleration therein, with divers other things of like nature, some of which were then but new discoveries, and others not so generally known and embraced as now they are; with other things appertaining to what hath been called the New Philosophy, which from the times of Galileo [140 at Florence, and Sir Francis Bacon (Lord Verulam) in England, hath been much cultivated in Italy, France, Germany, and other parts abroad, as well as with us in England."

The learned Dr. Wallis, writing in 1696, narrates in these words what happened half a century before, or about 1645. The associates met at Oxford, in the rooms of Dr. Wilkins, who was destined to [150 become a bishop; and subsequently coming together in London, they attracted the notice of the king. And it is a strange evidence of the taste for knowledge which the most obviously worthless of the Stuarts shared with his father and grand-

father, that Charles the Second was not content with saying witty things about his philosophers, but did wise things with regard to them. For he not only bestowed upon them such attention as he could spare from his poodles and his mistresses, but, being in his usual state of impecuniosity, begged for them of the Duke of Ormond; and, that step being without effect, gave them Chelsea College, a charter, and a mace: crowning his favors in the best way they could be crowned, by burdening them no further with royal patronage or state interference.

Thus it was that the half-dozen young men, studious of the "New Philosophy," who met in one another's lodgings in Oxford or in London, in the middle of the seventeenth century, grew in numerical and in real strength, until, in its latter part, the "Royal Society for the Improvement of Natural Knowledge" had already become famous, and had acquired a claim upon the veneration of Englishmen, which it has ever since retained, as the principal focus of scientific activity in our islands, and the chief champion of the cause it was formed to support.

It was by the aid of the Royal Society that Newton published his *Principia*. If all the books in the world, except the *Philosophical Transactions*, were destroyed, it is safe to say that the foundations of physical science would remain unshaken, and that the vast intellectual progress of the last two centuries would be largely, though incompletely, recorded. Nor have any signs of halting or of decrepitude manifested themselves in our own times. As in Dr. Wallis's days, so in these, "our business is, precluding theology and state affairs, to discourse and consider of philosophical enquiries." But our "Mathematick" is one which Newton would have to go to school to learn; our "Statics, Mechanics, Magneticks, Chymicks, and Natural Experiments" constitute a mass of physical and chemical knowledge, a glimpse at which would compensate Galileo for the doings of a score of inquisitorial cardinals, our "Physick" and "Anatomy" have embraced such

infinite varieties of being, have laid open such new worlds in time and space, have grappled, not unsuccessfully, with such complex problems, that the eyes of Vesalius and of Harvey might be dazzled by the sight of the tree that has grown out of their grain of mustard seed.

The fact is perhaps rather too much, than too little, forced upon one's notice, nowadays, that all this marvellous intellectual growth has a no less wonderful expression in practical life; and that, in this respect, if in no other, the movement symbolized by the progress of the Royal Society stands without a parallel in the history of mankind.

A series of volumes as bulky as the *Transactions of the Royal Society* might possibly be filled with the subtle speculations of the Schoolmen; not improbably the obtaining a mastery over the products of mediæval thought might necessitate an even greater expenditure of time and of energy than the acquirement of the "New Philosophy"; but though such work engrossed the best intellects of Europe for a longer time than has elapsed since the great fire, its effects were "writ in water," so far as our social state is concerned.

On the other hand, if the noble first President of the Royal Society could revisit the upper air and once more gladden his eyes with a sight of the familiar mace, he would find himself in the midst of a material civilization more different from that of his day, than that of the seventeenth was from that of the first century. And if Lord Brouncker's native sagacity had not deserted his ghost, he would need no long reflection to discover that all these great ships, these railways, these telegraphs, these factories, these printing-presses, without which the whole fabric of modern English society would collapse into a mass of stagnant and starving pauperism,—that all these pillars of our State are but the ripples and the bubbles upon the surface of that great spiritual stream, the springs of which only, he and his fellows were privileged to see; and seeing, to recognize as that which it behoved them above all things to keep pure and undefiled.



It may not be too great a flight of imagination to conceive our noble *revenant* not forgetful of the great troubles of his own day, and anxious to know how often London had been burned down since his time, and how often the plague had [270 carried off its thousands. He would have to learn that, although London contains tenfold the inflammable matter that it did in 1666; though, not content with filling our rooms with woodwork and light draperies, we must needs lead inflammable and explosive gases into every corner of our streets and houses, we never allow even a street to burn down. And if he asked how this had come about, [280 we should have to explain that the improvement of natural knowledge has furnished us with dozens of machines for throwing water upon fires, any one of which would have furnished the ingenious Mr. Hooke, the first "curator and experimenter" of the Royal Society, with ample materials for discourse before half a dozen meetings of that body; and that, to say truth, except for the progress [290 of natural knowledge, we should not have been able to make even the tools by which these machines are constructed. And, further, it would be necessary to add, that although severe fires sometimes occur and inflict great damage, the loss is very generally compensated by societies, the operations of which have been rendered possible only by the progress of natural knowledge in the direction of [300 mathematics, and the accumulation of wealth in virtue of other natural knowledge.

But the plague? My Lord Brouncker's observation would not, I fear, lead him to think that Englishmen of the nineteenth century are purer in life, or more fervent in religious faith, than the generation which could produce a Boyle, an Evelyn, and a Milton. He might [310 find the mud of society at the bottom, instead of at the top, but I fear that the sum total would be as deserving of swift judgment as at the time of the Restoration. And it would be our duty to explain once more, and this time not without shame, that we have no reason to believe that it is the improvement of

our faith, nor that of our morals, which keeps the plague from our city; but, [320 again, that it is the improvement of our natural knowledge.

We have learned that pestilences will only take up their abode among those who have prepared unswept and ungarnished residences for them. Their cities must have narrow, unwatered streets, foul with accumulated garbage. Their houses must be ill-drained, ill-lighted, ill-ventilated. Their subjects must [330 be ill-washed, ill-fed, ill-clothed. The London of 1655 was such a city. The cities of the East, where plague has an enduring dwelling, are such cities. We, in later times, have learned somewhat of Nature, and partly obey her. Because of this partial improvement of our natural knowledge and of that fractional obedience, we have no plague; because that knowledge is still very imperfect [340 and that obedience yet incomplete, typhoid is our companion and cholera our visitor. But it is not presumptuous to express the belief that, when our knowledge is more complete and our obedience the expression of our knowledge, London will count her centuries of freedom from typhoid and cholera, as she now gratefully reckons her two hundred years of ignorance of that plague which swooped [350 upon her thrice in the first half of the seventeenth century.

Surely, there is nothing in these explanations which is not fully borne out by the facts? Surely, the principles involved in them are now admitted among the fixed beliefs of all thinking men? Surely, it is true that our countrymen are less subject to fire, famine, pestilence, and all the evils which result from a [360 want of command over and due anticipation of the course of Nature, than were the countrymen of Milton; and health, wealth, and well-being are more abundant with us than with them? But no less certainly is the difference due to the improvement of our knowledge of Nature, and the extent to which that improved knowledge has been incorporated with the household words of [370 men, and has supplied the springs of their daily actions.

Granting for a moment, then, the truth of that which the depreciators of natural knowledge are so fond of urging, that its improvement can only add to the resources of our material civilization; admitting it to be possible that the founders of the Royal Society themselves looked for no other reward than this, I cannot confess that I was guilty of exaggeration when I hinted, that to him who had the gift of distinguishing between prominent events and important events, the origin of a combined effort on the part of mankind to improve natural knowledge might have loomed larger than the Plague and have outshone the glare of the Fire; as a something fraught with a wealth of beneficence to mankind, in comparison with which the damage done by those ghastly evils would shrink into insignificance.

It is very certain that for every victim slain by the plague, hundreds of mankind exist and find a fair share of happiness in the world by the aid of the spinning jenny. And the great fire, at its worst, could not have burned the supply of coal, the daily working of which, in the bowels of the earth, made possible by the steam pump, gives rise to an amount of wealth to which the millions lost in old London are but as an old song.

But spinning jenny and steam pump are, after all, but toys, possessing an accidental value; and natural knowledge creates multitudes of more subtle contrivances, the praises of which do not happen to be sung because they are not directly convertible into instruments for creating wealth. When I contemplate natural knowledge squandering such gifts among men, the only appropriate comparison I can find for her is, to liken her to such a peasant woman as one sees in the Alps, striding ever upward, heavily burdened, and with mind bent only on her home; but yet without effort and without thought, knitting for her children. Now stockings are good and comfortable things, and the children will undoubtedly be much the better for them; but surely it would be short-sighted, to say the least of it, to depreciate this toiling mother as a mere

stocking-machine—a mere provider of physical comforts?

However, there are blind leaders of the blind, and not a few of them, who take this view of natural knowledge, and can see nothing in the bountiful mother of humanity but a sort of comfort-grinding machine. According to them, the improvement of natural knowledge always has been, and always must be, synonymous with no more than the improvement of the material resources and the increase of the gratifications of men.

Natural knowledge is, in their eyes, no real mother of mankind, bringing them up with kindness, and, if need be, with sternness, in the way they should go, and instructing them in all things needful for their welfare; but a sort of fairy god-mother, ready to furnish her pets with shoes of swiftness, swords of sharpness, and omnipotent Aladdin's lamps, so that they may have telegraphs to Saturn, and see the other side of the moon, and thank God they are better than their benighted ancestors.

If this talk were true, I, for one, should not greatly care to toil in the service of natural knowledge. I think I would just as soon be quietly chipping my own flint axe, after the manner of my forefathers a few thousand years back, as be troubled with the endless malady of thought which now infests us all, for such reward. But I venture to say that such views are contrary alike to reason and to fact. Those who discourse in such fashion seem to me to be so intent upon trying to see what is above Nature, or what is behind her, that they are blind to what stares them in the face in her.

I should not venture to speak thus strongly if my justification were not to be found in the simplest and most obvious facts,—if it needed more than an appeal to the most notorious truths to justify my assertion, that the improvement of natural knowledge, whatever direction it has taken, and however low the aims of those who may have commenced it—has not only conferred practical benefits on men, but, in so doing, has effected a revolution in their conceptions of the universe and of themselves, and has profoundly

altered their modes of thinking and [480 their views of right and wrong. I say that natural knowledge, seeking to satisfy natural wants, has found the ideas which can alone still spiritual cravings. I say that natural knowledge, in desiring to ascertain the laws of comfort, has been driven to discover those of conduct, and to lay the foundations of a new morality.

Let us take these points separately; [490 and first, what great ideas has natural knowledge introduced into men's minds?

I cannot but think that the foundations of all natural knowledge were laid when the reason of man first came face to face with the facts of Nature; when the savage first learned that the fingers of one hand are fewer than those of both; that it is shorter to cross a stream than to head it; that a stone stops where it is unless [500 it be moved, and that it drops from the hand which lets it go; that light and heat come and go with the sun; that sticks burn away in a fire; that plants and animals grow and die; that if he struck his fellow savage a blow he would make him angry, and perhaps get a blow in return, while if he offered him a fruit he would please him, and perhaps receive a fish in exchange. When men had acquired this much [510 knowledge, the outlines, rude though they were, of mathematics, of physics, of chemistry, of biology, of moral, economical, and political science, were sketched. Nor did the germ of religion fail when science began to bud. Listen to words which, though new, are yet three thousand years old:—

" . . . When in heaven the stars about the moon  
Look beautiful, when all the winds are laid, [520  
And every height comes out, and jutting peak  
And valley, and the immeasurable heavens  
Break open to their highest, and all the stars  
Shine, and the shepherd gladdens in his heart." <sup>1</sup>

If the half savage Greek could share our feelings thus far, it is irrational to doubt

<sup>1</sup> Need it be said that this is Tennyson's English for Homer's Greek? [Huxley]

that he went further, to find as we do, that upon that brief gladness there follows a certain sorrow,—the little light of awakened human intelligence shines so mere [530 a spark amidst the abyss of the unknown and unknowable; seems so insufficient to do more than illuminate the imperfections that cannot be remedied, the aspirations that cannot be realized, of man's own nature. But in this sadness, this consciousness of the limitation of man, this sense of an open secret which he cannot penetrate, lies the essence of all religion; and the attempt to embody it in the forms fur- [540 nished by the intellect is the origin of the higher theologies.

Thus it seems impossible to imagine but that the foundations of all knowledge—secular or sacred—were laid when intelligence dawned, though the superstructure remained for long ages so slight and feeble as to be compatible with the existence of almost any general view respecting the mode of governance of the universe. [550 No doubt, from the first, there were certain phenomena which, to the rudest mind, presented a constancy of occurrence, and suggested that a fixed order ruled, at any rate, among them. I doubt if the grossest of Fetish worshippers ever imagined that a stone must have a god within it to make it fall, or that a fruit had a god within it to make it taste sweet. With regard to such matters as these, it is hardly question- [560 able that mankind from the first took strictly positive and scientific views.

But, with respect to all the less familiar occurrences which present themselves, uncultured man, no doubt, has always taken himself as the standard of comparison, as the centre and measure of the world; nor could he well avoid doing so. And finding that his apparently uncaused will has a powerful effect in giving rise to many [570 occurrences, he naturally enough ascribed other and greater events to other and greater volitions, and came to look upon the world and all that therein is, as the product of the volitions of persons like himself, but stronger, and capable of being appeased or angered, as he himself might be soothed or irritated. Through such conceptions of the plan and working of the universe all mankind have passed, [580

or are passing. And we may now consider what has been the effect of the improvement of natural knowledge on the views of men who have reached this stage, and who have begun to cultivate natural knowledge with no desire but that of "increasing God's honor and bettering man's estate."

For example, what could seem wiser, from a mere material point of view, more innocent, from a theological one, to [590 an ancient people, than that they should learn the exact succession of the seasons, as warnings for their husbandmen; or the position of the stars, as guides to their rude navigators? But what has grown out of this search for natural knowledge of so merely useful a character? You all know the reply. Astronomy,—which of all sciences has filled men's minds with general ideas of a character most foreign [600 to their daily experience, and has, more than any other, rendered it impossible for them to accept the beliefs of their fathers. Astronomy,—which tells them that this so vast and seemingly solid earth is but an atom among atoms, whirling, no man knows whither, through illimitable space; which demonstrates that what we call the peaceful heaven above us, is but that space, filled by an infinitely subtle matter [610 whose particles are seething and surging, like the waves of an angry sea; which opens up to us infinite regions where nothing is known, or ever seems to have been known, but matter and force, operating according to rigid rules; which leads us to contemplate phenomena the very nature of which demonstrates that they must have had a beginning, and that they must have an end, but the very nature of which also [620 proves that the beginning was, to our conceptions of time, infinitely remote, and that the end is as immeasurably distant.

But it is not alone those who pursue astronomy who ask for bread and receive ideas. What more harmless than the attempt to lift and distribute water by pumping it; what more absolutely and grossly utilitarian? Yet out of pumps grew the discussions about Nature's [630 abhorrence of a vacuum; and then it was discovered that Nature does not abhor a vacuum, but that air has weight; and that notion paved the way for the doc-

trine that all matter has weight, and that the force which produces weight is co-extensive with the universe,—in short, to the theory of universal gravitation and endless force. While learning how to handle gases led to the discovery of [640 oxygen, and to modern chemistry, and to the notion of the indestructibility of matter.

Again, what simpler, or more absolutely practical, than the attempt to keep the axle of a wheel from heating when the wheel turns around very fast? How useful for carters and gig drivers to know something about this; and how good were it, if any ingenious person would find out [650 the cause of such phenomena, and thence educe a general remedy for them. Such an ingenious person was Count Rumford; and he and his successors have landed us in the theory of the persistence, or indestructibility, of force. And in the infinitely minute, as in the infinitely great, the seekers after natural knowledge of the kinds called physical and chemical, have everywhere found a definite order and [660 succession of events which seem never to be infringed.

And how has it fared with "Physick" and Anatomy? Have the anatomist, the physiologist, or the physician, whose business it has been to devote themselves assiduously to that eminently practical and direct end, the alleviation of the sufferings of mankind,—have they been able to confine their vision more ab- [670 solutely to the strictly useful? I fear they are the worst offenders of all. For if the astronomer has set before us the infinite magnitude of space, and the practical eternity of the duration of the universe; if the physical and chemical philosophers have demonstrated the infinite minuteness of its constituent parts, and the practical eternity of matter and of force; and if both have alike pro- [680 claimed the universality of a definite and predicable order and succession of events, the workers in biology have not only accepted all these, but have added more startling theses of their own. For, as the astronomers discover in the earth no centre of the universe, but an eccentric speck, so the naturalists find man to be

no centre of the living world, but one amidst endless modifications of life; [690 and as the astronomer observes the mark of practically endless time set upon the arrangements of the solar system, so the student of life finds the records of ancient forms of existence peopling the world for ages, which, in relation to human experience, are infinite.

Furthermore, the physiologist finds life to be as dependent for its manifestation on particular molecular arrangements as [700 any physical or chemical phenomenon; and wherever he extends his researches, fixed order and unchanging causation reveal themselves, as plainly as in the rest of Nature.

Nor can I find that any other fate has awaited the germ of Religion. Arising, like all other kinds of knowledge, out of the action and interaction of man's mind, with that which is not man's mind, it has taken the intellectual coverings of [710 Fetishism or Polytheism; of Theism or Atheism; of Superstition or Rationalism. With these, and their relative merits and demerits, I have nothing to do; but this it is needful for my purpose to say, that if the religion of the present differs from that of the past, it is because the theology of the present has become more scientific than that of the past; because it has not only renounced idols of wood and [720 idols of stone, but begins to see the necessity of breaking in pieces the idols built up of books and traditions and finespun ecclesiastical cobwebs: and of cherishing the noblest and most human of man's emotions, by worship "for the most part of the silent sort" at the altar of the Unknown.

Such are a few of the new conceptions implanted in our minds by the improvement of natural knowledge. Men [730 have acquired the ideas of the practically infinite extent of the universe and of its practical eternity; they are familiar with the conception that our earth is but an infinitesimal fragment of that part of the universe which can be seen; and that, nevertheless, its duration is, as compared with our standards of time, infinite. They have further acquired the idea that man is but one of innumerable forms [740 of life now existing on the globe, and that the present existences are but the last of

an immeasurable series of predecessors. Moreover, every step they have made in natural knowledge has tended to extend and rivet in their minds the conception of a definite order of the universe—which is embodied in what are called, by an unhappy metaphor, the laws of Nature—and to narrow the range and loosen the [750 force of men's belief in spontaneity, or in changes other than such as arise out of that definite order itself.

Whether these ideas are well or ill founded is not the question. No one can deny that they exist, and have been the inevitable outgrowth of the improvement of natural knowledge. And if so, it cannot be doubted that they are changing the form of men's most cherished and [760 most important convictions.

And as regards the second point—the extent to which the improvement of natural knowledge has remodelled and altered what may be termed the intellectual ethics of men,—what are among the moral convictions most fondly held by barbarous and semi-barbarous people?

They are the convictions that authority is the soundest basis of belief; that [770 merit attaches to a readiness to believe; that the doubting disposition is a bad one, and scepticism a sin; that when good authority has pronounced what is to be believed, and faith has accepted it, reason has no further duty. There are many excellent persons who yet hold by these principles, and it is not my present business, or intention, to discuss their views. All I wish to bring clearly before your [780 minds is the unquestionable fact, that the improvement of natural knowledge is effected by methods which directly give the lie to all these convictions, and assume the exact reverse of each to be true.

The improver of natural knowledge absolutely refuses to acknowledge authority, as such. For him, scepticism is the highest of duties; blind faith the one unpardonable sin. And it cannot be [790 otherwise, for every great advance in natural knowledge has involved the absolute rejection of authority, the cherishing of the keenest scepticism, the annihilation of the spirit of blind faith; and the

most ardent votary of science holds his firmest convictions, not because the men he most venerates hold them; not because their verity is testified by portents and wonders; but because his experience [800 teaches him that whenever he chooses to bring these convictions into contact with their primary source, Nature—whenever he thinks fit to test them by appealing to experiment and to observation—Nature will confirm them. The man of science has learned to believe in justification, not by faith, but by verification.

Thus, without for a moment pretending to despise the practical results of [810 improvement of natural knowledge, and its beneficial influence on material civilization, it must, I think, be admitted that the great ideas, some of which I have indicated, and the ethical spirit which I have endeavored to sketch, in the few moments which remained at my disposal, constitute the real and permanent significance of natural knowledge.

If these ideas be destined, as I be- [820 lieve they are, to be more and more firmly established as the world grows older; if that spirit be fated, as I believe it is, to extend itself into all departments of human thought, and to become co-extensive with the range of knowledge; if, as our race approaches its maturity, it discovers, as I believe it will, that there is but one kind of knowledge and but one method of acquiring it; then we, who [830 are still children, may justly feel it our highest duty to recognize the advisableness of improving natural knowledge, and so to aid ourselves and our successors in our course towards the noble goal which lies before mankind.

**JOHN HENRY, CARDINAL NEWMAN**  
(1801-1890)

## THE IDEA OF A UNIVERSITY

### DISCOURSE VI

#### KNOWLEDGE VIEWED IN RELATION TO LEARNING

It were well if the English, like the Greek language, possessed some definite word to express, simply and generally, intellectual proficiency or perfection, such

as "health," as used with reference to the animal frame, and "virtue," with reference to our moral nature. I am not able to find such a term;—talent, ability, genius, belong distinctly to the raw material, which is the subject-matter, [10 not to that excellence which is the result of exercise and training. When we turn, indeed, to the particular kinds of intellectual perfection, words are forthcoming for our purpose, as, for instance, judgment, taste, and skill; yet even these belong, for the most part, to powers or habits bearing upon practice or upon art, and not to any perfect condition of the intellect, considered in itself. Wisdom, [20 again, is certainly a more comprehensive word than any other, but it has a direct relation to conduct, and to human life. Knowledge, indeed, and science, express purely intellectual ideas, but still not a state or quality of the intellect; for knowledge, in its ordinary sense, is but one of its circumstances, denoting a possession or a habit; and science has been appropriated to the subject-matter of the [30 intellect, instead of belonging in English, as it ought to do, to the intellect itself. The consequence is that, on an occasion like this, many words are necessary, in order, first, to bring out and convey what surely is no difficult idea in itself,—that of the cultivation of the intellect as an end; next, in order to recommend what surely is no unreasonable object; and lastly, to describe and make the mind realize [40 the particular perfection in which that object consists. Every one knows practically what are the constituents of health or of virtue; and every one recognizes health and virtue as ends to be pursued; it is otherwise with intellectual excellence, and this must be my excuse, if I seem to anyone to be bestowing a good deal of labor on a preliminary matter.

In default of a recognized term, I [50 have called the perfection or virtue of the intellect by the name of philosophy, philosophical knowledge, enlargement of mind, or illumination; terms which are not uncommonly given to it by writers of this day: but, whatever name we bestow on it, it is, I believe, as a matter of history, the business of a university

to make this intellectual culture its direct scope, or to employ itself in the [60 education of the intellect,—just as the work of a hospital lies in healing the sick or wounded, of a riding or fencing school, or of a gymnasium, in exercising the limbs, of an almshouse, in aiding and solacing the old, of an orphanage, in protecting innocence, of a penitentiary, in restoring the guilty. I say, a university, taken in its bare idea, and before we view it as an instrument of the [70 church, has this object and this mission; it contemplates neither moral impression nor mechanical production; it professes to exercise the mind neither in art nor in duty; its function is intellectual culture; here it may leave its scholars, and it has done its work when it has done as much as this. It educates the intellect to reason well in all matters, to reach out towards truth, and to grasp it. [80

This, I said in my foregoing discourse, was the object of a university, viewed in itself, and apart from the Catholic Church, or from the state, or from any other power which may use it; and I illustrated this in various ways. I said that the intellect must have an excellence of its own, for there was nothing which had not its specific good; that the word “educate” would not be used of intellectual cul- [90 ture, as it is used, had not the intellect had an end of its own; that, had it not such an end, there would be no meaning in calling certain intellectual exercises “liberal,” in contrast with “useful,” as is commonly done; that the very notion of a philosophical temper implied it, for it threw us back upon research and system as ends in themselves, distinct from effects and works of any kind; that a [100 philosophical scheme of knowledge, or system of sciences, could not, from the nature of the case, issue in any one definite art or pursuit, as its end; and that, on the other hand, the discovery and contemplation of truth, to which research and systematizing led, were surely sufficient ends, though nothing beyond them were added, and that they had ever been accounted sufficient by mankind. [110

Here then I take up the subject; and, having determined that the cultivation

of the intellect is an end distinct and sufficient in itself, and that, so far as words go, it is an enlargement or illumination, I proceed to inquire what this mental breath, or power, or light, or philosophy consists in. A hospital heals a broken limb or cures a fever: what does an institution effect, which professes [120 the health, not of the body, not of the soul, but of the intellect? What is this good, which in former times, as well as our own, has been found worth the notice, the appropriation, of the Catholic Church?

\* \* \* \* \*

I suppose the *prima-facie* view which the public at large would take of a university, considering it as a place of education, is nothing more or less than a place for acquiring a great deal of knowl- [130 edge on a great many subjects. Memory is one of the first developed of the mental faculties; a boy's business when he goes to school is to learn, that is, to store up things in his memory. For some years his intellect is little more than an instrument for taking in facts, or a receptacle for storing them; he welcomes them as fast as they come to him; he lives on what is without; he has his eyes ever about [140 him; he has a lively susceptibility of impressions; he imbibes information of every kind; and little does he make his own in a true sense of the word, living rather upon his neighbors all around him. He has opinions, religious, political and literary, and, for a boy, is very positive in them and sure about them; but he gets them from his schoolfellows, or his masters, or his parents, as the case [150 may be. Such as he is in his other relations, such also is he in his school exercises; his mind is observant, sharp, ready, retentive; he is almost passive in the acquisition of knowledge. I say this in no disparagement of the idea of a clever boy. Geography, chronology, history, language, natural history, he heaps up the matter of these studies as treasures for a future day. It is the seven [160 years of plenty with him: he gathers in by handfuls, like the Egyptians, without counting; and though, as time goes on, there is exercise for his argumentative

powers in the elements of mathematics, and for his taste in the poets and orators, still, while at school, or at least till quite the last years of his time, he acquires, and little more; and when he is leaving for the university, he is mainly the [170 creature of foreign influences and circumstances, and made up of accidents, homogeneous or not, as the case may be. Moreover, the moral habits, which are a boy's praise, encourage and assist this result; that is, diligence, assiduity, regularity, despatch, persevering application; for these are the direct conditions of acquisition, and naturally lead to it. Acquirements, again, are emphatically [180 producible, and at a moment; they are a something to show, both for master and scholar; an audience, even though ignorant themselves of the subjects of an examination, can comprehend when questions are answered and when they are not. Here again is a reason why mental culture is in the minds of men identified with the acquisition of knowledge.

The same notion possesses the [190 public mind, when it passes on from the thought of a school to that of a university: and with the best of reasons so far as this, that there is no true culture without acquirements, and that philosophy presupposes knowledge. It requires a great deal of reading, or a wide range of information, to warrant us in putting forth our opinions on any serious subject; and without such learning the most ori- [200 ginal mind may be able indeed to dazzle, to amuse, to refute, to perplex, but not to come to any useful result or any trustworthy conclusion. There are indeed persons who profess a different view of the matter, and even act upon it. Every now and then you will find a person of vigorous or fertile mind, who relies upon his own resources, despises all former authors, and gives the world, with [210 the utmost fearlessness, his views upon religion, or history, or any other popular subject. And his works may sell for a while; he may get a name in his day; but this will be all. His readers are sure to find on the long run that his doctrines are mere theories, and not the expression of facts, that they are chaff instead of bread,

and then his popularity drops as suddenly as it rose. [220

Knowledge, then, is the indispensable condition of expansion of mind, and the instrument of attaining to it; this cannot be denied; it is ever to be insisted on; I begin with it as a first principle; however, the very truth of it carries men too far, and confirms to them the notion that it is the whole of the matter. A narrow mind is thought to be that which contains little knowledge; and an enlarged [230 mind, that which holds a great deal; and what seems to put the matter beyond dispute is the fact of the great number of studies which are pursued in a university, by its very profession. Lectures are given on every kind of subject; examinations are held; prizes awarded. There are moral, metaphysical, physical professors; professors of languages, of history, of mathematics, of experimental [240 science. Lists of questions are published, wonderful for their range and depth, variety and difficulty; treatises are written, which carry upon their very face the evidence of extensive reading or multifarious information; what then is wanting for mental culture to a person of large reading and scientific attainments? what is grasp of mind but acquirement? where shall philosophical repose be found, [250 but in the consciousness and enjoyment of large intellectual possessions?

And yet this notion is, I conceive, a mistake, and my present business is to show that it is one, and that the end of a liberal education is not mere knowledge, or knowledge considered in its *matter*; and I shall best attain my object, by actually setting down some cases, which will be generally granted to be [260 instances of the process of enlightenment or enlargement of mind, and others which are not, and thus, by the comparison, you will be able to judge for yourselves, gentlemen, whether knowledge, that is, acquirement, is after all the real principle of the enlargement, or whether that principle is not rather something beyond it.

For instance, let a person, whose experience has hitherto been confined [270 to the more calm and unpretending scenery of these islands, whether here or



in England, go for the first time into parts where physical nature puts on her wilder and more awful forms, whether at home or abroad, as into mountainous districts; or let one, who has ever lived in a quiet village, go for the first time to a great metropolis,—then I suppose he will have a sensation which perhaps he [280 never had before. He has a feeling not in addition or increase of former feelings, but of something different in its nature. He will perhaps be borne forward, and find for a time that he has lost his bearings. He has made a certain progress, and he has a consciousness of mental enlargement; he does not stand where he did, he has a new center, and a range of thoughts to which he was before a [290 stranger.

Again, the view of the heavens which the telescope opens upon us, if allowed to fill and possess the mind, may almost whirl it around and make it dizzy. It brings in a flood of ideas, and is rightly called an intellectual enlargement, whatever is meant by the term.

And so again, the sight of beasts of prey and other foreign animals, their [300 strangeness, the originality (if I may use the term) of their forms and gestures and habits, and their variety and independence of each other, throw us out of ourselves into another creation, and as if under another Creator, if I may so express the temptation which may come on the mind. We seem to have new faculties, or a new exercise for our faculties, by this addition to our knowl- [310 edge; like a prisoner, who, having been accustomed to wear manacles or fetters, suddenly finds his arms and legs free.

Hence physical science generally, in all its departments, as bringing before us the exuberant riches and resources, yet the orderly course, of the universe, elevates and excites the student, and at first, I may say, almost takes away his breath, while in time it exercises a [320 tranquilizing influence upon him.

Again, the study of history is said to enlarge and enlighten the mind; and why? because, as I conceive, it gives it a power of judging of passing events, and of all events, and a conscious superiority

over them, which before it did not possess.

And in like manner, what is called seeing the world, entering into active [330 life, going into society, traveling, gaining acquaintance with the various classes of the community, coming into contact with the principles and modes of thought of various parties, interests, and races, their views, aims, habits and manners, their religious creeds and forms of worship, —gaining experience how various yet how alike men are, how low-minded, how bad, how opposed, yet how confident in [340 their opinions; all this exerts a perceptible influence upon the mind, which it is impossible to mistake, be it good or be it bad, and is popularly called its enlargement.

And then again, the first time the mind comes across the arguments and speculations of unbelievers, and feels what a novel light they cast upon what he has hitherto accounted sacred; and still more, if it gives in to them and embraces [350 them, and throws off as so much prejudice what it has hitherto held, and, as if waking from a dream, begins to realize to its imagination that there is now no such thing as law and the transgression of law, that sin is a phantom, and punishment a bugbear, that it is free to sin, free to enjoy the world and the flesh; and still further, when it does enjoy them, and reflects that it may think and hold [360 just what it will, that “the world is all before it where to choose,” and what system to build up as its own private persuasion; when this torrent of wilful thoughts rushes over and inundates it, who will deny that the fruit of the tree of knowledge, or what the mind takes for knowledge, has made it one of the gods, with a sense of expansion and elevation,—an intoxication in reality, [370 still, so far as the subjective state of the mind goes, an illumination? Hence the fanaticism of individuals or nations, who suddenly cast off their Maker. Their eyes are opened; and, like the judgment-stricken king in the tragedy, they see two suns, and a magic universe, out of which they look back upon their former state of faith and innocence with a sort of contempt and indignation, as if they [380

were then but fools, and the dupes of imposture.

On the other hand, religion has its own enlargement, and an enlargement not of tumult, but of peace. It is often remarked of uneducated persons, who have hitherto thought little of the unseen world, that, on their turning to God, looking into themselves, regulating their hearts, reforming their conduct, and [390] meditating on death and judgment, heaven and hell, they seem to become, in point of intellect, different beings from what they were. Before, they took things as they came, and thought no more of one thing than another. But now every event has a meaning; they have their own estimate of whatever happens to them; they are mindful of times and seasons, and compare the present with the [400] past; and the world, no longer dull, monotonous, unprofitable, and hopeless, is a various and complicated drama, with parts and an object, and an awful moral.

Now from these instances, to which many more might be added, it is plain, first, that the communication of knowledge certainly is either a condition or the means of that sense of enlargement, or enlightenment, of which at this [410] day we hear so much in certain quarters: this cannot be denied; but next, it is equally plain, that such communication is not the whole of the process. The enlargement consists, not merely in the passive reception into the mind of a number of ideas hitherto unknown to it, but in the mind's energetic and simultaneous action upon and towards and among those new ideas, which are rushing [420] in upon it. It is the action of a formative power, reducing to order and meaning the matter of our acquirements; it is a making the objects of our knowledge subjectively our own, or, to use a familiar word, it is a digestion of what we receive, into the substance of our previous state of thought; and without this no enlargement is said to follow. There is no enlargement, unless there be a comparison [430] of ideas one with another, as they come before the mind, and a systematizing of them. We feel our minds to be growing and expanding *then*, when we not only

learn, but refer what we learn to what we know already. It is not the mere addition to our knowledge that is the illumination; but the locomotion, the movement onwards, of that mental center, to which both what we know, and what we [440] are learning, the accumulating mass of our acquirements, gravitates. And therefore a truly great intellect, and recognized to be such by the common opinion of mankind, such as the intellect of Aristotle, or of St. Thomas, or of Newton, or of Goethe (I purposely take instances within and without the Catholic pale, when I would speak of the intellect as such), is one which takes a connected view of [450] old and new, past and present, far and near, and which has an insight into the influence of all these one on another; without which there is no whole, and no center. It possesses the knowledge, not only of things, but also of their mutual and true relations; knowledge, not merely considered as acquirement, but as philosophy.

Accordingly, when this analytical, distributive, harmonizing process is [460] away, the mind experiences no enlargement, and is not reckoned as enlightened or comprehensive, whatever it may add to its knowledge. For instance, a great memory, as I have already said, does not make a philosopher, any more than a dictionary can be called a grammar. There are men who embrace in their minds a vast multitude of ideas, but with little sensibility about their real relations [470] towards each other. These may be antiquarians, annalists, naturalists; they may be learned in the law; they may be versed in statistics; they are most useful in their own place; I should shrink from speaking disrespectfully of them; still, there is nothing in such attainments to guarantee the absence of narrowness of mind. If they are nothing more than well-read men, or men of informa- [480] tion, they have not what specially deserves the name of culture of mind, or fulfils the type of liberal education.

In like manner, we sometimes fall in with persons who have seen much of the world, and of the men who, in their day, have played a conspicuous part in it, but who generalize nothing, and have no

observation, in the true sense of the word. They abound in information [490 in detail, curious and entertaining, about men and things; and, having lived under the influence of no very clear or settled principles, religious or political, they speak of every one and every thing, only as so many phenomena, which are complete in themselves, and lead to nothing, not discussing them, or teaching any truth, or instructing the hearer, but simply talking. No one would say [500 that these persons, well informed as they are, had attained to any great culture of intellect or to philosophy.

The case is the same still more strikingly where the persons in question are beyond dispute men of inferior powers and deficient education. Perhaps they have been much in foreign countries, and they receive, in a passive, otiose, unfruitful way, the various facts which [510 are forced upon them there. Seafaring men, for example, range from one end of the earth to the other; but the multiplicity of external objects, which they have encountered, forms no symmetrical and consistent picture upon their imagination; they see the tapestry of human life, as it were on the wrong side, and it tells no story. They sleep, and they rise up, and they find themselves, now in [520 Europe, now in Asia; they see visions of great cities and wild regions; they are in the marts of commerce, or amid the islands of the South; they gaze on Pompey's Pillar, or on the Andes; and nothing which meets them carries them forward or backward, to any idea beyond itself. Nothing has a drift or relation; nothing has a history or a promise. Every thing stands by itself, and [530 comes and goes in its turn, like the shifting scenes of a show, which leave the spectator where he was. Perhaps you are near such a man on a particular occasion, and expect him to be shocked or perplexed at something which occurs; but one thing is much the same to him as another, or, if he is perplexed, it is as not knowing what to say, whether it is right to admire, or to ridicule, or to [540 disapprove, while conscious that some expression of opinion is expected from

him; for in fact he has no standard of judgment at all, and no landmarks to guide him to a conclusion. Such is mere acquisition, and, I repeat, no one would dream of calling it philosophy.

Instances such as these confirm, by the contrast, the conclusion I have already drawn from those which pre- [550 ceded them. That only is true enlargement of mind which is the power of viewing many things at once as one whole, of referring them severally to their true place in the universal system, of understanding their respective values, and determining their mutual dependence. Thus is that form of universal knowledge, of which I have on a former occasion spoken, set up in the individual in- [560 tellect, and constitutes its perfection. Possessed of this real illumination, the mind never views any part of the extended subject-matter of knowledge without recollecting that it is but a part, or without the associations which spring from this recollection. It makes everything in some sort lead to everything else; it would communicate the image of the whole to every separate por- [570 tion, till that whole becomes in imagination like a spirit, everywhere pervading and penetrating its component parts, and giving them one definite meaning. Just as our bodily organs, when mentioned, recall their function in the body, as the word "creation" suggests the Creator, and "subjects" a sovereign, so, in the mind of the philosopher, as we are abstractedly conceiving of him, [580 the elements of the physical and moral world, sciences, arts, pursuits, ranks, offices, events, opinions, individualities, are all viewed as one, with correlative functions, and as gradually by successive combinations converging, one and all, to the true center.

To have even a portion of this illuminative reason and true philosophy is the highest state to which nature can [590 aspire, in the way of intellect; it puts the mind above the influences of chance and necessity, above anxiety, suspense, unsettlement, and superstition, which is the lot of the many. Men whose minds are possessed with some one object, take

exaggerated views of its importance, are feverish in the pursuit of it, make it the measure of things which are utterly foreign to it, and are startled and [600] despond if it happens to fail them. They are ever in alarm or in transport. Those on the other hand who have no object or principle whatever to hold by, lose their way every step they take. They are thrown out, and do not know what to think or say, at every fresh juncture; they have no view of persons, or occurrences, or facts, which come suddenly upon them, and they hang upon [610] the opinion of others for want of internal resources. But the intellect, which has been disciplined to the perfection of its powers, which knows, and thinks while it knows, which has learned to leaven the dense mass of facts and events with the elastic force of reason, such an intellect cannot be partial, cannot be exclusive, cannot be impetuous, cannot be at a loss, cannot but be patient, collected, [620] and majestically calm, because it discerns the end in every beginning, the origin in every end, the law in every interruption, the limit in each delay; because it ever knows where it stands, and how its path lies from one point to another. It is the *τετράγωνος* of the Peripatetic, and has the *nil admirari* of the Stoic,—

"Felix qui potuit rerum cognoscere [630] causas,

Atque metus omnes, et inexorabile fatum  
Subjecit pedibus, strepitumque Acher-  
ontis avari."

There are men who, when in difficulties, originate at the moment vast ideas or dazzling projects; who, under the influence of excitement, are able to cast a light, almost as if from inspiration, on a subject or course of action which comes before them; who have a sudden presence of mind equal to any emergency, ris- [640] ing with the occasion, and an undaunted magnanimous bearing, and an energy and keenness which is but made intense by opposition. This is genius, this is heroism; it is the exhibition of a natural gift, which no culture can teach, at which no institution can aim: here, on the con-

trary, we are concerned not with mere nature, but with training and teaching. That perfection of the intellect, which [650] is the result of education, and its *beau idéal*, to be imparted to individuals, in their respective measures, is the clear, calm, accurate vision and comprehension of all things, as far as the finite mind can embrace them, each in its place, and with its own characteristics upon it. It is almost prophetic from its knowledge of history; it is almost heart-searching from its knowledge of human nature; it [660] has almost supernatural charity from its freedom from littleness and prejudice; it has almost the repose of faith, because nothing can startle it; it has almost the beauty and harmony of heavenly contemplation, so intimate is it with the eternal order of things and the music of the spheres.

And now, if I may take for granted that the true and adequate end of in- [670] tellectual training and of a university is not learning or acquirement, but rather is thought or reason exercised upon knowledge, or what may be called philosophy, I shall be in a position to explain the various mistakes which at the present day beset the subject of university education.

I say then, if we would improve the intellect, first of all, we must ascend; [680] we cannot gain real knowledge on a level; we must generalize, we must reduce to method, we must have a grasp of principles, and group and shape our acquisitions by means of them. It matters not whether our field of operation be wide or limited; in every case, to command it, is to mount above it. Who has not felt the irritation of mind and impatience created by a deep, rich country, [690] visited for the first time, with winding lanes, and high hedges, and green steepes, and tangled woods, and every thing smiling indeed, but in a maze? The same feeling comes upon us in a strange city, where we have no map of its streets. Hence you hear of practised travelers, when they first come into a place, mounting some high hill or church tower, by way of reconnoitering its neighbor- [700] hood. In like manner, you must be above

your knowledge, not under it, or it will oppress you; and the more you have of it, the greater will be the load. The learning of a Salmasius or a Burman, unless you are its master, will be your tyrant. *Imperat aut servit*; if you can wield it with a strong arm, it is a great weapon; otherwise,

"Vis consili expers [710  
Mole ruit sua."

You will be overwhelmed, like Tarpeia, by the heavy wealth which you have exacted from tributary generations.

Instances abound; there are authors who are as pointless as they are inexhaustible in their literary resources. They measure knowledge by bulk, as it lies in the rude block, without symmetry, without design. How many com- [720 mentators are there on the classics, how many on Holy Scripture, from whom we rise up, wondering at the learning which has passed before us, and wondering why it passed! How many writers are there of Ecclesiastical history, such as Mosheim or Du Pin, who, breaking up their subject into details, destroy its life, and defraud us of the whole by their anxiety about the parts! The ser- [730 mons, again, of the English divines in the seventeenth century, how often are they mere repertories of miscellaneous and officious learning! Of course Catholics also may read without thinking; and in their case, equally as with Protestants, it holds good, that such knowledge is unworthy of the name, knowledge which they have not thought through, and thought out. Such readers are only [740 possessed by their knowledge, not possessed of it; nay, in matter of fact they are often even carried away by it, without any volition of their own. Recollect, the memory can tyrannize, as well as the imagination. Derangement, I believe, has been considered as a loss of control over the sequence of ideas. The mind, once set in motion, is henceforth deprived of the power of initiation, [750 and becomes the victim of a train of associations, one thought suggesting another, in the way of cause and effect, as if by a mechanical process, or some

physical necessity. No one, who has had experience of men of studious habits, but must recognize the existence of a parallel phenomenon in the case of those who have over-stimulated the memory. In such persons reason acts almost as [760 feebly and as impotently as in the madman; once fairly started on any subject whatever, they have no power of self-control; they passively endure the succession of impulses which are evolved out of the original exciting cause; they are passed on from one idea to another and go steadily forward, plodding along one line of thought in spite of the amplest concessions of the hearer, or wander- [770 ing from it in endless digression in spite of his remonstrances. Now, if, as is very certain, no one would envy the madman the glow and originality of his conceptions, why must we extol the cultivation of that intellect, which is the prey, not indeed of barren fancies but of barren facts, of random intrusions from without, though not of morbid imaginations from within? And in thus speaking, [780 I am not denying that a strong and ready memory is in itself a real treasure; I am not disparaging a well-stored mind, though it be nothing besides, provided it be sober, any more than I would despise a bookseller's shop:—it is of great value to others, even when not so to the owner. Nor am I banishing, far from it, the possessors of deep and multifarious learning from my ideal University; they adorn [790 it in the eyes of men; I do but say that they constitute no type of the results at which it aims; that it is no great gain to the intellect to have enlarged the memory at the expense of faculties which are indisputably higher.

Nor indeed am I supposing that there is any great danger, at least in this day, of over-education; the danger is on the other side. I will tell you, gentle- [800 men, what has been the practical error of the last twenty years,—not to load the memory of the student with a mass of undigested knowledge, but to force upon him so much that he has rejected all. It has been the error of distracting and enfeebling the mind by an unmeaning profusion of subjects; of implying that a smattering

in a dozen branches of study is not shallowness, which it really is, but en- [810] largement, which it is not; of considering an acquaintance with the learned names of things and persons and the possession of clever duodecimos, and attendance on eloquent lecturers, and membership with scientific institutions, and the sight of the experiments of a platform and the specimens of a museum, that all this was not dissipation of mind, but progress. All things now are to be learned at [820] once, not first one thing, then another; not one well, but many badly. Learning is to be without exertion, without attention, without toil; without grounding, without advance, without finishing. There is to be nothing individual in it; and this, forsooth, is the wonder of the age. What the steam engine does with matter, the printing press is to do with the mind; it is to act mechanically, and the popula- [830] tion is to be passively, almost unconsciously enlightened, by the mere multiplication and dissemination of volumes. Whether it be the school boy, or the school girl, or the youth at college, or the mechanic in the town, or the politician in the senate, all have been the victims in one way or other of this most preposterous and pernicious of delusions. Wise men have lifted up their voices in vain; [840] and at length, lest their own institutions should be outshone and should disappear in the folly of the hour, they have been obliged, as far as they could with a good conscience, to humor a spirit which they could not withstand, and make temporizing concessions at which they could not but inwardly smile.

It must not be supposed that, because I so speak, therefore I have some [850] sort of fear of the education of the people: on the contrary, the more education they have, the better, so that it is really education. Nor am I an enemy to the cheap publication of scientific and literary works, which is now in vogue: on the contrary, I consider it a great advantage, convenience, and gain; that is, to those to whom education has given a capacity for using them. Further, I consider such [860] innocent recreations as science and literature are able to furnish will be a very fit

occupation of the thoughts and the leisure of young persons, and may be made the means of keeping them from bad employments and bad companions. Moreover, as to that superficial acquaintance with chemistry, and geology, and astronomy, and political economy, and modern history, and biography, and [870] other branches of knowledge, which periodical literature and occasional lectures and scientific institutions diffuse through the community, I think it a graceful accomplishment, and a suitable, nay, in this day a necessary accomplishment, in the case of educated men. Nor, lastly, am I disparaging or discouraging the thorough acquisition of any one of these studies, or denying that, as far as it [880] goes, such thorough acquisition is a real education of the mind. All I say is, call things by their right names, and do not confuse together ideas which are essentially different. A thorough knowledge of one science and a superficial acquaintance with many, are not the same thing; a smattering of a hundred things or a memory for detail, is not a philosophical or comprehensive view. Recrea- [890] tions are not education; accomplishments are not education. Do not say, the people must be educated, when, after all, you only mean, amused, refreshed, soothed, put into good spirits and good humor, or kept from vicious excesses. I do not say that such amusements, such occupations of mind, are not a great gain; but they are not education. You may as well call drawing and fencing educa- [900] tion as a general knowledge of botany or conchology. Stuffing birds or playing stringed instruments is an elegant pastime, and a resource to the idle, but it is not education; it does not form or cultivate the intellect. Education is a high word; it is the preparation for knowledge, and it is the imparting of knowledge in proportion to that preparation. We require intellectual eyes to know [910] withal, as bodily eyes for sight. We need both objects and organs intellectual; we cannot gain them without setting about it; we cannot gain them in our sleep, or by haphazard. The best telescope does not dispense with eyes; the printing press

or the lecture room will assist us greatly, but we must be true to ourselves, we must be parties in the work. A university is, according to the usual designation, [920 an alma mater, knowing her children one by one, not a foundry, or a mint, or a treadmill.

I protest to you, gentlemen, that if I had to choose between a so-called university, which dispensed with residence and tutorial superintendence, and gave its degrees to any person who passed an examination in a wide range of subjects, and a university which had no pro- [930 fessors or examinations at all, but merely brought a number of young men together for three or four years, and then sent them away as the University of Oxford is said to have done some sixty years since, if I were asked which of these two methods was the better discipline of the intellect,—mind, I do not say which is morally the better, for it is plain that compulsory study must be a good [940 and idleness an intolerable mischief,—but if I must determine which of the two courses was the more successful in training, molding, enlarging the mind, which sent out men the more fitted for their secular duties, which produced better public men, men of the world, men whose names would descend to posterity, I have no hesitation in giving the preference to that university which did nothing, [950 over that which exacted of its members an acquaintance with every science under the sun. And, paradox as this may seem, still if results be the test of systems, the influence of the public schools and colleges of England, in the course of the last century, at least will bear out one side of the contrast as I have drawn it. What would come, on the other hand, of the ideal systems of education which [960 have fascinated the imagination of this age, could they ever take effect, and whether they would not produce a generation frivolous, narrow-minded, and resourceless, intellectually considered, is a fair subject for debate; but so far is certain, that the universities and scholastic establishments, to which I refer, and which did little more than bring together first boys and then youths in large [970

numbers, these institutions, with miserable deformities on the side of morals, with a hollow profession of Christianity, and a heathen code of ethics,—I say, at least they can boast of a succession of heroes and statesmen, of literary men and philosophers, of men conspicuous for great natural virtues, for habits of business, for knowledge of life, for practical judgment, for cultivated tastes, for [980 accomplishments, who have made England what it is,—able to subdue the earth, able to domineer over Catholics.

How is this to be explained? I suppose as follows: When a multitude of young men, keen, open-hearted, sympathetic, and observant, as young men are, come together and freely mix with each other, they are sure to learn one from another, even if there be no one to [990 teach them; the conversation of all is a series of lectures to each, and they gain for themselves new ideas and views, fresh matter of thought, and distinct principles for judging and acting, day by day. An infant has to learn the meaning of the information which its senses convey to it, and this seems to be its employment. It fancies all that the eye presents to it to be close to it, till it actually learns [1000 the contrary, and thus by practice does it ascertain the relations and uses of those first elements of knowledge which are necessary for its animal existence. A parallel teaching is necessary for our social being, and it is secured by a large school or a college; and this effect may be fairly called in its own department an enlargement of mind. It is seeing the world on a small field with little trouble; for the [1010 pupils or students come from very different places, and with widely different notions, and there is much to generalize, much to adjust, much to eliminate; there are inter-relations to be defined, and conventional rules to be established, in the process by which the whole assemblage is molded together, and gains one tone and one character.

Let it be clearly understood, I re- [1020 peat it, that I am not taking into account moral or religious considerations; I am but saying that that youthful community will constitute a whole, it will embody a

specific idea, it will represent a doctrine, it will administer a code of conduct, and it will furnish principles of thought and action. It will give birth to a living teaching, which in course of time will take the shape of a self-perpetuating [1030 tradition, or a *genius loci*, as it is sometimes called; which haunts the home where it has been born, and which imbues and forms more or less, and one by one, every individual who is successively brought under its shadow. Thus it is that, independent of direct instruction on the part of superiors, there is a sort of self-education in the academic institutions of protestant England; a characteristic tone of thought, a recognized standard of judgment is found in them, which as developed in the individual who is submitted to it, becomes a twofold source of strength to him, both from the distinct stamp it impresses on his mind, and from the bond of union which it creates between him and others,—effects which are shared by the authorities of the place, for they themselves have [1040 been educated in it, and at all times are exposed to the influence of its ethical atmosphere. Here then is a real teaching, whatever be its standards and principles, true or false; and it at least tends towards cultivation of the intellect; it at least recognizes that knowledge is something more than a sort of passive reception of scraps and details; it is a something, and it does a something, which never will [1060 issue from the most strenuous efforts of a set of teachers, with no mutual sympathies and no intercommunion, of a set of examiners with no opinions which they dare profess, and with no common principles, who are teaching or questioning a set of youths who do not know them, and do not know each other, on a large number of subjects, different in kind, and connected by no wide philosophy, [1070 three times a week, or three times a year, or once in three years, in chill lecture rooms or on a pompous anniversary.

Nay, self-education in any shape, in the most restricted sense, is preferable to a system of teaching which, professing so much, really does so little for the mind. Shut your college gates against

the votary of knowledge, throw him back upon the searchings and the efforts [1080 of his own mind; he will gain by being spared an entrance into your babel. Few indeed there are who can dispense with the stimulus and support of instructors, or will do anything at all, if left to themselves. And fewer still (though such great minds are to be found,) who will not, from such unassisted attempts, contract a self-reliance and a self-esteem, which are not only moral evils, but [1090 serious hindrances to the attainment of truth. And next to none, perhaps, or none, who will not be reminded from time to time of the disadvantage under which they lie, by their imperfect grounding, by the breaks, deficiencies, and irregularities of their knowledge, by the eccentricity of opinion and the confusion of principle which they exhibit. They will be too often ignorant of what every [1100 one knows and takes for granted, of that multitude of small truths which fall upon the mind like dust, impalpable and ever accumulating; they may be unable to converse, they may argue perversely, they may pride themselves on their worst paradoxes or their grossest truisms, they may be full of their own mode of viewing things, unwilling to be put out of their way, slow to enter into the minds [1110 of others;—but, with these and whatever other liabilities upon their heads, they are likely to have more thought, more mind, more philosophy, more true enlargement, than those earnest but ill-used persons, who are forced to load their minds with a score of subjects against an examination, who have too much on their hands to indulge themselves in thinking or investigation, who devour [1120 premise and conclusion together with indiscriminate greediness, who hold whole sciences on faith, and commit demonstrations to memory, and who too often, as might be expected, when their period of education is passed, throw up all they have learned in disgust, having gained nothing really by their anxious labors, except perhaps the habit of application.

Yet such is the better specimen of [1130 the fruit of that ambitious system which has of late years been making way among



us; for its result on ordinary minds, and on the common run of students, is less satisfactory still; they leave their place of education simply dissipated and relaxed by the multiplicity of subjects which they have never really mastered, and so shallow as not even to know their shallowness. How much better, I [1140 say, is it for the active and thoughtful intellect, where such is to be found, to eschew the college and the university altogether, than to submit to a drudgery so ignoble, a mockery so contumelious! How much more profitable for the independent mind, after the mere rudiments of education, to range through a library at random, taking down books as they meet him, and pursuing the [1150 trains of thought which his mother wit suggests! How much healthier to wander into the fields, and there with the exiled prince to find "tongues in the trees, books in the running brooks"! How much more genuine an education is that of the poor boy in the poem—a poem, whether in conception or in execution, one of the most touching in our language—who, not in the wide world, but ranging day by day [1160 around his widowed mother's home, "a dexterous gleaner" in a narrow field, and with only such slender outfit

"As the village school and books a few  
Supplied,"

contrived from the beach, and the quay, and the fisher's boat, and the inn's fire-side, and the tradesman's shop, and the shepherd's walk, and the smuggler's hut, and the mossy moor, and the scream- [1170 ing gulls, and the restless waves, to fashion for himself a philosophy and a poetry of his own!

But in a large subject, I am exceeding my necessary limits. Gentlemen, I must conclude abruptly; and postpone any summing up of my argument, should that be necessary, to another day.

From the APOLOGIA PRO VITA SUA

KINGSLEY AND NEWMAN

Mr. Kingsley begins then by exclaiming,—“O the chicanery, the wholesale

fraud, the vile hypocrisy, the conscience-killing tyranny of Rome! We have not far to seek for an evidence of it! There's Father Newman, to wit: one living specimen is worth a hundred dead ones. He, a priest, writing of priests, tells us that lying is never any harm.”

I interpose: “You are taking a most [10 extraordinary liberty with my name. If I have said this, tell me when and where.”

Mr. Kingsley replies: “You said it, Reverend Sir, in a sermon which you preached, when a Protestant, as Vicar of St. Mary's, and published in 1844; and I could read you a very salutary lecture on the effects which that sermon had at the time on my own opinion of you.” [20

I make answer: “Oh . . . Not, it seems, as a priest speaking of priests; but let us have the passage.”

Mr. Kingsley relaxes: “Do you know, I like your *tone*. From your *tone*, I rejoice, greatly rejoice, to be able to believe that you did not mean what you said.”

I rejoin: “*Mean* it! I maintain I never *said* it, whether as a Protestant or as a Catholic.” [30

Mr. Kingsley replies: “I waive that point.”

I object: “Is it possible? What? waive the main question! I either said it or I didn't. You have made a monstrous charge against me: direct, distinct, public. You are bound to prove it as directly, as distinctly, as publicly;—or to own you can't!”

“Well,” says Mr. Kingsley, “if you [40 are quite sure you did not say it, I'll take your word for it; I really will.”

My *word*! I am dumb. Somehow I thought that it was my *word* that happened to be on trial. The *word* of a Professor of lying, that he does not lie!

But Mr. Kingsley reassures me: “We are both gentlemen,” he says: “I have done as much as one English gentle- [50 man can expect from another.”

I begin to see: he thought me a gentleman at the very time that he said I taught lying on system. After all, it is not I, but Mr. Kingsley who did not mean what he said.

DANTE GABRIEL ROSSETTI  
(1828-1882)

THE BLESSED DAMOZEL

The blessed damozel leaned out  
From the gold bar of Heaven;  
Her eyes were deeper than the depth  
Of waters stilled at even;  
She had three lilies in her hand, 5  
And the stars in her hair were seven.

Her robe, ungirt from clasp to hem,  
No wrought flowers did adorn,  
But a white rose of Mary's gift,  
For service meetly worn; 10  
Her hair that lay along her back  
Was yellow like ripe corn.

Herseemed she scarce had been a day  
One of God's choristers;  
The wonder was not yet quite gone 15  
From that still look of hers;  
Albeit, to them she left, her day  
Had counted as ten years.

(To one, it is ten years of years.  
. . . Yet now, and in this place,  
Surely she leaned o'er me—her hair 20  
Fell all about my face. . . .  
Nothing: the autumn-fall of leaves.  
The whole year sets apace.)

It was the rampart of God's house 25  
That she was standing on;  
By God built over the sheer depth  
The which is Space begun;  
So high, that looking downward thence 30  
She scarce could see the sun.

It lies in Heaven, across the flood  
Of ether, as a bridge.  
Beneath, the tides of day and night  
With flame and darkness ridge  
The void, as low as where this earth 35  
Spins like a fretful midge.

Around her, lovers, newly met  
'Mid deathless love's acclaims,  
Spoke evermore among themselves  
Their heart-remembered names; 40  
And the souls mounting up to God  
Went by her like thin flames.

And still she bowed herself and stooped  
Out of the circling charm;  
Until her bosom must have made 45  
The bar she leaned on warm,  
And the lilies lay as if asleep  
Along her bended arm.

From the fixed place of Heaven she saw  
Time like a pulse shake fierce 50  
Through all the world. Her gaze still  
strove  
Within the gulf to pierce  
Its path; and now she spoke as when  
The stars sang in their spheres.

The sun was gone now; the curled moon 55  
Was like a little feather  
Fluttering far down the gulf; and now  
She spoke through the still weather.  
Her voice was like the voice the stars 60  
Had when they sang together.

(Ah sweet! Even now, in that bird's  
song,  
Strove not her accents there,  
Fain to be hearkened? When those bells  
Possessed the mid-day air,  
Strove not her steps to reach my side 65  
Down all the echoing stair?)

"I wish that he were come to me,  
For he will come," she said.  
"Have I not prayed in Heaven?—on earth,  
Lord, Lord, has he not prayed? 70  
Are not two prayers a perfect strength?  
And shall I feel afraid?"

"When round his head the aureole clings,  
And he is clothed in white, 75  
I'll take his hand and go with him  
To the deep wells of light;  
As unto a stream we will step down,  
And bathe there in God's sight.

"We two will stand beside that shrine,  
Occult, withheld, untrod, 80  
Whose lamps are stirred continually  
With prayer sent up to God;  
And see our old prayers, granted, melt  
Each like a little cloud.

"We two will lie i' the shadow of 85  
That living mystic tree

Within whose secret growth the Dove  
Is sometimes felt to be,  
While every leaf that His plumes touch  
Saith His Name audibly. 90

"And I myself will teach to him,  
I myself, lying so,  
The songs I sing here; which his voice  
Shall pause in, hushed and slow,  
And find some knowledge at each pause, 95  
Or some new thing to know."

(Alas! We two, we two, thou say'st!  
Yea, one wast thou with me  
That once of old. But shall God lift  
To endless unity 100  
The soul whose likeness with thy soul  
Was but its love for thee?)

"We two," she said, "will seek the groves  
Where the lady Mary is,  
With her five handmaidens, whose names  
Are five sweet symphonies, 106  
Cecily, Gertrude, Magdalen,  
Margaret and Rosalys.

"Circlewise sit they, with bound locks  
And foreheads garlanded; 110  
Into the fine cloth white like flame  
Weaving the golden thread,  
To fashion the birth-robcs for them  
Who are just born, being dead.

"He shall fear, haply, and be dumb: 115  
Then will I lay my cheek  
To his, and tell about our love,  
Not once abashed or weak:  
And the dear Mother will approve  
My pride, and let me speak. 120

"Herself shall bring us, hand in hand,  
To him round whom all souls  
Kneel, the clear-ranged unnumbered heads  
Bowed with their aureoles:  
And angels meeting us shall sing 125  
To their citherns and citoles.

"There will I ask of Christ the Lord  
Thus much for him and me:—  
Only to live as once on earth  
With Love,—only to be, 130  
As then awhile, for ever now  
Together, I and he."

She gazed and listened and then said,  
Less sad of speech than mild,— 134  
"All this is when he comes." She ceased.  
The light thrilled towards her, filled  
With angels in strong level flight.  
Her eyes prayed, and she smiled.

(I saw her smile.) But soon their path  
Was vague in distant spheres: 140  
And then she cast her arms along  
The golden barriers,  
And laid her face between her hands,  
And wept. (I heard her tears.)

### SISTER HELEN

"Why did you melt your waxen man,  
Sister Helen?  
To-day is the third since you began."  
"The time was long, yet the time ran,  
Little brother." 5  
(*O Mother, Mary Mother,  
Three days to-day, between Hell and Heaven!*)

"But if you have done your work aright,  
Sister Helen,  
You'll let me play, for you said I might."  
"Be very still in your play to-night, 11  
Little brother."  
(*O mother, Mary Mother,  
Third night, to-night, between Hell and  
Heaven!*)

"You said it must melt ere vesper-bell, 15  
Sister Helen;  
If now it be molten, all is well."  
"Even so,—nay, peace! you cannot tell,  
Little brother."  
(*O Mother, Mary Mother, 20  
Oh what is this, between Hell and Heaven?*)

"Oh the waxen knave was plump to-day,  
Sister Helen;  
How like dead folk he has dropped away!"  
"Nay now, of the dead what can you say,  
Little brother?" 26  
(*O Mother, Mary Mother,  
What of the dead, between Hell and Heaven?*)

"See, see, the sunken pile of wood,  
Sister Helen, 30  
Shines through the thinned wax red as  
blood!"

"Nay now, when looked you yet on blood,  
Little brother?"

(O Mother, Mary Mother,  
*How pale she is, between Hell and Heaven!*)

"Now close your eyes, for they're sick  
and sore, 36

Sister Helen,  
And I'll play without the gallery door."

"Aye, let me rest,—I'll lie on the floor,  
Little brother." 40

(O Mother, Mary Mother,  
*What rest to-night between Hell and Heaven?*)

"Here high up in the balcony,  
Sister Helen,

The moon flies face to face with me." 45

"Aye, look and say whatever you see,  
Little brother."

(O Mother, Mary Mother,  
*What sight to-night, between Hell and Heaven?*)

"Outside it's merry in the wind's wake, 50  
Sister Helen;

In the shaken trees the chill stars shake."  
"Hush, heard you a horse-tread as you  
spake,

Little brother?"

(O Mother, Mary Mother, 55  
*What sound to-night, between Hell and Heaven?*)

"I hear a horse-tread, and I see,  
Sister Helen,

Three horsemen that ride terribly."  
"Little brother, whence come the three, 60  
Little brother?"

(O Mother, Mary Mother,  
*Whence should they come, between Hell and Heaven?*)

"They come by the hill-verge from Boyne  
Bar,

Sister Helen, 65  
And one draws nigh, but two are afar."

"Look, look, do you know them who they  
are,

Little brother?"

(O Mother, Mary Mother,  
*Who should they be, between Hell and Heaven?*)

70

"Oh, it's Keith of Eastholm rides so  
fast,

Sister Helen,  
For I know the white mane on the blast."

"The hour has come, has come at last,  
Little brother!" 75

(O Mother, Mary Mother,  
*Her hour at last, between Hell and Heaven!*)

"He has made a sign and called Halloo!  
Sister Helen,

And he says that he would speak with  
you." 80

"Oh tell him I fear the frozen dew,  
Little brother."

(O Mother, Mary Mother,  
*Why laughs she thus, between Hell and Heaven?*)

"The wind is loud, but I hear him cry, 85  
Sister Helen,

That Keith of Ewern's like to die."  
"And he and thou, and thou and I,  
Little brother."

(O Mother, Mary Mother, 90  
*And they and we, between Hell and Heaven!*)

"Three days ago, on his marriage-morn,  
Sister Helen,

He sickened, and lies since then forlorn."  
"For bridegroom's side is the bride a  
thorn, 95

Little brother?"

(O Mother, Mary Mother,  
*Cold bridal cheer, between Hell and Heaven!*)

"Three days and nights he has lain abed,  
Sister Helen, 100

And he prays in torment to be dead."  
"The thing may chance, if he have prayed,  
Little brother!"

(O Mother, Mary Mother,  
*If he have prayed, between Hell and Heaven!*)

"But he has not ceased to cry to-day, 106  
Sister Helen,

That you should take your curse away."  
"My prayer was heard,—he need but  
pray,

Little brother!" 110

(O Mother, Mary Mother,  
*Shall God not hear, between Hell and Heaven?*)

110

"But he says, till you take back your ban,  
     Sister Helen,  
 His soul would pass, yet never can." 115  
 "Nay then, shall I slay a living man,  
     Little brother?"

(*O Mother, Mary Mother,  
 A living soul, between Hell and Heaven!*)

"But he calls forever on your name, 120  
     Sister Helen,  
 And says that he melts before a flame."  
 "My heart for his pleasure fared the same,  
     Little brother."

(*O Mother, Mary Mother, 125  
 Fire at the heart, between Hell and Heaven!*)

"Here's Keith of Westholm riding fast,  
     Sister Helen,  
 For I know the white plume on the blast."  
 "The hour, the sweet hour I forecast, 130  
     Little brother!"

(*O Mother, Mary Mother,  
 Is the hour sweet, between Hell and Heaven?*)

"He stops to speak, and he stills his horse,  
     Sister Helen; 135  
 But his words are drowned in the wind's  
     course."

"Nay hear, nay hear, you must hear per-  
     force,

    Little brother!"  
 (*O Mother, Mary Mother,  
 What word now heard, between Hell and  
 Heaven?*) 140

"Oh, he says that Keith of Ewern's cry,  
     Sister Helen,  
 Is ever to see you ere he die."

"In all that his soul sees, there am I,  
     Little brother!" 145  
 (*O Mother, Mary Mother,  
 The soul's one sight, between Hell and  
 Heaven!*)

"He sends a ring and a broken coin,  
     Sister Helen,  
 And bids you mind the banks of Boyne."  
 "What else he broke will he ever join, 151  
     Little brother?"

(*O Mother, Mary Mother,  
 No, never joined, between Hell and Heaven!*)

"He yields you these and craves full fain,  
     Sister Helen, 156

You pardon him in his mortal pain."

"What else he took will he give again,  
     Little brother?"

(*O Mother, Mary Mother, 160  
 Not twice to give, between Hell and Heaven!*)

"He calls your name in an agony,  
     Sister Helen,  
 That even dead Love must weep to see."  
 "Hate, born of Love, is blind as he, 165  
     Little brother!"

(*O Mother, Mary Mother,  
 Love turned to hate, between Hell and  
 Heaven!*)

"Oh it's Keith of Keith now that rides  
     fast,

    Sister Helen, 170  
 For I know the white hair on the blast."  
 "The short, short hour will soon be past,  
     Little brother!"

(*O Mother, Mary Mother,  
 Will soon be past, between Hell and  
 Heaven!*) 175

"He looks at me and he tries to speak,  
     Sister Helen,  
 But oh! his voice is sad and weak!"  
 "What here should the mighty Baron seek,  
     Little brother?" 180

(*O Mother, Mary Mother,  
 Is this the end, between Hell and Heaven?*)

"Oh his son still cries, if you forgive,  
     Sister Helen,  
 The body dies, but the soul shall live." 185  
 "Fire shall forgive me as I forgive,  
     Little brother!"

(*O Mother, Mary Mother,  
 As she forgives, between Hell and Heaven!*)

"Oh he prays you, as his heart would  
     rive, 190

    Sister Helen,  
 To save his dear son's soul alive."  
 "Fire cannot slay it, it shall thrive,  
     Little brother!"

(*O Mother, Mary Mother, 195  
 Alas, alas, between Hell and Heaven!*)

"He cries to you, kneeling in the road,  
     Sister Helen,  
 To go with him for the love of God!"

"The way is long to his son's abode, 200  
Little brother."

(O Mother, Mary Mother,  
*The way is long, between Hell and Heaven!*)

"A lady's here, by a dark steed brought,  
Sister Helen, 205  
So darkly clad, I saw her not."

"See her now or never see aught,  
Little brother!"

(O Mother, Mary Mother,  
*What more to see, between Hell and Heaven?*) 210

"Her hood falls back, and the moon shines  
fair,

Sister Helen,  
On the Lady of Ewern's golden hair."

"Blest hour of my power and her despair,  
Little brother!" 215

(O Mother, Mary Mother,  
*Hour blest and banned, between Hell and Heaven!*)

"Pale, pale her cheeks, that in pride did  
glow,

Sister Helen,  
'Neath the bridal-wreath three days ago."

"One morn for pride and three days for  
woe, 221

Little brother!"

(O Mother, Mary Mother,  
*Three days, three nights, between Hell and Heaven!*)

"Her clasped hands stretch from her bend-  
ing head, 225

Sister Helen;  
With the loud wind's wail her sobs are  
wed."

"What wedding-strains hath her bridal-  
bed,

Little brother?"

(O Mother, Mary Mother, 230  
*What strain but death's, between Hell and Heaven?*)

"She may not speak, she sinks in a swoon,  
Sister Helen,—

She lifts her lips and gasps on the moon."  
"Oh! might I but hear her soul's blithe  
tune, 235

Little brother!"

(O Mother, Mary Mother,  
*Her woe's dumb cry, between Hell and Heaven!*)

"They've caught her to Westholm's  
saddle-bow,

Sister Helen, 240  
And her moonlit hair gleams white in its  
flow."

"Let it turn whiter than winter snow,  
Little brother!"

(O Mother, Mary Mother,  
*Woe-withered gold, between Hell and Heaven!*) 245

"O Sister Helen, you heard the bell,  
Sister Helen!

More loud than the vesper-chime it fell."  
"No vesper-chime, but a dying knell,

Little brother!" 250

(O Mother, Mary Mother,  
*His dying knell, between Hell and Heaven!*)

"Alas! but I fear the heavy sound,  
Sister Helen;

Is it in the sky or in the ground?" 255  
"Say, have they turned their horses round,

Little brother?"

(O Mother, Mary Mother,  
*What would she more, between Hell and Heaven?*)

"They have raised the old man from his  
knee, 260

Sister Helen,  
And they ride in silence hastily."

"More fast the naked soul doth flee,  
Little brother!"

(O Mother, Mary Mother, 265  
*The naked soul, between Hell and Heaven!*)

"Flank to flank are the three steeds gone,  
Sister Helen,

But the lady's dark steed goes alone."  
"And lonely her bridegroom's soul hath  
flown, 270

Little brother."

(O Mother, Mary Mother,  
*The lonely ghost, between Hell and Heaven!*)

"Oh the wind is sad in the iron chill,  
Sister Helen, 275

And weary sad they look by the hill."  
"But he and I are sadder still,

Little brother!"

(O Mother, Mary Mother,  
*Most sad of all, between Hell and Heaven!*)

"See, see the wax has dropped from its  
place, 281

Sister Helen,  
And the flames are winning up apace!"

"Yet here they burn but for a space,  
Little brother!" 285

(*O Mother, Mary Mother,  
Here for a space, between Hell and Heaven!*)

"Ah! what white thing at the door has  
crossed,

Sister Helen,  
Ah! what is this that sighs in the frost?" 290

"A soul that's lost as mine is lost,  
Little brother!"

(*O Mother, Mary Mother,  
Lost, lost, all lost, between Hell and Heaven!*)

### From THE HOUSE OF LIFE

#### THE SONNET

A Sonnet is a moment's monument,—  
Memorial from the Soul's eternity,  
To one dead deathless hour. Look that it  
be,

Whether for lustral rite or dire portent,  
Of its own arduous fulness reverent: 5

Carve it in ivory or in ebony,  
As Day or Night may rule; and let Time  
see

Its flowering crest impearled and orient.  
A Sonnet is a coin: its face reveals

The soul,—its converse, to what Power  
't is due:— 10

Whether for tribute to the august appeals  
Of Life, or dower in Love's high retinue,

It serve; or, 'mid the dark wharf's cav-  
ernous breath,

In Charon's palm it pay the toll to Death.

#### IV. LOVESIGHT

When do I see thee most, belovèd one?  
When in the light the spirits of mine eyes

Before thy face, their altar, solemnize  
The worship of that Love through thee

made known?  
Or when in the dusk hours, (we two alone,)

Close-kissed and eloquent of still replies, 6  
Thy twilight-hidden glimmering visage

lies,  
And my soul only sees thy soul its own?

O love, my love! if I no more should see  
Thyself, nor on the earth the shadow of  
thee, 10

Nor image of thine eyes in any spring,—  
How then should sound upon Life's dark-

ening slope,  
The ground-whirl of the perished leaves of

Hope,  
The wind of Death's imperishable wing?

#### XIX. SILENT NOON

Your hands lie open in the long fresh  
grass,—

The finger-points look through like rosy  
blooms:

Your eyes smile peace. The pasture  
gleams and glooms

'Neath billowing skies that scatter and  
amass.

All round our nest, far as the eye can  
pass, 5

Are golden kingcup-fields with silver edge  
Where the cow-parsley skirts the haw-  
thorn-hedge.

'T is visible silence, still as the hour-glass.  
Deep in the sun-searched growths the

dragon-fly  
Hangs like a blue thread loosened from the

sky:— 10  
So this winged hour is dropped to us from  
above.

Oh! clasp we to our hearts, for deathless  
dower,

This close-companioned inarticulate hour  
When twofold silence was the song of love.

#### XCVII. A SUPERScription

Look in my face; my name is Might-have-  
been;

I am also called No-more, Too-late, Fare-  
well;

Unto thine ear I hold the dead-sea shell  
Cast up thy Life's foam-fretted feet be-  
tween;

Unto thine eyes the glass where that is  
seen 5

Which had Life's form and Love's, but by  
my spell

Is now a shaken shadow intolerable,  
Of ultimate things unuttered the frail

screen.  
Mark me, how still I am! But should  
there dart

One moment through thy soul the soft sur-  
 prise 10  
 Of that winged Peace which lulls the  
 breath of sighs,—  
 Then shalt thou see me smile, and turn  
 apart  
 Thy visage to mine ambush at thy heart,  
 Sleepless with cold commemorative eyes.

**WILLIAM MORRIS (1834–1896)**

*From* THE EARTHLY PARADISE

AN APOLOGY

Of Heaven or Hell I have no power to  
 sing,  
 I cannot ease the burden of your fears,  
 Or make quick-coming death a little thing,  
 Or bring again the pleasure of past years,  
 Nor for my words shall ye forget your  
 tears, 5  
 Or hope again for aught that I can say,  
 The idle singer of an empty day.

But rather, when aweary of your mirth,  
 From full hearts still unsatisfied ye sigh,  
 And, feeling kindly unto all the earth, 10  
 Grudge every minute as it passes by,  
 Made the more mindful that the sweet  
 days die—  
 Remember me a little then, I pray,  
 The idle singer of an empty day.

The heavy trouble, the bewildering care  
 That weighs us down who live and earn  
 our bread, 16  
 These idle verses have no power to bear;  
 So let me sing of names remembered,  
 Because they, living not, can ne'er be  
 dead,  
 Or long time take their memory quite  
 away 20  
 From us poor singers of an empty day.

Dreamer of dreams, born out of my due  
 time,  
 Why should I strive to set the crooked  
 straight?  
 Let it suffice me that my murmuring  
 rhyme  
 Beats with light wing against the ivory  
 gate, 25  
 Telling a tale not too importunate

To those who in the sleepy region stay,  
 Lulled by the singer of an empty day.

Folk say, a wizard to a northern king  
 At Christmas-tide such wondrous things  
 did show, 30  
 That through one window men beheld the  
 spring,  
 And through another saw the summer  
 glow,  
 And through a third the fruited vines a-  
 row,  
 While still, unheard, but in its wonted way,  
 Piped the drear wind of that December  
 day.

So with this Earthly Paradise it is,  
 If ye will read aright, and pardon me,  
 Who strive to build a shadowy isle of bliss  
 Midmost the beating of the steely sea,  
 Where tossed about all hearts of men  
 must be; 40  
 Whose ravening monsters mighty men  
 shall slay,  
 Not the poor singer of an empty day.

PROLOGUE

Forget six counties overhung with  
 smoke,  
 Forget the snorting steam and piston  
 stroke,  
 Forget the spreading of the hideous town;  
 Think rather of the pack-horse on the  
 down,  
 And dream of London, small, and white,  
 and clean, 5  
 The clear Thames bordered by its gardens  
 green;  
 Think, that below bridge the green lapping  
 waves  
 Smite some few keels that bear Levantine  
 staves,  
 Cut from the yew wood on the burnt-up  
 hill,  
 And pointed jars that Greek hands toiled  
 to fill, 10  
 And treasured scanty spice from some far  
 sea,  
 Florence gold cloth, and Ypres napery,  
 And cloth of Bruges, and hogsheads of  
 Guienne;  
 While nigh the thronged wharf Geoffrey  
 Chaucer's pen



Moves over bills of lading—'mid such  
times 15  
Shall dwell the hollow puppets of my  
rhymes.

A nameless city in a distant sea,  
White as the changing walls of faërie,  
Thronged with much people clad in an-  
cient guise

I now am fain to set before your eyes; 20  
There, leave the clear green water and  
the quays,

And pass betwixt its marble palaces,  
Until ye come unto the chiefest square;  
A bubbling conduit is set midmost there,  
And round about it now the maidens  
throng, 25

With jest and laughter, and sweet broken  
song,

Making but light of labor new begun  
While in their vessels gleams the morning  
sun.

On one side of the square a temple  
stands,

Wherein the gods worshipped in ancient  
lands 30

Still have their altars; a great market-place  
Upon two other sides fills all the space,  
And thence the busy hum of men comes  
forth;

But on the cold side looking toward the  
north

A pillared council-house may you behold,  
Within whose porch are images of gold, 36  
Gods of the nations who dwelt anciently  
About the borders of the Grecian sea.

Pass now between them, push the brazen  
door,

And standing on the polished marble floor  
Leave all the noises of the square behind;  
Most calm that reverent chamber shall  
ye find, 42

Silent at first, but for the noise you made  
When on the brazen door your hand you  
laid

To shut it after you,—but now behold 45  
The city rulers on their thrones of gold,  
Clad in most fair attire, and in their hands  
Long carven silver-banded ebony wands;  
Then from the dais drop your eyes and  
see

Soldiers and peasants standing reverently  
Before those elders, round a little band 51  
Who bear such arms as guard the English  
land,

But battered, rent, and rusted sore, and  
they,

The men themselves, are shrivelled, bent,  
and gray;

And as they lean with pain upon their  
spears 55

Their brows seem furrowed deep with  
more than years;

For sorrow dulls their heavy sunken eyes;  
Bent are they less with time than miseries.

### ATALANTA'S RACE

Atalanta, daughter of King Schœneus, not  
willing to lose her virgin's estate, made it a  
law to all suitors that they should run a race  
with her in the public place, and if they  
failed to overcome her should die unre-  
venged; and thus many brave men perished.  
At last came Milanion, the son of Amphi-  
damus, who, outrunning her with the help  
of Venus, gained the virgin and wedded  
her.

Through thick Arcadian woods a hunter  
went,

Following the beasts up, on a fresh spring  
day;

But since his horn-tipped bow, but seldom  
bent,

Now at the noontide naught had happed  
to slay,

Within a vale he called his hounds away, 5  
Harkening the echoes of his lone voice  
cling

About the cliffs and through the beech-  
trees ring.

But when they ended, still awhile he stood,  
And but the sweet familiar thrush could  
hear,

And all the day-long noises of the wood, 10  
And o'er the dry leaves of the vanished  
year

His hounds' feet pattering as they drew  
anear,

And heavy breathing from their heads low  
hung,

To see the mighty cornel bow unstrung.

Then smiling did he turn to leave the  
place, 15

But with his first step some new fleeting  
thought

A shadow cast across his sunburnt face:

I think the golden net that April brought  
 From some warm world his wavering soul  
     had caught;  
 For, sunk in vague sweet longing, did he  
     go<sup>20</sup>  
 Betwixt the trees with doubtful steps and  
     slow.

Yet howsoever slow he went, at last  
 The trees grew sparser, and the wood was  
     done;  
 Whereon one farewell, backward look he  
     cast,  
 Then, turning round to see what place was  
     won,<sup>25</sup>  
 With shaded eyes looked underneath the  
     sun,  
 And o'er green meads and new-turned fur-  
     rows brown  
 Beheld the gleaming of King Schœneus'  
     town.

So thitherward he turned, and on each  
     side  
 The folk were busy on the teeming land, 30  
 And man and maid from the brown fur-  
     rows cried,  
 Or midst the newly blossomed vines did  
     stand,  
 And as the rustic weapon pressed the hand  
 Thought of the nodding of the well-filled  
     ear,  
 Or how the knife the heavy bunch should  
     shear.<sup>35</sup>

Merry it was: about him sung the birds,  
 The spring flowers bloomed along the firm  
     dry road,  
 The sleek-skinned mothers of the sharp-  
     horned herds  
 Now for the barefoot milking-maidens  
     lowed;  
 While from the freshness of his blue abode,  
 Glad his death-bearing arrows to forget, 41  
 The broad sun blazed, nor scattered  
     plagues as yet.

Through such fair things unto the gates  
     he came,  
 And found them open, as though peace  
     were there;  
 Wherethrough, unquestioned of his race or  
     name,<sup>45</sup>  
 He entered, and along the streets 'gan fare,

Which at the first of folk were wellnigh  
     bare;  
 But pressing on, and going more hastily,  
 Men hurrying too he 'gan at last to see.

Following the last of these, he still pressed  
     on,<sup>50</sup>  
 Until an open space he came unto,  
 Where wreaths of fame had oft been lost  
     and won,  
 For feats of strength folk there were wont  
     to do.  
 And now our hunter looked for something  
     new,  
 Because the whole wide space was bare,  
     and stilled<sup>55</sup>  
 The high seats were, with eager people  
     filled.

There with the others to a seat he gat,  
 Whence he beheld a broidered canopy,  
 'Neath which in fair array King Schœneus  
     sat  
 Upon his throne with councillors thereby;  
 And underneath his well-wrought seat and  
     high,<sup>61</sup>  
 He saw a golden image of the Sun,  
 A silver image of the Fleet-foot One.

A brazen altar stood beneath their feet  
 Whereon a thin flame flickered in the wind;  
 Nigh this a herald clad in raiment meet 66  
 Made ready even now his horn to wind,  
 By whom a huge man held a sword, in-  
     twined  
 With yellow flowers; these stood a little  
     space  
 From off the altar, nigh the starting-  
     place.<sup>70</sup>

And there two runners did the sign abide,  
 Foot set to foot,—a young man slim and  
     fair,  
 Crisp-haired, well-knit, with firm limbs  
     often tried  
 In places where no man his strength may  
     spare;  
 Dainty his thin coat was, and on his hair 75  
 A golden circlet of renown he wore,  
 And in his hand an olive garland bore.

But on this day with whom shall he con-  
     tend?  
 A maid stood by him like Diana clad

When in the woods she lists her bow to  
bend, 80  
Too fair for one to look on and be glad,  
Who scarcely yet has thirty summers had,  
If he must still behold her from afar;  
Too fair to let the world live free from  
war.

She seemed all earthly matters to for-  
get; 85  
Of all tormenting lines her face was clear,  
Her wide gray eyes upon the goal were  
set  
Calm and unmoved as though no soul  
were near.  
But her foe trembled as a man in fear,  
Nor from her loveliness one moment  
turned 90  
His anxious face with fierce desire that  
burned.

Now through the hush there broke the  
trumpet's clang  
Just as the setting sun made eventide.  
Then from light feet a spurt of dust there  
sprang,  
And swiftly were they running side by  
side; 95  
But silent did the thronging folk abide  
Until the turning-post was reached at last,  
And round about it still abreast they  
passed.

But when the people saw how close they  
ran,  
When half-way to the starting-point they  
were, 100  
A cry of joy broke forth, whereat the man  
Headed the white-foot runner, and drew  
near  
Unto the very end of all his fear;  
And scarce his straining feet the ground  
could feel,  
And bliss unhopèd-for o'er his heart 'gan  
steal. 105

But midst the loud victorious shouts he  
heard  
Her footsteps drawing nearer, and the  
sound  
Of fluttering raiment, and thereat afraid  
His flushed and eager face he turned  
around,  
And even then he felt her past him bound

Fleet as the wind, but scarcely saw her  
there 111  
Till on the goal she laid her fingers fair.

There stood she breathing like a little  
child  
Amid some warlike clamor laid asleep,  
For no victorious joy her red lips  
smiled, 115  
Her cheek its wonted freshness did but  
keep;  
No glance lit up her clear gray eyes and  
deep,  
Though some divine thought softened all  
her face  
As once more rang the trumpet through  
the place.

But her late foe stopped short amidst his  
course, 120  
One moment gazed upon her piteously,  
Then with a groan his lingering feet did  
force  
To leave the spot whence he her eyes could  
see;  
And, changed like one who knows his  
time must be  
But short and bitter, without any word 125  
He knelt before the bearer of the sword;

Then high rose up the gleaming deadly  
blade,  
Bared of its flowers, and through the  
crowded place  
Was silence now, and midst of it the  
maid  
Went by the poor wretch at a gentle  
pace, 130  
And he to hers upturned his sad white  
face;  
Nor did his eyes behold another sight  
Ere on his soul there fell eternal night.

So was the pageant ended, and all folk  
Talking of this and that familiar thing  
In little groups from that sad concourse  
broke; 136  
For now the shrill bats were upon the  
wing,  
And soon dark night would slay the even-  
ing,  
And in dark gardens sang the nightingale  
Her little-heeded, oft-repeated tale. 140

And with the last of all the hunter went,  
 Who, wondering at the strange sight he  
   had seen,  
 Prayed an old man to tell him what it  
   meant,  
 Both why the vanquished man so slain  
   had been,  
 And if the maiden were an earthly queen,  
 Or rather what much more she seemed to  
   be, 146  
 No sharer in the world's mortality.

"Stranger," said he, "I pray she soon  
   may die  
 Whose lovely youth has slain so many an  
   one!  
 King Schœneus' daughter is she verily, 150  
 Who when her eyes first looked upon the  
   sun  
 Was fain to end her life but new begun,  
 For he had vowed to leave but men alone  
 Sprung from his loins when he from earth  
   was gone.

"Therefore he bade one leave her in the  
   wood, 155  
 And let wild things deal with her as they  
   might;  
 But this being done, some cruel god  
   thought good  
 To save her beauty in the world's despite:  
 Folk say that her, so delicate and white  
 As now she is, a rough root-grubbing  
   bear 160  
 Amidst her shapeless cubs at first did rear.

"In course of time the woodfolk slew her  
   nurse,  
 And to their rude abode the youngling  
   brought,  
 And reared her up to be a kingdom's curse,  
 Who, grown a woman, of no kingdom  
   thought, 165  
 But armed and swift, 'mid beasts destruc-  
   tion wrought,  
 Nor spared two shaggy centaur kings to  
   slay,  
 To whom her body seemed an easy prey.

"So to this city, led by fate, she came,  
 Whom, known by signs, whereof I cannot  
   tell, 170  
 King Schœneus for his child at last did  
   claim;

Nor elsewhere since that day doth she  
   dwell,  
 Sending too many a noble soul to hell.—  
 What! thine eyes glisten? what then,  
   thinkest thou  
 Her shining head unto the yoke to bow? 175

"Listen, my son, and love some other  
   maid,  
 For she the saffron gown will never wear,  
 And on no flower-strewn couch shall she  
   be laid,  
 Nor shall her voice make glad a lover's ear;  
 Yet if of Death thou hast not any fear, 180  
 Yea, rather, if thou lovest him utterly,  
 Thou still may'st woo her ere thou com'st  
   to die,

"Like him that on this day thou sawest  
   lie dead;  
 For, fearing as I deem the sea-born one,  
 The maid has vowed e'en such a man to  
   wed 185  
 As in the course her swift feet can out-  
   run,  
 But whoso fails herein, his days are done:  
 He came the nighest that was slain to-day,  
 Although with him I deem she did but  
   play.

"Behold, such mercy Atalanta gives 190  
 To those that long to win her loveliness;  
 Be wise! be sure that many a maid there  
   lives  
 Gentler than she, of beauty little less,  
 Whose swimming eyes thy loving words  
   shall bless,  
 When in some garden, knee set close to  
   knee, 195  
 Thou sing'st the song that love may teach  
   to thee."

So to the hunter spake that ancient man,  
 And left him for his own home presently;  
 But he turned round, and through the  
   moonlight wan  
 Reached the thick wood, and there 'twixt  
   tree and tree 200  
 Distraught he passed the long night fever-  
   ishly,  
 'Twixt sleep and waking, and at dawn  
   arose  
 To wage hot war against his speechless  
   foes.

There to the hart's flank seemed his shaft  
to grow,  
As panting down the broad green glades he  
flew, 205  
There by his horn the Dryads well might  
know  
His thrust against the bear's heart had  
been true,  
And there Adonis' bane his javelin slew;  
But still in vain through rough and smooth  
he went,  
For none the more his restlessness was  
spent. 210

So wandering, he to Argive cities came,  
And in the lists with valiant men he stood,  
And by great deeds he won him praise and  
fame,  
And heaps of wealth for little-valued blood;  
But none of all these things, or life, seemed  
good 215  
Unto his heart, where still unsatisfied  
A ravenous longing warred with fear and  
pride.

Therefore it happed when but a month had  
gone  
Since he had left King Schœneus' city old,  
In hunting-gear again, again alone 220  
The forest-bordered meads did he behold,  
Where still mid thoughts of August's quiv-  
ering gold  
Folk hoed the wheat, and clipped the vine  
in trust  
Of faint October's purple-foaming must.<sup>1</sup>

And once again he passed the peaceful  
gate, 225  
While to his beating heart his lips did lie,  
That, owning not victorious love and fate,  
Said, half aloud, "And here too must I  
try  
To win of alien men the mastery,  
And gather for my head fresh meed of  
fame, 230  
And cast new glory on my father's name."

In spite of that, how beat his heart when  
first  
Folk said to him, "And art thou come to  
see  
That which still makes our city's name ac-  
cursed

Among all mothers for its cruelty? 235  
Then know indeed that fate is good to  
thee,  
Because to-morrow a new luckless one  
Against the white-foot maid is pledged to  
run."

So on the morrow with no curious eyes,  
As once he did, that piteous sight he saw,  
Nor did that wonder in his heart arise 241  
As toward the goal the conquering maid  
'gan draw,  
Nor did he gaze upon her eyes with awe,—  
Too full the pain of longing filled his heart  
For fear or wonder there to have a  
part. 245

But O, how long the night was ere it went!  
How long it was before the dawn begun  
Showed to the wakening birds the sun's  
intent  
That not in darkness should the world be  
done!  
And then, and then, how long before the  
sun 250  
Bade silently the toilers of the earth  
Get forth to fruitless cares or empty mirth!

And long it seemed that in the market-  
place  
He stood and saw the chaffering folk go  
by,  
Ere from the ivory throne King Schœneus'  
face 255  
Looked down upon the murmur royally;  
But then came trembling that the time  
was nigh  
When he midst pitying looks his love must  
claim,  
And jeering voices must salute his name.

But as the throng he pierced to gain the  
throne, 260  
His alien face distraught and anxious  
told  
What hopeless errand he was bound upon,  
And, each to each, folk whispered to be-  
hold  
His godlike limbs; nay, and one woman  
old,  
As he went by, must pluck him by the  
sleeve 265  
And pray him yet that wretched love to  
leave.

<sup>1</sup> new, unfermented wine.

For sidling up she said, "Canst thou live  
twice,  
Fair son? Canst thou have joyful youth  
again,  
That thus thou goest to the sacrifice,  
Thyself the victim? Nay, then, all in  
vain 270  
Thy mother bore her longing and her pain,  
And one more maiden on the earth must  
dwell  
Hopeless of joy, nor fearing death and hell.

"O fool, thou knowest not the compact  
then  
That with the three-formed goddess she  
has made 275  
To keep her from the loving lips of men,  
And in no saffron gown to be arrayed,  
And therewithal with glory to be paid,  
And love of her the moonlit river sees  
White 'gainst the shadow of the formless  
trees. 280

"Come back, and I myself will pray for  
thee  
Unto the sea-born framer of delights,  
To give thee her who on the earth may be  
The fairest stirrer-up to death and fights,  
To quench with hopeful days and joyous  
nights 285  
The flame that doth thy youthful heart  
consume:  
Come back, nor give thy beauty to the  
tomb."

How should he listen to her earnest  
speech,—  
Words such as he not once or twice had  
said  
Unto himself, whose meaning scarce could  
reach 290  
The firm abode of that sad hardihead?  
He turned about, and through the market-  
stead  
Swiftly he passed, until before the throne  
In the cleared space he stood at last alone.

Then said the king, "Stranger, what dost  
thou here? 295  
Have any of my folk done ill to thee?  
Or art thou of the forest men in fear?  
Or art thou of the sad fraternity  
Who still will strive my daughter's mates  
to be,

Staking their lives to win to earthly bliss 300  
The lonely maid, the friend of Artemis?"

"O King," he said, "thou sayest the  
word indeed;  
Nor will I quit the strife till I have won  
My sweet delight, or death to end my need.  
And know that I am called Milanion, 305  
Of King Amphidamas the well-loved son;  
So fear not that to thy old name, O King,  
Much loss or shame my victory will  
bring."

"Nay, Prince," said Schœneus, "welcome  
to this land  
Thou wert indeed, if thou wert here to  
try 310  
Thy strength 'gainst some one mighty of  
his hand;  
Nor would we grudge thee well-won mas-  
tery.  
But now, why wilt thou come to me to  
die,  
And at my door lay down thy luckless  
head,  
Swelling the band of the unhappy dead,

"Whose curses even now my heart doth  
fear? 316  
Lo, I am old, and know what life can be,  
And what a bitter thing is death anear.  
O son! be wise, and hearken unto me;  
And if no other can be dear to thee, 320  
At least as now, yet is the world full  
wide,  
And bliss in seeming hopeless hearts may  
hide:

"But if thou lovest life, then all is lost."  
"Nay, King," Milanion said, "thy words  
are vain.  
Doubt not that I have counted well the  
cost. 325  
But say, on what day wilt thou that I  
gain  
Fulfilled delight, or death to end my pain?  
Right glad were I if it could be to-day,  
And all my doubts at rest forever lay."

"Nay," said King Schœneus, "thus it shall  
not be, 330  
But rather shalt thou let a month go  
by,  
And weary with thy prayers for victory

What god thou know'st the kindest and  
most nigh.

So doing, still perchance thou shalt not die;  
And with my good-will wouldst thou have  
the maid, 335

For of the equal<sup>1</sup> gods I grow afraid.

"And until then, O Prince, be thou my  
guest,

And all these troublous things awhile for-  
get."

"Nay," said he, "couldst thou give my  
soul good rest,

And on mine head a sleepy garland set, 340  
Then had I 'scaped the meshes of the net,  
Nor shouldst thou hear from me another  
word;

But now, make sharp thy fearful heading  
sword.

"Yet will I do what son of man may do,  
And promise all the gods may most desire,  
That to myself I may at least be true; 346  
And on that day my heart and limbs so  
tire,

With utmost strain and measureless desire,  
That, at the worst, I may but fall asleep  
When in the sunlight round that sword  
shall sweep." 350

He went with that, nor anywhere would  
bide,

But unto Argos restlessly did wend;  
And there, as one who lays all hope aside,  
Because the leech has said his life must end,  
Silent farewell he bade to foe and friend,  
And took his way unto the restless sea, 356  
For there he deemed his rest and help  
might be.

Upon the shore of Argolis there stands  
A temple to the goddess that he sought,  
That, turned unto the lion-bearing lands,<sup>2</sup>  
Fenced from the east, of cold winds hath  
no thought, 361

Though to no homestead there the sheaves  
are brought,

No groaning press torments the close-  
clipped murk,<sup>3</sup>

Lonely the fane stands, far from all men's  
work.

Pass through a close, set thick with myrtle-  
trees, 365

Through the brass doors that guard the  
holy place,

And, entering, hear the washing of the  
seas

That twice a day rise high above the base,  
And, with the southwest urging them,  
embrace

The marble feet of her that standeth there,  
That shrink not, naked though they be  
and fair. 371

Small is the fane through which the sea-  
wind sings

About Queen Venus' well-wrought image  
white;

But hung around are many precious things,  
The gifts of those who, longing for delight,  
Have hung them there within the goddess'   
sight, 376

And in return have taken at her hands  
The living treasures of the Grecian lands.

And thither now has come Milanion,  
And showed unto the priests' wide-open  
eyes 380

Gifts fairer than all those that there have  
shown,—

Silk cloths, inwrought with Indian fan-  
tasies,

And bowls inscribed with sayings of the  
wise

Above the deeds of foolish living things,  
And mirrors fit to be the gifts of kings. 385

And now before the Sea-born One he  
stands,

By the sweet veiling smoke made dim and  
soft;

And while the incense trickles from his  
hands,

And while the odorous smoke-wreaths  
hang aloft,

Thus doth he pray to her: "O Thou, who  
oft 390

Hast holpen man and maid in their dis-  
tress,

Despise me not for this my wretchedness!

"O goddess, among us who dwell below,  
Kings and great men, great for a little  
while,

Have pity on the lowly heads that bow,

<sup>1</sup> just.

<sup>2</sup> Africa.

<sup>3</sup> marc, what remains of grapes or other fruit after the  
juice has been pressed out.

Nor hate the hearts that love them with-  
out guile; 396  
Wilt thou be worse than these, and is thy  
smile

A vain device of him who set thee here,  
An empty dream of some artificer?

"O great one, some men love, and are  
ashamed; 400

Some men are weary of the bonds of love;  
Yea, and by some men lightly art thou  
blamed,

That from thy toils their lives they cannot  
move,

And 'mid the ranks of men their manhood  
prove.

Alas! O goddess, if thou slayest me 405  
What new immortal can I serve but thee?

"Think then, will it bring honor to thy  
head

If folk say, 'Everything aside he cast,  
And to all fame and honor was he dead,  
And to his one hope now is dead at last,  
Since all unholpen he is gone and past: 411  
Ah! the gods love not man, for certainly  
He to his helper did not cease to cry.'

"Nay, but thou wilt help: they who died  
before

Not single-hearted, as I deem, came here;  
Therefore unthanked they laid their gifts  
before 416

Thy stainless feet, still shivering with  
their fear,

Lest in their eyes their true thought might  
appear,

Who sought to be the lords of that fair  
town,

Dreaded of men and winners of renown. 420

"O Queen, thou knowest I pray not for  
this:

Oh, set us down together in some place  
Where not a voice can break our heaven of  
bliss,

Where naught but rocks and I can see her  
face,

Softening beneath the marvel of thy  
grace, 425

Where not a foot our vanished steps can  
track,—

The golden age, the golden age come  
back!

"O fairest, hear me now, who do thy will,  
Plead for thy rebel that she be not slain,  
But live and love and be thy servant  
still: 430

Ah! give her joy and take away my pain,  
And thus two long-enduring servants  
gain.

An easy thing this is to do for me,  
What need of my vain words to weary  
thee?

"But none the less this place will I not  
leave 435

Until I needs must go my death to meet,  
Or at thy hands some happy sign re-  
ceive

That in great joy we twain may one day  
greet

Thy presence here and kiss thy silver feet,  
Such as we deem thee, fair beyond all  
words, 440

Victorious o'er our servants and our lords."

Then from the altar back a space he drew,  
But from the Queen turned not his face  
away,

But 'gainst a pillar leaned, until the blue  
That arched the sky, at ending of the day,  
Was turned to ruddy gold and changing  
gray, 446

And clear, but low, the nigh-ebbed wind-  
less sea

In the still evening murmured ceaselessly.

And there he stood when all the sun was  
down;

Nor had he moved when the dim golden  
light, 450

Like the far luster of a godlike town,  
Had left the world to seeming hopeless  
night;

Nor would he move the more when wan  
moonlight

Streamed through the pillars for a little  
while,

And lighted up the white Queen's change-  
less smile. 455

Naught noted he the shallow flowing sea,  
As step by step it set the wrack<sup>1</sup> a-swim;

The yellow torchlight nothing noted he  
Wherein with fluttering gown and half-  
bared limb

<sup>1</sup> sea-weed cast ashore by the waves.



The temple damsels sung their midnight  
hymn; 460  
And naught the doubled stillness of the  
fane  
When they were gone and all was hushed  
again.

But when the waves had touched the  
marble base,  
And steps the fish swim over twice a day,  
The dawn beheld him sunken in his  
place 465  
Upon the floor; and sleeping there he lay,  
Not heeding aught the little jets of spray  
The roughened sea brought nigh, across  
him cast,  
For as one dead all thought from him had  
passed.

Yet long before the sun had showed his  
head, 470  
Long ere the varied hangings on the  
wall  
Had gained once more their blue and green  
and red,  
He rose as one some well-known sign doth  
call  
When war upon the city's gates doth fall,  
And scarce like one fresh risen out of  
sleep, 475  
He 'gan again his broken watch to keep.

Then he turned round; not for the sea-  
gull's cry  
That wheeled above the temple in his  
flight,  
Not for the fresh south-wind that lovingly  
Breathed on the new-born day and dying  
night, 480  
But some strange hope 'twixt fear and  
great delight  
Drew round his face, now flushed, now  
pale and wan,  
And still constrained his eyes the sea to  
scan.

Now a faint light lit up the southern  
sky,—  
Not sun or moon, for all the world was  
gray, 485  
But this a bright cloud seemed, that drew  
anigh,  
Lighting the dull waves that beneath it lay  
As toward the temple still it took its way,

And still grew greater, till Milanion  
Saw naught for dazzling light that round  
him shone. 490

But as he staggered with his arms out-  
spread,  
Delicious unnamed odors breathed around;  
For languid happiness he bowed his head,  
And with wet eyes sank down upon the  
ground,  
Nor wished for aught, nor any dream he  
found 495  
To give him reason for that happiness,  
Or make him ask more knowledge of his  
bliss.

At last his eyes were cleared, and he could  
see  
Through happy tears the goddess face to  
face  
With that faint image of divinity, 500  
Whose well-wrought smile and dainty  
changeless grace  
Until that morn so gladdened all the place;  
Then he unwitting cried aloud her name,  
And covered up his eyes for fear and  
shame.

But through the stillness he her voice  
could hear 505  
Piercing his heart with joy scarce bear-  
able,  
That said, "Milanion, wherefore dost  
thou fear?"

I am not hard to those who love me well;  
List to what I a second time will tell,  
And thou mayest hear perchance, and  
live to save 510  
The cruel maiden from a loveless grave.

"See, by my feet three golden apples lie,—  
Such fruit among the heavy roses falls,  
Such fruit my watchful damsels carefully  
Store up within the best loved of my  
walls, 515  
Ancient Damascus, where the lover calls  
Above my unseen head, and faint and  
light

The rose-leaves flutter round me in the  
night.

"And note that these are not alone most  
fair  
With heavenly gold, but longing strange  
they bring 520  
Unto the hearts of men, who will not care,

Beholding these, for any once-loved thing  
Till round the shining sides their fingers  
cling.

And thou shalt see thy well-girt swiftfoot  
maid

By sight of these amid her glory stayed.

"For bearing these within a scrip with  
thee, 526

When first she heads thee from the starting-  
place

Cast down the first one for her eyes to see,  
And when she turns aside make on apace,

And if again she heads thee in the race  
Spare not the other two to cast aside 531

If she not long enough behind will bide.

"Farewell, and when has come the happy  
time

That she Diana's raiment must unbind,  
And all the world seems blessed with

Saturn's clime, 535

And thou with eager arms about her  
twined

Beholdest first her gray eyes growing  
kind,

Surely, O trembler, thou shalt scarcely  
then

Forget the Helper of unhappy men."

Milanion raised his head at this last  
word, 540

For now so soft and kind she seemed to be  
No longer of her godhead was he feared;

Too late he looked, for nothing could he  
see

But the white image glimmering doubtfully  
In the departing twilight cold and gray,

And those three apples on the steps that  
lay. 546

These then he caught up, quivering with  
delight,

Yet fearful lest it all might be a dream,  
And though aweary with the watchful  
night,

And sleepless nights of longing, still did  
deem 550

He could not sleep; but yet the first sun-  
beam

That smote the fane across the heaving  
deep

Shone on him laid in calm untroubled  
sleep.

But little ere the noontide did he rise,  
And why he felt so happy scarce could  
tell 555

Until the gleaming apples met his eyes.  
Then, leaving the fair place where this

befell,

Oft he looked back as one who loved it  
well,

Then homeward to the haunts of men 'gan  
wend

To bring all things unto a happy end. 560

Now has the lingering month at last gone  
by,

Again are all folk around the running-  
place.

Nor other seems the dismal pageantry  
Than heretofore, but that another face

Looks o'er the smooth course ready for  
the race, 565

For now, beheld of all, Milanion

Stands on the spot he twice has looked  
upon.

But yet—what change is this that holds  
the maid?

Does she indeed see in his glittering eye  
More than disdain of the sharp shearing  
blade, 570

Some happy hope of help and victory?  
The others seemed to say, "We come to  
die;

Look down upon us for a little while,  
That, dead, we may bethink us of thy  
smile."

But he—what look of mastery was this 575

He cast on her? Why were his lips so red?  
Why was his face so flushed with happi-  
ness?

So looks not one who deems himself but  
dead,

E'en if to death he bows a willing head;  
So rather looks a god well pleased to find  
Some earthly damsel fashioned to his  
mind. 581

Why must she drop her lids before his gaze,  
And even as she casts adown her eyes

Redden to note his eager glance of praise,  
And wish that she were clad in other  
guise? 585

Why must the memory to her heart arise

Of things unnoticed when they first were  
heard,  
Some lover's song, some answering maid-  
en's word?

What makes these longings, vague, with-  
out a name,  
And this vain pity never felt before, 590  
This sudden languor, this contempt of  
fame,

This tender sorrow for the time past o'er,  
These doubts that grow each minute more  
and more?

Why does she tremble as the time grows  
near,

And weak defeat and woful victory fear?

But while she seemed to hear her beating  
heart, 596

Above their heads the trumpet blast  
rang out,

And forth they sprang; and she must play  
her part.

Then flew her white feet, knowing not a  
doubt,

Though, slackening once, she turned her  
head about, 600

But then she cried aloud and faster fled  
Than e'er before, and all men deemed him  
dead.

But with no sound he raised aloft his hand,  
And thence what seemed a ray of light  
there flew

And past the maid rolled on along the  
sand; 605

Then trembling she her feet together  
drew,

And in her heart a strong desire there  
grew

To have the toy: some god she thought  
had given

That gift to her, to make of earth a heaven.

Then from the course with eager steps she  
ran, 610

And in her odorous bosom laid the gold.  
But when she turned again, the great-

limbed man

Now well ahead she failed not to behold,  
And, mindful of her glory waxing cold,

Sprang up and followed him in hot pursuit,  
Though with one hand she touched the  
golden fruit. 616

Note, too, the bow that she was wont to  
bear

She laid aside to grasp the glittering prize,  
And o'er her shoulder from the quiver fair  
Three arrows fell and lay before her eyes

Unnoticed, as amidst the people's cries 621  
She sprang to head the strong Milanion,

Who now the turning-post had wellnigh  
won.

But as he set his mighty hand on it,  
White fingers underneath his own were laid,  
And white limbs from his dazzled eyes did  
flit; 626

Then he the second fruit cast by the maid,  
But she ran on awhile, then as afraid

Wavered and stopped, and turned and  
made no stay

Until the globe with its bright fellow lay.

Then, as a troubled glance she cast  
around, 631

Now far ahead the Argive could she see,  
And in her garment's hem one hand she  
wound

To keep the double prize, and strenuously  
Sped o'er the course, and little doubt had  
she 635

To win the day, though now but scanty  
space

Was left betwixt him and the winning-  
place.

Short was the way unto such wingèd feet;  
Quickly she gained upon him, till at  
last

He turned about her eager eyes to meet,  
And from his hand the third fair apple  
cast. 641

She wavered not, but turned and ran so  
fast

After the prize that should her bliss fulfil,  
That in her hand it lay ere it was still.

Nor did she rest, but turned about to win  
Once more an unblest woful victory— 646

And yet—and yet—why does her breath  
begin

To fail her, and her feet drag heavily?  
Why fails she now to see if far or nigh

The goal is? Why do her gray eyes grow  
dim? 650

Why do these tremors run through every  
limb?

She spreads her arms abroad some stay  
to find,

Else must she fall, indeed, and findeth this,  
A strong man's arms about her body  
twined. 654

Nor may she shudder now to feel his kiss,  
So wrapped she is in new unbroken bliss;  
Made happy that the foe the prize hath  
won,

She weeps glad tears for all her glory done.

Shatter the trumpet, hew adown the posts!  
Upon the brazen altar break the sword, 660  
And scatter incense to appease the ghosts  
Of those who died here by their own award.  
Bring forth the image of the mighty Lord,  
And her who unseen o'er the runners hung,  
And did a deed forever to be sung. 665

Here are the gathered folk, make no delay;  
Open King Schœneus' well-filled treasury,  
Bring out the gifts long hid from light of  
day,—

The golden bowls o'erwrought with  
imagery,

Gold chains, and unguents brought from  
over sea, 670

The saffron gown the old Phœnician  
brought,

Within the temple of the goddess wrought.

O ye, O damsels, who shall never see

Her, that Love's servant bringeth now to  
you,

Returning from another victory, 675

In some cool bower do all that now is due!

Since she in token of her service new

Shall give to Venus offerings rich enow,—

Her maiden zone, her arrows, and her bow.

## THE HAYSTACK IN THE FLOODS

Had she come all the way for this,

To part at last without a kiss?

Yea, had she borne the dirt and rain

That her own eyes might see him slain

Beside the haystack in the floods? 5

Along the dripping leafless woods,

The stirrup touching either shoe,

She rode astride as troopers do;

With kirtle kilted to her knee,

To which the mud splashed wretchedly; 10  
And the wet dripped from every tree  
Upon her head and heavy hair,  
And on her eyelids broad and fair;  
The tears and rain ran down her face.

By fits and starts they rode apace, 15  
And very often was his place  
Far off from her; he had to ride  
Ahead, to see what might betide  
When the roads crossed; and sometimes,  
when

There rose a murmuring from his men, 20  
Had to turn back with promises;  
Ah me! she had but little ease;  
And often for pure doubt and dread  
She sobbed, made giddy in the head  
By the swift riding; while, for cold, 25  
Her slender fingers scarce could hold  
The wet reins; yea, and scarcely, too,  
She felt the foot within her shoe  
Against the stirrup: all for this,  
To part at last without a kiss 30  
Beside the haystack in the floods.

For when they neared that old soaked hay,  
They saw across the only way  
That Judas, Godmar, and the three  
Red running lions dismally 35  
Grinned from his pennon, under which  
In one straight line along the ditch,  
They counted thirty heads.

So then,  
While Robert turned round to his men,  
She saw at once the wretched end, 40  
And, stooping down, tried hard to rend  
Her coif the wrong way from her head,  
And hid her eyes; while Robert said:  
"Nay, love, 'tis scarcely two to one;  
At Poitiers where we made them run 45  
So fast—why, sweet my love, good cheer,  
The Gascon frontier is so near,  
Nought after us."

But, "O," she said,  
"My God! my God! I have to tread  
The long way back without you; then 50  
The court at Paris; those six men;  
The gratings of the Chatelet;  
The swift Seine on some rainy day  
Like this, and people standing by,  
And laughing, while my weak hands try 55  
To recollect how strong men swim.

All this, or else a life with him,  
For which I should be damned at last;  
Would God that this next hour were past!"

He answered not, but cried his cry, 60  
"St. George for Marny!" cheerily;  
And laid his hand upon her rein.  
Alas! no man of all his train  
Gave back that cheery cry again;  
And, while for rage his thumb beat fast 65  
Upon his sword-hilt, some one cast  
About his neck a kerchief long,  
And bound him.

Then they went along  
To Godmar; who said: "Now, Jehane,  
Your lover's life is on the wane 70  
So fast, that, if this very hour  
You yield not as my paramour,  
He will not see the rain leave off—  
Nay, keep your tongue from gibe and scoff,  
Sir Robert, or I slay you now." 75

She laid her hand upon her brow,  
Then gazed upon the palm, as though  
She thought her forehead bled, and—  
"No,"

She said, and turned her head away,  
As there were nothing else to say, 80  
And everything were settled: red  
Grew Godmar's face from chin to head:  
"Jehane, on yonder hill there stands  
My castle, guarding well my lands:  
What hinders me from taking you, 85  
And doing that I list to do  
To your fair wilful body, while  
Your knight lies dead?"

A wicked smile  
Wrinkled her face, her lips grew thin,  
A long way out she thrust her chin: 90  
"You know that I should strangle you  
While you were sleeping; or bite through  
Your throat, by God's help—ah!" she said,  
"Lord Jesus, pity your poor maid!  
For in such wise they hem me in, 95  
I cannot choose but sin and sin,  
Whatever happens: yet I think  
They could not make me eat or drink,  
And so should I just reach my rest."  
"Nay, if you do not my behest, 100  
O Jehane! though I love you well,"  
Said Godmar, "would I fail to tell  
All that I know?" "Foul lies," she said.

"Eh! lies, my Jehane? by God's head,  
At Paris folks would deem them true! 105  
Do you know, Jehane, they cry for you:  
'Jehane the brown! Jehane the brown!  
Give us Jehane to burn or drown!'—  
Eh—gag me Robert!—sweet my friend,  
This were indeed a piteous end 110  
For those long fingers, and long feet,  
And long neck, and smooth shoulders  
sweet;  
An end that few men would forget  
That saw it—So, an hour yet:  
Consider, Jehane, which to take 115  
Of life or death!"

So, scarce awake,  
Dismounting, did she leave that place,  
And totter some yards: with her face  
Turned upward to the sky she lay,  
Her head on a wet heap of hay, 120  
And fell asleep: and while she slept,  
And did not dream, the minutes crept  
Round to the twelve again; but she,  
Being waked at last, sighed quietly,  
And strangely childlike came, and said: 125  
"I will not." Straightway Godmar's head,  
As though it hung on strong wires, turned  
Most sharply round, and his face burned.

For Robert—both his eyes were dry,  
He could not weep, but gloomily 130  
He seemed to watch the rain; yea, too,  
His lips were firm; he tried once more  
To touch her lips; she reached out, sore  
And vain desire so tortured them,  
The poor gray lips, and now the hem 135  
Of his sleeve brushed them.

With a start  
Up Godmar rose, thrust them apart;  
From Robert's throat he loosed the bands  
Of silk and mail; with empty hands  
Held out, she stood and gazed, and saw, 140  
The long bright blade without a flaw  
Glide out from Godmar's sheath, his hand  
In Robert's hair; she saw him bend  
Back Robert's head; she saw him send  
The thin steel down; the blow told well, 145  
Right backward the knight Robert fell,  
And moaned as dogs do, being half dead,  
Unwitting, as I deem: so then  
Godmar turned grinning to his men,  
Who ran, some five or six, and beat 150  
His head to pieces at their feet.

Then Godmar turned again and said:  
 "So, Jehane, the first fitte is read!  
 Take note, my lady, that your way  
 Lies backward to the Chatelet!" 155  
 She shook her head and gazed awhile  
 At her cold hands with a rueful smile,  
 As though this thing had made her mad.

This was the parting that they had  
 Beside the haystack in the floods. 160

WALTER HORATIO PATER  
 (1839-1894)

### STYLE

Since all progress of mind consists for the most part in differentiation, in the resolution of an obscure and complex object into its component aspects, it is surely the stupidest of losses to confuse things which right reason has put asunder, to lose the sense of achieved distinctions, the distinction between poetry and prose, for instance, or, to speak more exactly, between the laws and characteristic excellences of verse and prose composition. On the other hand, those who have dwelt most emphatically on the distinction between prose and verse, prose and poetry, may sometimes have been tempted to limit the proper functions of prose too narrowly; and this again is at least false economy, as being, in effect, the renunciation of a certain means or faculty, in a world where [20 after all we must needs make the most of things. Critical efforts to limit art *a priori*, by anticipations regarding the natural incapacity of the material with which this or that artist works, as the sculptor with solid form, or the prose-writer with the ordinary language of men, are always liable to be discredited by the facts of artistic production; and while prose is actually found to be a [30 colored thing with Bacon, picturesque with Livy and Carlyle, musical with Cicero and Newman, mystical and intimate with Plato and Michelet and Sir Thomas Browne, exalted or florid, it may be, with Milton and Taylor, it will be useless to protest that it can be nothing at all, except something very tamely and

narrowly confined to mainly practical ends—a kind of "good round-hand;" [40 as useless as the protest that poetry might not touch prosaic subjects as with Wordsworth, or an abstruse matter as with Browning, or treat contemporary life nobly as with Tennyson. In subordination to one essential beauty in all good literary style, in all literature as a fine art, as there are many beauties of poetry so the beauties of prose are many, and it is the business of criticism to [50 estimate them as such; as it is good in the criticism of verse to look for those hard, logical and quasi-prosaic excellences which that too has, or needs. To find in the poem, amid the flowers, the allusions, the mixed perspectives, of *Lycidas* for instance, the thought, the logical structure:—how wholesome! how delightful! as to identify in prose what we call the poetry, the imaginative [60 power, not treating it as out of place and a kind of vagrant intruder, but by way of an estimate of its rights, that is, of its achieved powers, there.

Dryden, with the characteristic instinct of his age, loved to emphasize the distinction between poetry and prose, the protest against their confusion with each other coming with somewhat diminished effect from one whose poetry was so [70 prosaic. In truth, his sense of prosaic excellence affected his verse rather than his prose, which is not only fervid, richly figured, poetic, as we say, but vitiated, all unconsciously, by many a scanning line. Setting up correctness, that humble merit of prose, as the central literary excellence, he is really a less correct writer than he may seem, still with an imperfect mastery of the relative pro- [80 noun. It might have been foreseen that, in the rotations of mind, the province of poetry in prose would find its assertor; and, a century after Dryden, amid very different intellectual needs, and with the need therefore of great modifications in literary form, the range of the poetic force in literature was effectively enlarged by Wordsworth. The true distinction between prose and poetry he [90 regarded as the almost technical or accidental one of the absence or presence

of metrical beauty, or, say! metrical restraint; and for him the opposition came to be between verse and prose of course; but, as the essential dichotomy in this matter, between imaginative and unimaginative writing, parallel to De Quincey's distinction between "the literature of power and the literature of knowledge," in the former of which the composer gives us not fact, but his peculiar sense of fact, whether past or present.

Dismissing then, under sanction of Wordsworth, that harsher opposition of poetry to prose, as savoring in fact of the arbitrary psychology of the last century, and with it the prejudice that there can be but one only beauty of prose style, I propose here to point out certain qualities of all literature as a fine art, which, if they apply to the literature of fact, apply still more to the literature of the imaginative sense of fact, while they apply indifferently to verse and prose, so far as either is really imaginative—certain conditions of true art in both alike, which conditions may also contain in them the secret of the proper discrimination and guardianship of the peculiar excellences of either.

The line between fact and something quite different from external fact is, indeed, hard to draw. In Pascal, for instance, in the persuasive writers generally, how difficult to define the point where, from time to time, argument which, if it is to be worth anything at all, must consist of facts or groups of facts, becomes a pleading—a theorem no longer, but essentially an appeal to the reader to catch the writer's spirit, to think with him, if one can or will—an expression no longer of fact but of his sense of it, his peculiar intuition of a world prospective, or discerned below the faulty conditions of the present, in either case changed somewhat from the actual world. In science, on the other hand, in history so far as it conforms to scientific rule, we have a literary domain where the imagination may be thought to be always an intruder. And as, in all science, the functions of literature reduce themselves eventually to the transcribing of fact, so all the excel-

lences of literary form in regard to science are reducible to various kinds of painstaking; this good quality being involved in all "skilled work" whatever, in the drafting of an act of parliament, as in sewing. Yet here again, the writer's sense of fact, in history especially, and in all those complex subjects which do but lie on the borders of science, will still take the place of fact, in various degrees. Your historian, for instance, with absolutely truthful intention, amid the multitude of facts presented to him must needs select, and in selecting assert something of his own humor, something that comes not of the world without but of a vision within. So Gibbon moulds his unwieldy material to a preconceived view. Livy, Tacitus, Michelet, moving full of poignant sensibility amid the records of the past, each, after his own sense, modifies—who can tell where and to what degree?—and becomes something else than a transcriber; each, as he thus modifies, passing into the domain of art proper. For just in proportion as the writer's aim, consciously or unconsciously, comes to be the transcribing, not of the world, not of mere fact, but of his sense of it, he becomes an artist, his work *fine art*; and good art (as I hope ultimately to show) in proportion to the truth of his presentment of that sense; as in those humbler or plainer functions of literature also, truth—to bare fact, there—is the essence of such artistic quality as they may have. Truth! there can be no merit, no craft at all, without that. And further, all beauty is in the long run only *fineness* of truth, or what we call expression, the finer accommodation of speech to that vision within.

—The transcript of his sense of fact rather than the fact, as being preferable, pleasanter, more beautiful to the writer himself. In literature, as in every other product of human skill, in the moulding of a bell or a platter for instance, wherever this sense asserts itself, wherever the producer so modifies his work as, over and above its primary use or intention, to make it pleasing (to himself, of course, in the first instance) there,

"fine" as opposed to merely serviceable art, exists. Literary art, that is, like all art which is in any way imitative or reproductive of fact—form, or color, or incident—is the representation of such fact as connected with soul, of a specific personality, in its preferences, its volition and power.

Such is the matter of imaginative or artistic literature—this transcript, not [210 of mere fact, but of fact in its infinite variety, as modified by human preference in all its infinitely varied forms. It will be good literary art not because it is brilliant or sober, or rich, or impulsive, or severe, but just in proportion as its representation of that sense, that soul-fact, is true, verse being only one department of such literature, and imaginative prose, it may be thought, [220 being the special art of the modern world. That imaginative prose should be the special and opportune art of the modern world results from two important facts about the latter: first, the chaotic variety and complexity of its interests, making the intellectual issue, the really master currents of the present time incalculable—a condition of mind little susceptible of the restraint proper to [230 verse form, so that the most characteristic verse of the nineteenth century has been lawless verse; and secondly, an all-pervading naturalism, a curiosity about everything whatever as it really is, involving a certain humility of attitude, cognate to what must, after all, be the less ambitious form of literature. And prose thus asserting itself as the special and privileged artistic faculty of the [240 present day, will be, however critics may try to narrow its scope, as varied in its excellence as humanity itself reflecting on the facts of its latest experience—an instrument of many stops, meditative, observant, descriptive, eloquent, analytic, plaintive, fervid. Its beauties will be not exclusively "pedestrian:" it will exert, in due measure, all the varied charms of poetry, down to the rhythm which, [250 as in Cicero, or Michelet, or Newman, at their best, gives its musical value to every syllable.

The literary artist is of necessity a

scholar, and in what he proposes to do will have in mind, first of all, the scholar and the scholarly conscience—the male conscience in this matter, as we must think it, under a system of education which still to so large an extent limits [260 real scholarship to men. In his self-criticism, he supposes always that sort of reader who will go (full of eyes) warily, considerably, though without consideration for him, over the ground which the female conscience traverses so lightly, so amiably. For the material in which he works is no more a creation of his own than the sculptor's marble. Product of a myriad various minds and contend- [270 ing tongues, compact of obscure and minute association, a language has its own abundant and often recondite laws, in the habitual and summary recognition of which scholarship consists. A writer, full of a matter he is before all things anxious to express, may think of those laws, the limitations of vocabulary, structure, and the like, as a restriction, but if a real artist, will find in them an [280 opportunity. His punctilious observance of the proprieties of his medium will diffuse through all he writes a general air of sensibility, of refined usage. *Exclusiones debilitae naturae*—the exclusions, or rejections, which nature demands—we know how large a part these play, according to Bacon, in the science of nature. In a somewhat changed sense, we might say that the art of the [290 scholar is summed up in the observance of those rejections demanded by the nature of his medium, the material he must use. Alive to the value of an atmosphere in which every term finds its utmost degree of expression, and with all the jealousy of a lover of words, he will resist a constant tendency on the part of the majority of those who use them to efface the distinctions of language, the [300 facility of writers often reinforcing in this respect the work of the vulgar. He will feel the obligation not of the laws only, but of those affinities, avoidances, those mere preferences, of his language, which through the associations of literary history have become a part of its nature, prescribing the rejection of many a



neology, many a license, many a gipsy phrase which might present itself as [310 actually expressive. His appeal, again, is to the scholar, who has great experience in literature, and will show no favor to short-cuts, or hackneyed illustration, or an affectation of learning designed for the unlearned. Hence a contention, a sense of self-restraint and renunciation, having for the susceptible reader the effect of a challenge for minute consideration; the attention of the writer, in every [320 minutest detail, being a pledge that it is worth the reader's while to be attentive too, that the writer is dealing scrupulously with his instrument, and therefore, indirectly, with the reader himself also, that he has the science of the instrument he plays on, perhaps, after all, with a freedom which in such case will be the freedom of a master.

For meanwhile, braced only by [330 those restraints, he is really vindicating his liberty in the making of a vocabulary, an entire system of composition, for himself, his own true manner; and when we speak of the manner of a true master we mean what is essential in his art. Pedantry being only the scholarship of *le cuisinier* (we have no English equivalent), he is no pedant, and does but show his intelligence of the rules of lan- [340 guage in his freedoms with it, addition or expansion, which like the spontaneities of manner in a well-bred person will still further illustrate good taste.—The right vocabulary! Translators have not invariably seen how all-important that is in the work of translation, driving for the most part at idiom or construction; whereas, if the original be first-rate, one's care should be with its elemen- [350 tary particles, Plato, for instance, being often reproducible by an exact following, with no variation in structure, of word after word, as the pencil follows a drawing under tracing-paper, so only each word or syllable be not of false color, to change my illustration a little.

Well! that is because any writer worth translating at all has winnowed and searched through his vocabulary, is [360 conscious of the words he would select in systematic reading of a dictionary, and

still more of the words he would reject were the dictionary other than Johnson's; and doing this with his peculiar sense of the world ever in view, in search of an instrument for the adequate expression of that, he begets a vocabulary faithful to the coloring of his own spirit, and in the strictest sense original. [370 That living authority which language needs lies, in truth, in its scholars, who, recognizing always that every language possesses a genius, a very fastidious genius, of its own, expand at once and purify its very elements, which must needs change along with the changing thoughts of living people. Ninety years ago, for instance, great mental force, certainly, was needed by Wordsworth, [380 to break through the consecrated poetic associations of a century, and speak the language that was his, that was to become in a measure the language of the next generation. But he did it with the tact of a scholar also. English, for a quarter of a century past, has been assimilating the phraseology of pictorial art; for half a century, the phraseology of the great German metaphysical movement of [390 eighty years ago; in part also the language of mystical theology: and none but pedants will regret a great consequent increase of its resources. For many years to come its enterprise may well lie in the naturalization of the vocabulary of science, so only it be under the eye of sensitive scholarship—in a liberal naturalization of the ideas of science too, for after all, the chief stimulus of [400 good style is to possess a full, rich, complex matter to grapple with. The literary artist, therefore, will be well aware of physical science; science also attaining, in its turn, its true literary ideal. And then, as the scholar is nothing without the historic sense, he will be apt to restore not really obsolete or really worn-out words, but the finer edge of words still in use: *ascertain*, *communicate*, [410 *discover*—words like these it has been part of our "business" to misuse. And still, as language was made for man, he will be no authority for correctnesses which, limiting freedom of utterance, were yet but accidents in their origin; as if one

vowed not to say "*its*," which ought to have been in Shakespeare, "*his*" and "*hers*," for inanimate objects, being but a barbarous and really inexpressive [420 survival. Yet we have known many things like this. Racy Saxon monosyllables, close to us as touch and sight, he will intermix readily with those long, savorsome, Latin words, rich in "second intention." In this late day certainly, no critical process can be conducted reasonably without eclecticism. Of such eclecticism we have a justifying example in one of the first poets of our time. [430 How illustrative of monosyllabic effect, of sonorous Latin, of the phraseology of science, of metaphysic, of colloquialism even, are the writings of Tennyson; yet with what a fine, fastidious scholarship throughout!

A scholar writing for the scholarly, he will of course leave something to the willing intelligence of his reader. "To go preach to the first passer-by," says [440 Montaigne, "to become tutor to the ignorance of the first I meet, is a thing I abhor;" a thing, in fact, naturally distressing to the scholar, who will therefore ever be shy of offering uncomplimentary assistance to the reader's wit. To really strenuous minds there is a pleasurable stimulus in the challenge for a continuous effort on their part, to be rewarded by securer and more inti- [450 mate grasp of the author's sense. Self-restraint, a skilful economy of means, *ascēsis*, that too has a beauty of its own; and for the reader supposed, there will be an aesthetic satisfaction in that frugal closeness of style which makes the most of a word, in the exaction from every sentence of a precise relief, in the just spacing out of words to thought, in the logically filled space connected always [460 with the delightful sense of difficulty overcome.

Different classes of persons, at different times, make, of course, very various demands upon literature. Still, scholars, I suppose, and not only scholars, but all disinterested lovers of books, will always look to it, as to all other fine art, for a refuge, a sort of cloistral refuge, from a certain vulgarity in the actual world. [470

A perfect poem like *Lycidas*, a perfect fiction like *Esmond*, the perfect handling of a theory like Newman's *Idea of a University*, has for them something of the uses of a religious "retreat." Here, then, with a view to the central need of a select few, those "men of a finer thread" who have formed and maintain the literary ideal, everything, every component element will have undergone exact trial, [480 and, above all, there will be no uncharacteristic or tarnished or vulgar decoration, permissible ornament being for the most part structural, or necessary. As the painter in his picture, so the artist in his book, aims at the production by honorable artifice of a peculiar atmosphere. "The artist," says Schiller, "may be known rather by what he *omits*;" and in literature, too, the true artist [490 may be best recognized by his tact of omission. For to the grave reader words too are grave; and the ornamental word, the figure, the accessory form or color or reference, is rarely content to die to thought precisely at the right moment, but will inevitably linger awhile, stirring a long "brain-wave" behind it of perhaps quite alien associations.

Just there, it may be, is the detri- [500 mental tendency of the sort of scholarly attentiveness of mind I am recommending. But the true artist allows for it. He will remember that, as the very word ornament indicates what is in itself non-essential, so the "one beauty" of all literary style is of its very essence, and independent, in prose and verse alike, of all removable decoration; that it may exist in its fullest luster, as in Flaubert's [510 *Madame Bovary*, for instance, or in Stendhal's *Le Rouge et Le Noir*, in a composition utterly unadorned, with hardly a single suggestion of visibly beautiful things. Parallel, allusion, the allusive way generally, the flowers in the garden:—he knows the narcotic force of these upon the negligent intelligence to which any *diversion*, literally, is welcome, any vagrant intruder, because [520 one can go wandering away with it from the immediate subject. Jealous, if he have a really quickening motive within, of all that does not hold directly to that,

of the facile, the otiose, he will never depart from the strictly pedestrian process, unless he gains a ponderable something thereby. Even assured of its congruity, he will still question its serviceableness. Is it worth while, can we afford, to at- [530 tend to just that, to just that figure or literary reference, just then?—Surplusage! he will dread that, as the runner on his muscles. For in truth all art does but consist in the removal of surplusage, from the last finish of the gem-engraver blowing away the last particle of invisible dust, back to the earliest divination of the finished work to be, lying somewhere, according to Michel- [540 angelo's fancy, in the rough-hewn block of stone.

And what applies to figure or flower must be understood of all other accidental or removable ornaments of writing whatever; and not of specific ornament only, but of all that latent color and imagery which language as such carries in it. A lover of words for their own sake, to whom nothing about [550 them is unimportant, a minute and constant observer of their physiognomy, he will be on the alert not only for obviously mixed metaphors of course, but for the metaphor that is mixed in all our speech, though a rapid use may involve no cognition of it. Currently recognizing the incident, the color, the physical elements or particles in words like *absorb*, *consider*, *extract*, to take the first that [560 occur, he will avail himself of them, as further adding to the resources of expression. The elementary particles of language will be realized as color and light and shade through his scholarly living in the full sense of them. Still opposing the constant degradation of language by those who use it carelessly, he will not treat colored glass as if it were clear; and while half the world is using [570 figure unconsciously, will be fully aware not only of all that latent figurative texture in speech, but of the vague, lazy, half-formed personification—a rhetoric, depressing, and worse than nothing, because it has no really rhetorical motive—which plays so large a part there, and, as in the case of more ostentatious orna-

ment, scrupulously exact of it, from syllable to syllable, its precise value. [580

So far I have been speaking of certain conditions of the literary art arising out of the medium or material in or upon which it works, the essential qualities of language and its aptitudes for contingent ornamentation, matters which define scholarship as science and good taste respectively. They are both subservient to a more intimate quality of good style: more intimate, as coming [590 nearer to the artist himself. The otiose, the facile, surplusage: why are these abhorrent to the true literary artist, except because, in literary as in all other art, structure is all-important, felt, or painfully missed, everywhere?—that architectural conception of work, which foresees the end in the beginning and never loses sight of it, and in every part is conscious of all the rest, till the last [600 sentence does but, with undiminished vigor, unfold and justify the first—a condition of literary art, which, in contradistinction to another quality of the artist himself, to be spoken of later, I shall call the necessity of *mind* in style.

An acute philosophical writer, the late Dean Mansel (a writer whose works illustrate the literary beauty there may [610 be in closeness, and with obvious repression or economy of a fine rhetorical gift) wrote a book, of fascinating precision in a very obscure subject, to show that all the technical laws of logic are but means of securing, in each and all of its apprehensions, the unity, the strict identity with itself, of the apprehending mind. All the laws of good writing aim at a similar unity or identity of the mind [620 in all the processes by which the word is associated to its import. The term is right, and has its essential beauty, when it becomes, in a manner, what it signifies, as with the names of simple sensations. To give the phrase, the sentence, the structural member, the entire composition, song, or essay, a similar unity with its subject and with itself:—style is in the right way when it [630 tends towards that. All depends upon the original unity, the vital wholeness

and identity, of the initiatory apprehension or view. So much is true of all art, which therefore requires always its logic, its comprehensive reason—insight, foresight, retrospect, in simultaneous action—true, most of all, of the literary art, as being of all the arts most closely cognate to the abstract intelligence. [640 Such logical coherency may be evidenced not merely in the lines of composition as a whole, but in the choice of a single word, while it by no means interferes with, but may even prescribe, much variety, in the building of the sentence for instance, or in the manner, argumentative, descriptive, discursive, of this or that part or member of the entire design. The blithe, crisp sentence, decisive [650 as a child's expression of its needs, may alternate with the long-contending, victoriously intricate sentence; the sentence, born with the integrity of a single word, relieving the sort of sentence in which, if you look closely, you can see much contrivance, much adjustment, to bring a highly qualified matter into compass at one view. For the literary architecture, if it is to be rich and [660 expressive, involves not only foresight of the end in the beginning, but also development or growth of design, in the process of execution, with many irregularities, surprises, and after-thoughts; the contingent as well as the necessary being subsumed under the unity of the whole. As truly, to the lack of such architectural design, of a single, almost visual, image, vigorously informing an en- [670 tire, perhaps very intricate, composition, which shall be austere, ornate, argumentative, fanciful, yet true from first to last to that vision within, may be attributed those weaknesses of conscious or unconscious repetition of word, phrase, motive, or member of the whole matter, indicating, as Flaubert was aware, an original structure in thought not organically complete. With such foresight, [680 the actual conclusion will most often get itself written out of hand, before, in the more obvious sense, the work is finished. With some strong and leading sense of the world, the tight hold of which secures true *composition* and not mere loose

accretion, the literary artist, I suppose, goes on considerably, setting joint to joint, sustained by yet restraining the productive ardor, retracing the negligences of his first sketch, repeating his steps only that he may give the reader a sense of secure and restful progress, readjusting mere assonances even, that they may soothe the reader, or at least not interrupt him on his way; and then, somewhere before the end comes, is burdened, inspired, with his conclusion, and betimes delivered of it, leaving off, not in weariness and because he finds [700 *himself* at an end, but in all the freshness of volition. His work now structurally complete, with all the accumulating effect of secondary shades of meaning, he finishes the whole up to the just proportion of that ante-penultimate conclusion, and all becomes expressive. The house he has built is rather a body he has informed. And so it happens, to its greater credit, that the better interest even of [710 a narrative to be recounted, a story to be told, will often be in its second reading. And though there are instances of great writers who have been no artists, an unconscious tact sometimes directing work in which we may detect, very pleasurably, many of the effects of conscious art, yet one of the greatest pleasures of really good prose literature is in the critical tracing out of that conscious artistic structure, [720 and the pervading sense of it as we read. Yet of poetic literature too; for, in truth, the kind of constructive intelligence here supposed is one of the forms of the imagination.

That is the special function of mind, in style. Mind and soul:—hard to ascertain philosophically, the distinction is real enough practically, for they often interfere, are sometimes in conflict, [730 with each other. Blake, in the last century, is an instance of preponderating soul, embarrassed, at a loss, in an era of preponderating mind. As a quality of style, at all events, soul is a fact, in certain writers—the way they have of absorbing language, of attracting it into the peculiar spirit they are of, with a subtlety which makes the actual result seem like some inexplicable inspiration. [740

By mind, the literary artist reaches us, through static and objective indications of design in his work, legible to all. By soul, he reaches us, somewhat capriciously perhaps, one and not another, through vagrant sympathy and a kind of immediate contact. Mind we cannot choose but approve where we recognize it; soul may repel us, not because we misunderstand it. The way in which [750] theological interests sometimes avail themselves of language is perhaps the best illustration of the force I mean to indicate generally in literature, by the word *soul*. Ardent religious persuasion may exist, may make its way, without finding any equivalent heat in language: or, again, it may enkindle words to various degrees, and when it really takes hold of them doubles its force. Religious [760] history presents many remarkable instances in which, through no mere phrase-worship, an unconscious literary tact has, for the sensitive, laid open a privileged pathway from one to another. "The altar-fire," people say, "has touched those lips!" The Vulgate, the English Bible, the English Prayer-Book, the writings of Swedenborg, the Tracts for the Times:—there, we have instances [770] of widely different and largely diffused phases of religious feeling in operation as soul in style. But something of the same kind acts with similar power in certain writers of quite other than theological literature, on behalf of some wholly personal and peculiar sense of theirs. Most easily illustrated by theological literature, this quality lends to profane writers a kind of religious influence. At their [780] best, these writers become, as we say sometimes, "prophets;" such character depending on the effect not merely of their matter, but of their matter as allied to, in "electric affinity" with, peculiar form, and working in all cases by an immediate sympathetic contact, on which account it is that it may be called soul, as opposed to mind, in style. And this too is a faculty of choosing and rejecting what is [790] congruous or otherwise, with a drift towards unity—unity of atmosphere here, as there of design—soul securing color (or perfume, might we say?) as mind

secures form, the latter being essentially finite, the former vague or infinite, as the influence of a living person is practically infinite. There are some to whom nothing has any real interest, or real meaning, except as operative in a [800] given person; and it is they who best appreciate the quality of soul in literary art. They seem to know a *person*, in a book, and make way by intuition; yet, although they thus enjoy the completeness of a personal information, it is still a characteristic of soul, in this sense of the word, that it does but suggest what can never be uttered, not as being different from, or more obscure than, what actually gets said, but as containing that plenary substance of which there is only one phase or facet in what is there expressed.

If all high things have their martyrs, Gustave Flaubert might perhaps rank as the martyr of literary style. In his printed correspondence a curious series of letters, written in his twenty-fifth year, records what seems to have been [820] his one other passion—a series of letters which, with its fine casuistries, its firmly repressed anguish, its tone of harmonious gray, and the sense of disillusion in which the whole matter ends, might have been, a few slight changes supposed, one of his own fictions. Writing to Madame X. certainly he does display, by "taking thought" mainly, by constant and delicate pondering, as in his love for [830] literature, a heart really moved, but still more, and as the pledge of that emotion, a loyalty to his work. Madame X., too, is a literary artist, and the best gifts he can send her are precepts of perfection in art, counsels for the effectual pursuit of that better love. In his love-letters it is the pains and pleasures of art he insists on, its solaces: he communicates secrets, reproves, encourages, [840] with a view to that. Whether the lady was dissatisfied with such divided or indirect service, the reader is not enabled to see; but sees that, on Flaubert's part at least, a living person could be no rival of what was, from first to last, his leading passion, a somewhat solitary and exclusive one.

"I must scold you," he writes, "for one thing, which shocks, scandalizes me, [850 the small concern, namely, you show for art just now. As regards glory be it so: there, I approve. But for art!—the one thing in life that is good and real—can you compare with it an earthly love?—prefer the adoration of a relative beauty to the *cultus* of the true beauty? Well! I tell you the truth. That is the one thing good in me: the one thing I have, to me estimable. For yourself, you blend [860 with the beautiful a heap of alien things, the useful, the agreeable, what not?—

"The only way not to be unhappy is to shut yourself up in art, and count everything else as nothing. Pride takes the place of all beside when it is established on a large basis. Work! God wills it. That, it seems to me, is clear.—

"I am reading over again the *Aeneid*, [870 certain verses of which I repeat to myself to satiety. There are phrases there which stay in one's head, by which I find myself beset, as with those musical airs which are forever returning, and cause you pain, you love them so much. I observe that I no longer laugh much, and am no longer depressed. I am ripe. You talk of my serenity, and envy me. It may well surprise you. Sick, [880 irritated, the prey a thousand times a day of cruel pain, I continue my labor like a true working-man, who, with sleeves turned up, in the sweat of his brow, beats away at his anvil, never troubling himself whether it rains or blows, for hail or thunder. I was not like that formerly. The change has taken place naturally, though my will has counted for something in the matter.— [890

"Those who write in good style are sometimes accused of a neglect of ideas, and of the moral end, as if the end of the physician were something else than healing, of the painter than painting—as if the end of art were not, before all else, the beautiful."

What, then, did Flaubert understand by beauty, in the art he pursued with so much fervor, with so much self- [900 command? Let us hear a sympathetic commentator:—

"Possessed of an absolute belief that there exists but one way of expressing one thing, one word to call it by, one adjective to qualify, one verb to animate it, he gave himself to superhuman labor for the discovery, in every phrase, of that word, that verb, that epithet. In this way, he believed in some mysterious [910 harmony of expression, and when a true word seemed to him to lack euphony still went on seeking another, with invincible patience, certain that he had not yet got hold of the *unique* word. . . . A thousand preoccupations would beset him at the same moment, always with this desperate certitude fixed in his spirit: Among all the expressions in the world, all forms and turns of expression, there is but [920 *one*—one form, one mode—to express what I want to say."

The one word for the one thing, the one thought, amid the multitude of words, terms, that might just do: the problem of style was there!—the unique word, phrase, sentence, paragraph, essay, or song, absolutely proper to the single mental presentation or vision within. In that perfect justice, over and above the [930 many contingent and removable beauties with which beautiful style may charm us, but which it can exist without, independent of them yet dexterously availing itself of them, omnipresent in good work, in function at every point, from single epithets to the rhythm of a whole book, lay the specific, indispensable, very intellectual, beauty of literature, the possibility of which constitutes it a fine [940 art.

One seems to detect the influence of a philosophic idea there, the idea of a natural economy, of some preëxistent adaptation, between a relative, somewhere in the world of thought, and its correlative, somewhere in the world of language—both alike, rather, somewhere in the mind of the artist, desiderative, expectant, inventive—meeting each other [950 with the readiness of "soul and body reunited," in Blake's rapturous design; and, in fact, Flaubert was fond of giving his theory philosophical expression.—

"There are no beautiful thoughts," he

would say, "without beautiful forms, and conversely. As it is impossible to extract from a physical body the qualities which really constitute it—color, extension, [960 and the like—without reducing it to a hollow abstraction, in a word, without destroying it; just so it is impossible to detach the form from the idea, for the idea only exists by virtue of the form."

All the recognized flowers, the removable ornaments of literature (including harmony and ease in reading aloud, very carefully considered by him) counted certainly; for these too are part of the [970 actual value of what one says. But still, after all, with Flaubert, the search, the unwearied research, was not for the smooth, or winsome, or forcible word, as such, as with false Ciceronians, but quite simply and honestly for the word's adjustment to its meaning. The first condition of this must be, of course, to know yourself, to have ascertained your own sense exactly. Then, if we suppose [980 an artist, he says to the reader,—I want you to see precisely what I see. Into the mind sensitive to "form," a flood of random sounds, colors, incidents, is ever penetrating from the world without, to become, by sympathetic selection, a part of its very structure, and, in turn, the visible vesture and expression of that other world it sees so steadily within, nay, already with a partial con- [990 formity thereto, to be refined, enlarged, corrected, at a hundred points; and it is just there, just at those doubtful points that the function of style, as tact or taste, intervenes. The unique term will come more quickly to one than another, at one time than another, according also to the kind of matter in question. Quick-ness and slowness, ease and closeness alike, have nothing to do with the [1000 artistic character of the true word found at last. As there is a charm of ease, so there is also a special charm in the signs of discovery, of effort and contention towards a due end, as so often with Flaubert himself—in the style which has been pliant, as only obstinate, durable metal can be, to the inherent perplexities and recusancy of a certain difficult thought. [1010

If Flaubert had not told us, perhaps we should never have guessed how tardy and painful his own procedure really was, and after reading his confession may think that his almost endless hesitation had much to do with diseased nerves. Often, perhaps, the felicity supposed will be the product of a happier, a more exuberant nature than Flaubert's. Aggravated, certainly, by a morbid physical condi- [1020 tion, that anxiety in "seeking the phrase," which gathered all the other small *ennuis* of a really quiet existence into a kind of battle, was connected with his lifelong contention against facile poetry, facile art—art, facile and flimsy; and what constitutes the true artist is not the slowness or quickness of the process, but the absolute success of the result. As with those laborers in the parable, the [1030 prize is independent of the mere length of the actual day's work. "You talk," he writes, odd, trying lover, to Madame X.—

"You talk of the exclusiveness of my literary tastes. That might have enabled you to divine what kind of a person I am in the matter of love. I grow so hard to please as a literary artist, that I am driven to despair. I shall end by not writing another line." [1040

"Happy," he cries, in a moment of discouragement at that patient labor, which for him, certainly, was the condition of a great success—

"Happy those who have no doubts of themselves! who lengthen out, as the pen runs on, all that flows forth from their brains. As for me, I hesitate, I disappoint myself, turn round upon myself in despite: my taste is augmented in [1050 proportion as my natural vigor decreases, and I afflict my soul over some dubious word out of all proportion to the pleasure I get from a whole page of good writing. One would have to live two centuries to attain a true idea of any matter whatever. What Buffon said is a big blasphemy: genius is not long-continued patience. Still, there is some truth in the statement, and more than people [1060 think, especially as regards our own day. Art! art! art! bitter deception! phantom that glows with light, only to lead one on to destruction."

Again—

"I am growing so peevish about my writing. I am like a man whose ear is true but who plays falsely on the violin: his fingers refuse to reproduce precisely those sounds of which he has the [1070 inward sense. Then the tears come rolling down from the poor scraper's eyes and the bow falls from his hand."

Coming slowly or quickly, when it comes, as it came with so much labor of mind, but also with so much luster, to Gustave Flaubert, this discovery of the word will be, like all artistic success and felicity, incapable of strict analysis: effect of an intuitive condition of mind, [1080 it must be recognized by like intuition on the part of the reader, and a sort of immediate sense. In every one of those masterly sentences of Flaubert there was, below all mere contrivance, shaping and afterthought, by some happy instantaneous concourse of the various faculties of the mind with each other, the exact apprehension of what was *needed* to carry the meaning. And that [1090 it fits with absolute justice will be a judgment of immediate sense in the appreciative reader. We all feel this in what may be called inspired translation. Well! all language involves translation from inward to outward. In literature, as in all forms of art, there are the absolute and the merely relative or accessory beauties; and precisely in that exact proportion of the term to its purpose is the [1100 absolute beauty of style, prose or verse. All the good qualities, the beauties, of verse also, are such, only as precise expression.

In the highest as in the lowliest literature, then, the one indispensable beauty is, after all, truth:—truth to bare fact in the latter, as to some personal sense of fact, diverted somewhat from men's ordinary sense of it, in the former; [1110 truth there as accuracy, truth here as expression, that finest and most intimate form of truth, the  *vraie vérité*. And what an eclectic principle this really is! employing for its one sole purpose—that absolute accordance of expression to idea—all other literary beauties and excellences whatever: how many kinds of

style it covers, explains, justifies, and at the same time safeguards! Scott's [1120 facility, Flaubert's deeply pondered evocation of "the phrase," are equally good art. Say what you have to say, what you have a will to say, in the simplest, the most direct and exact manner possible, with no surplusage:—there, is the justification of the sentence so fortunately born, "entire, smooth; and round," that it needs no punctuation, and also (that is the point!) of the most [1130 elaborate period, if it be right in its elaboration. Here is the office of ornament: here also the purpose of restraint in ornament. As the exponent of truth, that austerity (the beauty, the function, of which in literature Flaubert understood so well) becomes not the correctness or purism of the mere scholar, but a security against the otiose, a jealous exclusion of what does not really tell towards the [1140 pursuit of relief, of life and vigor in the portraiture of one's sense. License again, the making free with rule, if it be indeed, as people fancy, a habit of genius, flinging aside or transforming all that opposes the liberty of beautiful production, will be but faith to one's own meaning. The seeming baldness of *Le Rouge et Le Noir* is nothing in itself; the wild ornament of *Les Misérables* is nothing in it- [1150 self; and the restraint of Flaubert, amid a real natural opulence, only redoubled beauty—the phrase so large and so precise at the same time, hard as bronze, in service to the more perfect adaptation of words to their matter. Afterthoughts, retouchings, finish, will be of profit only so far as they too really serve to bring out the original, initiative, generative, sense in them. [1160

In this way, according to the well-known saying, "The style is the man," complex or simple, in his individuality, his plenary sense of what he really has to say, his sense of the world; all cautions regarding style arising out of so many natural scruples as to the medium through which alone he can expose that inward sense of things, the purity of this medium, its laws or tricks of refraction: [1170 nothing is to be left there which might give conveyance to any matter save that.



Style in all its varieties, reserved or opulent, terse, abundant, musical, stimulant, academic, so long as each is really characteristic or expressive, finds thus its justification, the sumptuous good taste of Cicero being as truly the man himself, and not another, justified, yet insured inalienably to him, thereby, as would [1180 have been his portrait by Raffaele, in full consular splendor, on his ivory chair.

A relegation, you may say perhaps—a relegation of style to the subjectivity, the mere caprice, of the individual, which must soon transform it into mannerism. Not so! since there is, under the conditions supposed, for those elements of the man, for every lineament of the [1190 vision within, the one word, the one acceptable word, recognizable by the sensitive, by others “who have intelligence” in the matter, as absolutely as ever anything can be in the evanescent and delicate region of human language. The style, the manner, would be the man, not in his unreasoned and really uncharacteristic caprices, involuntary or affected, but in absolutely sincere apprehen- [1200 sion of what is most real to him. But let us hear our French guide again.—

“Styles,” says Flaubert’s commentator, “*Styles*, as so many peculiar molds, each of which bears the mark of a particular writer, who is to pour into it the whole content of his ideas, were no part of his theory. What he believed in was *Style*: that is to say, a certain absolute and unique manner of expressing a [1210 thing, in all its intensity and color. For him the *form* was the work itself. As in living creatures, the blood, nourishing the body, determines its very contour and external aspect, just so, to his mind, the *matter*, the basis, in a work of art, imposed necessarily the unique, the just expression, the measure, the rhythm—the *form* in all its characteristics.”

If the style be the man, in all the [1220 color and intensity of a veritable apprehension, it will be in a real sense “impersonal.”

I said, thinking of books like Victor Hugo’s *Les Misérables*, that prose literature was the characteristic art of the nineteenth century, as others, thinking of

its triumphs since the youth of Bach, have assigned that place to music. Music and prose literature are, in one sense, the opposite terms of art; the art of [1230 literature presenting to the imagination, through the intelligence, a range of interests, as free and various as those which music presents to it through sense. And, certainly the tendency of what has been here said is to bring literature too under those conditions, by conformity to which music takes rank as the typically perfect art. If music be the ideal of all art whatever, precisely because in music it is [1240 impossible to distinguish the form from the substance or matter, the subject from the expression, then literature, by finding its specific excellence in the absolute correspondence of the term to its import, will be but fulfilling the condition of all artistic quality in things everywhere, of all good art.

Good art, but not necessarily great art; the distinction between great art and good art depending immediately, [1250 as regards literature at all events, not on its form, but on the matter. Thackeray’s *Esmond*, surely, is greater art than *Vanity Fair*, by the greater dignity of its interests. It is on the quality of the matter it informs or controls, its compass, its variety, its alliance to great ends, or the depth of the note of revolt, or the largeness of hope in it, that the greatness of literary art depends, as *The Divine Comedy*, *Paradise Lost*, *Les Misérables*, *The English Bible*, are great art. Given the conditions I have tried to explain as constituting good art;—then, if it be devoted further to the increase of men’s happiness, to the redemption of the oppressed, or the enlargement of our sympathies with each other, or to such presentment of new or old truth about ourselves and our relation to the [1270 world as may ennoble and fortify us in our sojourn here, or immediately, as with Dante, to the glory of God, it will be also great art; if, over and above those qualities I summed up as mind and soul—that color and mystic perfume, and that reasonable structure, it has something of the soul of humanity in it, and finds its logical, its architectural place, in the great structure of human life. [1280

## WORDSWORTH

Some English critics at the beginning of the present century had a great deal to say concerning a distinction of much importance, as they thought, in the true estimate of poetry, between the *Fancy*, and another more powerful faculty—the *Imagination*. This metaphysical distinction, borrowed originally from the writings of German philosophers, and perhaps not always clearly apprehended by [10] those who talked of it, involved a far deeper and more vital distinction, with which indeed all true criticism more or less directly has to do, the distinction, namely, between higher and lower degrees of intensity in the poet's perception of his subject, and in his concentration of himself upon his work. Of those who dwelt upon the metaphysical distinction between the *Fancy* and the *Im-* [20] *agination*, it was Wordsworth who made the most of it, assuming it as the basis for the final classification of his poetical writings; and it is in these writings that the deeper and more vital distinction, which, as I have said, underlies the metaphysical distinction, is most needed, and may best be illustrated.

For nowhere is there so perplexed a mixture as in Wordsworth's own poetry [30] try, of work touched with intense and individual power, with work of almost no character at all. He has much conventional sentiment, and some of that insincere poetic diction, against which his most serious critical efforts were directed: the reaction in his political ideas, consequent on the excesses of 1795, makes him, at times, a mere declaimer on moral and social topics; and he [40] seems, sometimes, to force an unwilling pen, and write by rule. By making the most of these blemishes it is possible to obscure the true æsthetic value of his work, just as his life also, a life of much quiet delicacy and independence, might easily be placed in a false focus, and made to appear a somewhat tame theme in illustration of the more obvious parochial virtues. And those who wish to under- [50] stand his influence, and experience his peculiar savor, must bear with patience

the presence of an alien element in Wordsworth's work, which never coalesced with what is really delightful in it, nor underwent his special power. Who that values his writings most has not felt the intrusion there, from time to time, of something tedious and prosaic? Of all poets equally great, he would gain most by [60] a skilfully made anthology. Such a selection would show, in truth, not so much what he was, or to himself or others seemed to be, as what, by the more energetic and fertile quality in his writings, he was ever tending to become. And the mixture in his work, as it actually stands, is so perplexed, that one fears to miss the least promising composition even, lest some precious morsel should be lying [70] hidden within—the few perfect lines, the phrase, the single word perhaps, to which he often works up mechanically through a poem, almost the whole of which may be tame enough. He who thought that in all creative work the larger part was *given* passively, to the recipient mind, who waited so dutifully upon the gift, to whom so large a measure was sometimes given, had his [80] times also of desertion and relapse; and he has permitted the impress of these too to remain in his work. And this duality there—the fitfulness with which the higher qualities manifest themselves in it, gives the effect in his poetry of a power not altogether his own, or under his control, which comes and goes when it will, lifting or lowering a matter, poor in itself; so that that old fancy which [90] made the poet's art an enthusiasm, a form of divine possession, seems almost literally true of him.

This constant suggestion of an absolute duality between higher and lower moods, and the work done in them, stimulating one always to look below the surface, makes the reading of Wordsworth an excellent sort of training towards the things of art and poetry. It begets in [100] those, who, coming across him in youth, can bear him at all, a habit of reading between the lines, a faith in the effect of concentration and collectedness of mind in the right appreciation of poetry, an expectation of things, in this order, com-

ing to one by means of a right discipline of the temper as well as of the intellect. He meets us with the promise that he has much, and something very peculiar, [110 to give us, if we will follow a certain difficult way, and seems to have the secret of a special and privileged state of mind. And those who have undergone his influence, and followed this difficult way, are like people who have passed through some initiation, a *disciplina arcani*, by submitting to which they become able constantly to distinguish in art, speech, feeling, manners, that which is organic, [120 animated, expressive, from that which is only conventional, derivative, inexpressive.

But although the necessity of selecting these precious morsels for oneself is an opportunity for the exercise of Wordsworth's peculiar influence, and induces a kind of just criticism and true estimate of it, yet the purely literary product would have been more excellent, had the writer himself purged away that alien [130 element. How perfect would have been the little treasury, shut between the covers of how thin a book! Let us suppose the desired separation made, the electric thread untwined, the golden pieces, great and small, lying apart together. What are the peculiarities of this residue? What special sense does Wordsworth exercise, and what instincts does he satisfy? What are the subjects [140 and the motives which in him excite the imaginative faculty? What are the qualities in things and persons which he values, the impression and sense of which he can convey to others, in an extraordinary way?

An intimate consciousness of the expression of natural things, which weighs, listens, penetrates, where the earlier mind passed roughly by, is a large element in the complexion of modern [150 poetry. It has been remarked as a fact in mental history again and again. It reveals itself in many forms; but is strongest and most attractive in what is strongest and most attractive in modern literature. It is exemplified, almost equally, by writers as unlike each other as Senancour and Théophile Gautier: as a singular chapter in the history of the

human mind, its growth might be [160 traced from Rousseau to Chateaubriand, from Chateaubriand to Victor Hugo: it has doubtless some latent connection with those pantheistic theories which locate an intelligent soul in material things, and have largely exercised men's minds in some modern systems of philosophy: it is traceable even in the graver writings of historians: it makes as much difference between ancient and modern [170 landscape art, as there is between the rough masks of an early mosaic and a portrait by Reynolds or Gainsborough. Of this new sense, the writings of Wordsworth are the central and elementary expression: he is more simply and entirely occupied with it than any other poet, though there are fine expressions of precisely the same thing in so different a poet as Shelley. There was in his [180 own character a certain contentment, a sort of inborn religious placidity, seldom found united with a sensibility so mobile as his, which was favorable to the quiet, habitual observation of inanimate, or imperfectly animate, existence. His life of eighty years is divided by no very profoundly felt incidents: its changes are almost wholly inward, and it falls into broad, untroubled, perhaps somewhat [190 monotonous spaces. What it most resembles is the life of one of those early Italian or Flemish painters, who, just because their minds were full of heavenly visions, passed, some of them, the better part of sixty years in quiet, systematic industry. This placid life matured a quite unusual sensibility, really innate in him, to the sights and sounds of the natural world—the flower and its [200 shadow on the stone, the cuckoo and its echo. The poem of *Resolution and Independence* is a storehouse of such records: for its fulness of imagery it may be compared to Keats's *Saint Agnes' Eve*. To read one of his longer pastoral poems for the first time, is like a day spent in a new country: the memory is crowded for a while with its precise and vivid incidents— [210

"The pliant harebell swinging in the breeze  
On some gray rock";—

"The single sheep and the one blasted tree  
And the bleak music from that old stone  
wall";—

"And in the meadows and the lower  
grounds  
Was all the sweetness of a common  
dawn";—

"And that green corn all day is rustling  
in thine ears."

Clear and delicate at once, as he is in the outlining of visible imagery, he is more clear and delicate still, and finely [220] scrupulous, in the noting of sounds; so that he conceives a noble sound as even moulding the human countenance to nobler types, and as something actually "profaned" by color, by visible form, or image. He has a power likewise of realizing, and conveying to the consciousness of the reader, abstract and elementary impressions—silence, darkness, absolute motionlessness: or, again, the [230] whole complex sentiment of a particular place, the abstract expression of desolation in the long white road, of peacefulness in a particular folding of the hills. In the airy building of the brain, a special day or hour even, comes to have for him a sort of personal identity, a spirit or angel given to it, by which, for its exceptional insight, or the happy light upon it, it has a presence in [240] one's history, and acts there, as a separate power or accomplishment; and he has celebrated in many of his poems the "efficacious spirit," which, as he says, resides in these "particular spots" of time.

It is to such a world, and to a world of congruous meditation thereon, that we see him retiring in his but lately published poem of *The Recluse*—taking leave, [250] without much count of costs, of the world of business, of action and ambition, as also of all that for the majority of mankind counts as sensuous enjoyment.

And so it came about that this sense of a life in natural objects, which in most poetry is but a rhetorical artifice, is with Wordsworth the assertion of what for him is almost literal fact. To him every natural object seemed to possess [260]

more or less of a moral or spiritual life, to be capable of a companionship with man, full of expression, of inexplicable affinities and delicacies of intercourse. An emanation, a particular spirit, belonged, not to the moving leaves or water only, but to the distant peak of the hills arising suddenly, by some change of perspective, above the nearer horizon, to the passing space of light across the [270] plain, to the lichen'd Druidic stone even, for a certain weird fellowship in it with the moods of men. It was like a "survival," in the peculiar intellectual temperament of a man of letters at the end of the eighteenth century, of that primitive condition, which some philosophers have traced in the general history of human culture, wherein all outward objects alike, including even the [280] works of men's hands, were believed to be endowed with animation, and the world was "full of souls"—that mood in which the old Greek gods were first begotten, and which had many strange aftergrowths.

In the early ages, this belief, delightful as its effects on poetry often are, was but the result of a crude intelligence. But, in Wordsworth, such power of seeing [290] life, such perception of a soul, in inanimate things, came of an exceptional susceptibility to the impressions of eye and ear, and was, in its essence, a kind of sensuousness. At least, it is only in a temperament exceptionally susceptible on the sensuous side, that this sense of the expressiveness of outward things comes to be so large a part of life. That he awakened "a sort of thought in [300] sense," is Shelley's just estimate of this element in Wordsworth's poetry.

And it was through nature, thus ennobled by a semblance of passion and thought, that he approached the spectacle of human life. Human life, indeed, is for him, at first, only an additional, accidental grace on an expressive landscape. When he thought of man, it was of man as in the presence and [310] under the influence of these effective natural objects, and linked to them by many associations. The close connection of man with natural objects, the habitual

association of his thoughts and feelings with a particular spot of earth, has sometimes seemed to degrade those who are subject to its influence, as if it did but reinforce that physical connection of our nature with the actual lime and clay of [320] the soil, which is always drawing us nearer to our end. But for Wordsworth, these influences tended to the dignity of human nature, because they tended to tranquilize it. By raising nature to the level of human thought he gives it power and expression: he subdues man to the level of nature, and gives him thereby a certain breadth and coolness and solemnity. The leech-gatherer on the moor, [330] the woman "stepping westward," are for him natural objects, almost in the same sense as the aged thorn, or the lichen rock on the heath. In this sense the leader of the "Lake School," in spite of an earnest preoccupation with man, his thoughts, his destiny, is the poet of nature. And of nature, after all, in its modesty. The English lake country has, of course, its grandeurs. [340] But the peculiar function of Wordsworth's genius, as carrying in it a power to open out the soul of apparently little or familiar things, would have found its true test had he become the poet of Surrey, say! and the prophet of its life. The glories of Italy and Switzerland, though he did write a little about them, had too potent a material life of their own to serve greatly his poetic [350] purpose.

Religious sentiment, consecrating the affections and natural regrets of the human heart, above all, that pitiful awe and care for the perishing human clay, of which relic-worship is but the corruption, has always had much to do with localities, with the thoughts which attach themselves to actual scenes and places. Now what is true of it everywhere, is [360] truest of it in those secluded valleys where one generation after another maintains the same abiding-place; and it was on this side, that Wordsworth apprehended religion most strongly. Consisting, as it did so much, in the recognition of local sanctities, in the habit of connecting the stones and trees of a particular

spot of earth with the great events of life, till the low walls, the green mounds, [370] the half-obliterated epitaphs seemed full of voices, and a sort of natural oracles, the very religion of these people of the dales appeared but as another link between them and the earth, and was literally a religion of nature. It tranquillized them by bringing them under the placid rule of traditional and narrowly localized observances. "Grave livers," they seemed to him, under this aspect, with [380] stately speech, and something of that natural dignity of manners, which underlies the highest courtesy.

And, seeing man thus as a part of nature, elevated and solemnized in proportion as his daily life and occupations brought him into companionship with permanent natural objects, his very religion forming new links for him with the narrow limits of the valley, the low vaults [390] of his church, the rough stones of his home, made intense for him now with profound sentiment, Wordsworth was able to appreciate passion in the lowly. He chooses to depict people from humble life, because, being nearer to nature than others, they are on the whole more impassioned, certainly more direct in their expression of passion, than other men: it is for this direct expression of passion, [400] that he values their humble words. In much that he said in exaltation of rural life, he was but pleading indirectly for that sincerity, that perfect fidelity to one's own inward presentations, to the precise features of the picture within, without which any profound poetry is impossible. It was not for their tameness, but for this passionate sincerity, that he chose incidents and situations [410] from common life, "related in a selection of language really used by men." He constantly endeavors to bring his language near to the real language of men: to the real language of men, however, not on the dead level of their ordinary intercourse, but in select moments of vivid sensation, when this language is winnowed and ennobled by excitement. There are poets who have chosen rural [420] life as their subject, for the sake of its passionless repose, and times when Words-

worth himself extols the mere calm and dispassionate survey of things as the highest aim of poetical culture. But it was not for such passionless calm that he preferred the scenes of pastoral life; and the meditative poet, sheltering himself, as it might seem, from the agitations of the outward world, is in reality only [430] clearing the scene for the great exhibitions of emotion, and what he values most is the almost elementary expression of elementary feelings.

And so he has much for those who value highly the concentrated presentment of passion, who appraise men and women by their susceptibility to it, and art and poetry as they afford the spectacle of it. Breaking from time [440] to time into the pensive spectacle of their daily toil, their occupations near to nature, come those great elementary feelings, lifting and solemnizing their language and giving it a natural music. The great, distinguishing passion came to Michael by the sheepfold, to Ruth by the wayside, adding these humble children of the furrow to the true aristocracy of passionate souls. In this [450] respect, Wordsworth's work resembles most that of George Sand, in those of her novels which depict country life. With a penetrative pathos, which puts him in the same rank with the masters of the sentiment of pity in literature, with Meinhold and Victor Hugo, he collects all the traces of vivid excitement which were to be found in that pastoral world—the girl who rung her father's knell; the [460] unborn infant feeling about its mother's heart; the instinctive touches of children; the sorrows of the wild creatures, even—their home-sickness, their strange yearnings; the tales of passionate regret that hang by a ruined farm-building, a heap of stones, a deserted sheepfold; that gay, false, adventurous, outer world, which breaks in from time to time to bewilder and deflower these quiet homes; [470] not "passionate sorrow" only, for the overthrow of the soul's beauty, but the loss of, or carelessness for personal beauty even, in those whom men have wronged—their pathetic wanness; the sailor "who, in his heart, was half a shepherd on

the stormy seas;" the wild woman teaching her child to pray for her betrayer; incidents like the making of the shepherd's staff, or that of the young boy laying [480] the first stone of the sheepfold;—all the pathetic episodes of their humble existence, their longing, their wonder at fortune, their poor pathetic pleasures, like the pleasures of children, won so hardly in the struggle for bare existence; their yearning towards each other, in their darkened houses, or at their early toil. A sort of biblical depth and solemnity hangs over this strange, new, passionate, pastoral world, of which he first raised the image, and the reflection of which some of our best modern fiction has caught from him.

He pondered much over the philosophy of his poetry, and reading deeply in the history of his own mind, seems at times to have passed the borders of a world of strange speculations, inconsistent enough, had he cared to note such [500] inconsistencies, with those traditional beliefs, which were otherwise the object of his devout acceptance. Thinking of the high value he set upon customariness, upon all that is habitual, local, rooted in the ground, in matters of religious sentiment, you might sometimes regard him as one tethered down to a world, refined and peaceful indeed, but with no broad outlook, a world protected, but [510] somewhat narrowed, by the influence of received ideas. But he is at times also something very different from this, and something much bolder. A chance expression is overheard and placed in a new connection, the sudden memory of a thing long past occurs to him, a distant object is relieved for a while by a random gleam of light—accidents turning up for a moment what lies below the [520] surface of our immediate experience—and he passes from the humble graves and lowly arches of "the little rock-like pile" of a Westmoreland church, on bold trains of speculative thought, and comes, from point to point, into strange contact with thoughts which have visited, from time to time, far more venturesome, perhaps errant, spirits.

He had pondered deeply, for in- [530 stance, on those strange reminiscences and forebodings, which seem to make our lives stretch before and behind us, beyond where we can see or touch anything, or trace the lines of connection. Following the soul, backwards and forwards, on these endless ways, his sense of man's dim, potential powers became a pledge to him, indeed, of a future life, but carried him back also to that mysterious notion [540 of an earlier state of existence—the fancy of the Platonists—the old heresy of Origen. It was in this mood that he conceived those oft-reiterated regrets for a half-ideal childhood, when the relics of Paradise still clung about the soul—a childhood, as it seemed, full of the fruits of old age, lost for all, in a degree, in the passing away of the youth of the world, lost for each one, over again, in [550 the passing away of actual youth. It is this ideal childhood which he celebrates in his famous *Ode on the Recollections of Childhood*, and some other poems which may be grouped around it, such as the lines on *Tintern Abbey*, and something like what he describes was actually truer of himself than he seems to have understood; for his own most delightful poems were really the instinctive pro- [560 ductions of earlier life, and most surely for him, “the first diviner influence of this world” passed away, more and more completely, in his contact with experience.

Sometimes as he dwelt upon those moments of profound, imaginative power, in which the outward object appears to take color and expression, a new nature almost, from the prompting of the [570 observant mind, the actual world would, as it were, dissolve and detach itself, flake by flake, and he himself seemed to be the creator, and when he would, the destroyer, of the world in which he lived—that old isolating thought of many a brain-sick mystic of ancient and modern times.

At other times, again, in those periods of intense susceptibility, in which he [580 appeared to himself as but the passive recipient of external influences, he was attracted by the thought of a spirit of

life in outward things, a single, all-pervading mind in them, of which man, and even the poet's imaginative energy, are but moments—that old dream of the *anima mundi*, the mother of all things and their grave, in which some had desired to lose themselves, and others had [590 become indifferent to the distinctions of good and evil. It would come, sometimes, like the sign of the *macrocosm* to Faust in his cell: the network of man and nature was seen to be pervaded by a common, universal life: a new, bold thought lifted him above the furrow, above the green turf of the Westmoreland churchyard, to a world altogether different in its vagueness and vastness, and [600 the narrow glen was full of the brooding power of one universal spirit.

And so he has something, also, for those who feel the fascination of bold speculative ideas, who are really capable of rising upon them to conditions of poetical thought. He uses them, indeed, always with a very fine apprehension of the limits within which alone philosophical imaginings have any place in true poe- [610 try; and using them only for poetical purposes, is not too careful even to make them consistent with each other. To him, theories which for other men bring a world of technical diction, brought perfect form and expression, as in those two lofty books of the *Prelude*, which describe the decay and the restoration of Imagination and Taste. Skirting the borders of this world of bewildering [620 heights and depths, he got but the first exciting influence of it, that joyful enthusiasm which great imaginative theories prompt, when the mind first comes to have an understanding of them; and it is not under the influence of these thoughts that his poetry becomes tedious or loses its blitheness. He keeps them, too, always within certain ethical bounds, so that no word of his could offend the [630 simplest of those simple souls which are always the largest portion of mankind. But it is, nevertheless, the contact of these thoughts, the speculative boldness in them, which constitutes, at least for some minds, the secret attrac-

tion of much of his best poetry—the sudden passage from lowly thoughts and places to the majestic forms of philosophical imagination, the play of these [640 forms over a world so different, enlarging so strangely the bounds of its humble churchyards, and breaking such a wild light on the graves of christened children.

And these moods always brought with them faultless expression. In regard to expression, as with feeling and thought, the duality of the higher and lower moods was absolute. It belonged to the higher, the imaginative mood, and was the [650 pledge of its reality, to bring the appropriate language with it. In him, when the really poetical motive worked at all, it united, with absolute justice, the word and the idea; each, in the imaginative flame, becoming inseparably one with the other, by that fusion of matter and form, which is the characteristic of the highest poetical expression. His words are themselves thought and feeling; [660 not eloquent, or musical words merely, but that sort of creative language which carries the reality of what it depicts, directly, to the consciousness.

The music of mere metre performs but a limited, yet a very peculiar and subtly ascertained function, in Wordsworth's poetry. With him, metre is but an additional grace, accessory to that deeper music of words and sounds, that [670 moving power, which they exercise in the nobler prose no less than in formal poetry. It is a sedative to that excitement, an excitement sometimes almost painful, under which the language, alike of poetry and prose, attains a rhythmical power, independent of metrical combination, and dependent rather on some subtle adjustment of the elementary sounds of words themselves to the image or feel- [680 ing they convey. Yet some of his pieces, pieces prompted by a sort of half-playful mysticism, like the *Daffodils* and *The Two April Mornings*, are distinguished by a certain quaint gaiety of metre, and rival by their perfect execution, in this respect, similar pieces among our own Elizabethan, or contemporary French poetry. And those who take up these poems after an interval of months, or [690

years perhaps, may be surprised at finding how well old favorites wear, how their strange, inventive turns of diction or thought still send through them the old feeling of surprise. Those who lived about Wordsworth were all great lovers of the older English literature, and often times there came out in him a noticeable likeness to our earlier poets. He quotes unconsciously, but with new power of [700 meaning, a clause from one of Shakespeare's sonnets; and, as with some other men's most famous work, the *Ode on the Recollections of Childhood* had its anticipator. He drew something too from the unconscious mysticism of the old English language itself, drawing out the inward significance of its racy idiom, and the not wholly unconscious poetry of the language used by the simplest people [710 under strong excitement—language, therefore, at its origin.

The office of the poet is not that of the moralist, and the first aim of Wordsworth's poetry is to give the reader a peculiar kind of pleasure. But through his poetry, and through this pleasure in it, he does actually convey to the reader an extraordinary wisdom in the things of practice. One lesson, if men must [720 have lessons, he conveys more clearly than all, the supreme importance of contemplation in the conduct of life.

Contemplation—impassioned contemplation—that is with Wordsworth the end-in-itself, the perfect end. We see the majority of mankind going most often to definite ends, lower or higher ends, as their own instincts may determine; but the end may never be attained, and [730 the means not be quite the right means, great ends and little ones alike being, for the most part, distant, and the ways to them, in this dim world, somewhat vague. Meantime, to higher or lower ends, they move too often with something of a sad countenance, with hurried and ignoble gait, becoming, unconsciously, something like thorns, in their anxiety to bear grapes; it being possible for people, [740 in the pursuit of even great ends, to become themselves thin and impoverished in spirit and temper, thus diminishing



the sum of perfection in the world, at its very sources. We understand this when it is a question of mean, or of intensely selfish ends—of Grandet, or Javert. We think it bad morality to say that the end justifies the means, and we know how false to all higher conceptions of the religious life is the type of one who is ready to do evil that good may come. We contrast with such dark, mistaken eagerness, a type like that of Saint Catherine of Siena, who made the means to her ends so attractive, that she has won for herself an undying place in the *House Beautiful*, not by her rectitude of soul only, but by its "fairness"—by those quite different qualities which commend themselves to the poet and the artist.

Yet, for most of us, the conception of means and ends covers the whole of life, and is the exclusive type or figure under which we represent our lives to ourselves. Such a figure, reducing all things to machinery, though it has on its side the authority of that old Greek moralist who has fixed for succeeding generations the outline of the theory of right living, is too like a mere picture or description of men's lives as we actually find them, to be the basis of the higher ethics. It covers the meanness of men's daily lives, and much of the dexterity and the vigor with which they pursue what may seem to them the good of themselves or of others; but not the intangible perfection of those whose ideal is rather in *being* than in *doing*—not those *manners* which are, in the deepest as in the simplest sense, *morals*, and without which one cannot so much as offer a cup of water to a poor man without offence—not the part of "antique Rachel," sitting in the company of Beatrice; and even the moralist might well endeavor rather to withdraw men from the too exclusive consideration of means and ends, in life.

Against this predominance of machinery in our existence, Wordsworth's poetry, like all great art and poetry, is a continual protest. Justify rather the end by the means, it seems to say: whatever may become of the fruit, make sure of the flowers and the leaves. It was justly said, therefore, by one who had meditated very

profoundly on the true relation of means to ends in life, and on the distinction between what is desirable in itself and [800 what is desirable only as machinery, that when the battle which he and his friends were waging had been won, the world would need more than ever those qualities which Wordsworth was keeping alive and nourishing.

That the end of life is not action but contemplation—*being* as distinct from *doing*—a certain disposition of the mind: is, in some shape or other, the principle [810 of all the higher morality. In poetry, in art, if you enter into their true spirit at all, you touch this principle, in a measure: these, by their very sterility, are a type of beholding for the mere joy of beholding. To treat life in the spirit of art, is to make life a thing in which means and ends are identified: to encourage such treatment, the true moral significance of art and poetry. Wordsworth, [820 and other poets who have been like him in ancient or more recent times, are the masters, the experts, in this art of impassioned contemplation. Their work is, not to teach lessons, or enforce rules, or even to stimulate us to noble ends; but to withdraw the thoughts for a little while from the mere machinery of life, to fix them, with appropriate emotions, on the spectacle of those great facts in [830 man's existence which no machinery affects, "on the great and universal passions of men, the most general and interesting of their occupations, and the entire world of nature,"—on "the operations of the elements and the appearances of the visible universe, on storm and sunshine, on the revolutions of the seasons, on cold and heat, on loss of friends and kindred, on injuries and resentments, [840 on gratitude and hope, on fear and sorrow." To witness this spectacle with appropriate emotions is the aim of all culture; and of these emotions poetry like Wordsworth's is a great nourisher and stimulant. He sees nature full of sentiment and excitement; he sees men and women as parts of nature, passionate, excited, in strange grouping and connection with the grandeur and beauty [850 of the natural world:—images, in his own

words, "of man suffering, amid awful forms and powers."

Such is the figure of the more powerful and original poet, hidden away, in part, under those weaker elements in Wordsworth's poetry, which for some minds determine their entire character; a poet somewhat bolder and more passionate than might at first sight be supposed, [860 but not too bold for true poetical taste; an unimpassioned writer, you might sometimes fancy, yet thinking the chief aim, in life and art alike, to be a certain deep emotion; seeking most often the great elementary passions in lowly places; having at least this condition of all impassioned work, that he aims always at an absolute sincerity of feeling and diction, so that he is the true fore- [870 runner of the deepest and most passionate poetry of our own day; yet going back also, with something of a protest against the conventional fervor of much of the poetry popular in his own time, to those older English poets, whose unconscious likeness often comes out in him.

**ROBERT LOUIS STEVENSON**  
(1860-1894)

**ÆS TRIPLEX**

The changes wrought by death are in themselves so sharp and final, and so terrible and melancholy in their consequences, that the thing stands alone in man's experience, and has no parallel upon earth. It outdoes all other accidents because it is the last of them. Sometimes it leaps suddenly upon its victims, like a thug; sometimes it lays a regular siege and creeps upon their citadel [10 during a score of years. And when the business is done, there is sore havoc made in other people's lives, and a pin knocked out by which many subsidiary friendships hung together. There are empty chairs, solitary walks, and single beds at night. Again, in taking away our friends, death does not take them away utterly, but leaves behind a mocking, tragical, and soon intolerable residue, which must [20

be hurriedly concealed. Hence a whole chapter of sights and customs striking to the mind, from the pyramids of Egypt to the gibbets and dule trees of mediæval Europe. The poorest persons have a bit of pageant going towards the tomb; memorial stones are set up over the least memorable; and, in order to preserve some show of respect for what remains of our old loves and friendships, we must [30 accompany it with much grimly ludicrous ceremonial, and the hired undertaker parades before the door. All this, and much more of the same sort, accompanied by the eloquence of poets, has gone a great way to put humanity in error; nay, in many philosophies the error has been embodied and laid down with every circumstance of logic; although in real life the bustle and swiftness, in [40 leaving people little time to think, have not left them time enough to go dangerously wrong in practice.

\* As a matter of fact, although few things are spoken of with more fearful whisperings than this prospect of death, few have less influence on conduct under healthy circumstances. We have all heard of cities in South America built upon the side of fiery mountains, and how, even [50 in this tremendous neighborhood, the inhabitants are not a jot more impressed by the solemnity of mortal conditions than if they were delving gardens in the greenest corner of England. There are serenades and suppers and much gallantry among the myrtles overhead; and meanwhile the foundation shudders underfoot, the bowels of the mountain growl, and at any moment living ruin may leap [60 sky-high into the moonlight, and tumble man and his merry-making in the dust. In the eyes of very young people, and very dull old ones, there is something indescribably reckless and desperate in such a picture. It seems not credible that respectable married people, with umbrellas, should find appetite for a bit of supper within quite a long distance of a fiery mountain; ordinary life begins [70 to smell of high-handed debauch when it is carried on so close to a catastrophe; and even cheese and salad, it seems, could hardly be relished in such circumstances

without something like a defiance of the Creator. It should be a place for nobody but hermits dwelling in prayer and maceration, or mere born-devils drowning care in a perpetual carouse.

And yet, when one comes to think [80 upon it calmly, the situation of these South American citizens forms only a very pale figure for the state of ordinary mankind. This world itself, travelling blindly and swiftly in over-crowded space, among a million other worlds travelling blindly and swiftly in contrary directions, may very well come by a knock that would set it into explosion like a penny squib. And what, pathologically [90 looked at, is the human body with all its organs, but a mere bagful of petards? The least of these is as dangerous to the whole economy as the ship's powder-magazine to the ship; and with every breath we breathe, and every meal we eat, we are putting one or more of them in peril. If we clung as devotedly as some philosophers pretend we do to the abstract idea of life, or were half as frightened [100 as they make out we are, for the subversive accident that ends it all, the trumpets might sound by the hour and no one would follow them into battle—the blue-peter might fly at the truck, but who would climb into a sea-going ship? Think (if these philosophers were right) with what a preparation of spirit we should affront the daily peril of the dinner-table; a deadlier spot than any battle-field [110 in history, where the far greater proportion of our ancestors have miserably left their bones! What woman would ever be lured into marriage, so much more dangerous than the wildest sea? And what would it be to grow old? For, after a certain distance, every step we take in life we find the ice growing thinner below our feet, and all around us and behind us we see our contemporaries [120 going through. By the time a man gets well into the seventies, his continued existence is a mere miracle; and when he lays his old bones in bed for the night, there is an overwhelming probability that he will never see the day. Do the old men mind it, as a matter of fact? Why, no. They were never merrier; they have

their grog at night, and tell the raciest stories; they hear of the death of [130 people about their own age, or even younger, not as if it was a grisly warning, but with a simple childlike pleasure at having outlived some one else; and when a draught might puff them out like a guttering candle, or a bit of a stumble shatter them like so much glass, their old hearts keep sound and unaffrighted, and they go on, bubbling with laughter, through years of man's age compared [140 to which the valley at Balaclava was as safe and peaceful as a village cricket-green on Sunday. It may fairly be questioned (if we look to the peril only) whether it was a much more daring feat for Curtius to plunge into the gulf, than for any old gentleman of ninety to doff his clothes and clamber into bed.

Indeed, it is a memorable subject for consideration, with what unconcern [150 and gaiety mankind pricks on along the Valley of the Shadow of Death. The whole way is one wilderness of snares, and the end of it, for those who fear the last pinch, is irrevocable ruin. And yet we go spinning through it all, like a party for the Derby. Perhaps the reader remembers one of the humorous devices of the deified Caligula: how he encouraged a vast concourse of holiday- [160 makers on to his bridge over Baïæ bay; and when they were in the height of their enjoyment, turned loose the Prætorian guards among the company, and had them tossed into the sea. This is no bad miniature of the dealings of nature with the transitory race of man. Only, what a chequered picnic we have of it, even while it lasts! and into what great waters, not to be crossed by any swimmer, [170 God's pale Prætorian throws us over in the end!

We live the time that a match flickers; we pop the cork of a ginger-beer bottle, and the earthquake swallows us on the instant. Is it not odd, is it not incongruous, is it not, in the highest sense of human speech, incredible, that we should think so highly of the ginger-beer, and regard so little the devouring earth- [180 quake? The love of Life and the fear of Death are two famous phrases that grow

harder to understand the more we think about them. It is a well-known fact that an immense proportion of boat accidents would never happen if people held the sheet in their hands instead of making it fast; and yet, unless it be some martinet of a professional mariner or some landsman with shattered nerves, [190 every one of God's creatures makes it fast. A strange instance of man's unconcern and brazen boldness in the face of death!

We confound ourselves with metaphysical phrases, which we import into daily talk with noble inappropriateness. We have no idea of what death is, apart from its circumstances and some of its consequences to others; and although we [200 have some experience of living there is not a man on earth who has flown so high into abstraction as to have any practical guess at the meaning of the word *life*. All literature, from Job and Omar Khayyám to Thomas Carlyle or Walt Whitman, is but an attempt to look upon the human state with such largeness of view as shall enable us to rise from the consideration of living to the Def- [210 inition of Life. And our sages give us about the best satisfaction in their power when they say that it is a vapor, or a show, or made out of the same stuff with dreams. Philosophy, in its more rigid sense, has been at the same work for ages; and after a myriad bald heads have wagged over the problem, and piles of words have been heaped one upon another into dry and cloudy volumes [220 without end, philosophy has the honor of laying before us, with modest pride, her contribution towards the subject: that life is a Permanent Possibility of Sensation. Truly a fine result! A man may very well love beef, or hunting, or a woman; but surely, surely, not a Permanent Possibility of Sensation! He may be afraid of a precipice, or a dentist, or a large enemy with a club, or even an [230 undertaker's man; but not certainly of abstract death. We may trick with the word life in its dozen senses until we are weary of tricking; we may argue in terms of all the philosophies on earth, but one fact remains true throughout—that we

do not love life, in the sense that we are greatly preoccupied about its conservation; that we do not, properly speaking, love life at all, but living. Into the [240 views of the least careful there will enter some degree of providence; no man's eyes are fixed entirely on the passing hour; but although we have some anticipation of good health, good weather, wine, active employment, love, and self-approval, the sum of these anticipations does not amount to anything like a general view of life's possibilities and issues; nor are those who cherish them most vividly [250 at all the most scrupulous of their personal safety. To be deeply interested in the accidents of our existence, to enjoy keenly the mixed texture of human experience, rather leads a man to disregard precautions, and risk his neck against a straw. For surely the love of living is stronger in an Alpine climber roping over a peril, or a hunter riding merrily at a stiff fence, than in a creature who [260 lives upon a diet and walks a measured distance in the interest of his constitution.

There is a great deal of very vile nonsense talked upon both sides of the matter: tearing divines reducing life to the dimensions of a mere funeral procession, so short as to be hardly decent, and melancholy unbelievers yearning for the tomb as if it were a world too [270 far away. Both sides must feel a little ashamed of their performances now and again when they draw in their chairs to dinner. Indeed, a good meal and a bottle of wine is an answer to most standard works upon the question. When a man's heart warms to his viands, he forgets a great deal of sophistry, and soars into a rosy zone of contemplation. Death may be knocking at the door, like the [280 Commander's statue; we have something else in hand, thank God, and let him knock. Passing bells are ringing all the world over. All the world over, and every hour, some one is parting company with all his aches and ecstasies. For us also the trap is laid. But we are so fond of life that we have no leisure to entertain the terror of death. It is a honeymoon with us all through, and none of the [290

longest. Small blame to us if we give our whole hearts to this glowing bride of ours, to the appetites, to honor, to the hungry curiosity of the mind, to the pleasure of the eyes in nature, and the pride of our own nimble bodies.

We all of us appreciate the sensations; but as for caring about the Permanence of the Possibility, a man's head is generally very bald, and his senses very dull, [300 before he comes to that. Whether we regard life as a lane leading to a dead wall—a mere bag's end, as the French say—or whether we think of it as a vestibule or gymnasium, where we wait our turn and prepare our faculties for some more noble destiny; whether we thunder in a pulpit, or pule in little atheistic poetry-books, about its vanity and brevity; whether we look justly for years [310 of health and vigor, or are about to mount into a Bath-chair, as a step towards the hearse; in each and all of these views and situations there is but one conclusion possible: that a man should stop his ears against paralysing terror, and run the race that is set before him with a single mind. No one surely could have recoiled with more heartache and terror from the thought of death than our re- [320 spected lexicographer; and yet we know how little it affected his conduct, how wisely and boldly he walked, and in what a fresh and lively vein he spoke of life. Already an old man, he ventured on his Highland tour; and his heart, bound with triple brass, did not recoil before twenty-seven individual cups of tea. As courage and intelligence are the two qualities best worth a good [330 man's cultivation, so it is the first part of intelligence to recognize our precarious estate in life, and the first part of courage to be not at all abashed before the fact. A frank and somewhat headlong carriage, not looking too anxiously before, not dallying in maudlin regret over the past, stamps the man who is well armored for this world.

And not only well armored for him- [340 self, but a good friend and a good citizen to boot. We do not go to cowards for tender dealing; there is nothing so cruel as panic; the man who has least fear for

his own carcass, has most time to consider others. That eminent chemist who took his walks abroad in tin shoes, and subsisted wholly upon tepid milk, had all his work cut out for him in considerate dealings with his own digestion. So [350 soon as prudence has begun to grow up in the brain, like a dismal fungus, it finds its first expression in a paralysis of generous acts. The victim begins to shrink spiritually; he develops a fancy for parlors with a regulated temperature, and takes his morality on the principle of tin shoes and tepid milk. The care of one important body or soul becomes so engrossing, that all the noises of the [360 outer world begin to come thin and faint into the parlor with the regulated temperature; and the tin shoes go equably forward over blood and rain. To be otherwise is to ossify; and the scruple-monger ends by standing stockstill. Now the man who has his heart on his sleeve, and a good whirling weathercock of a brain, who reckons his life as a thing to be dashingly used and cheerfully haz- [370 arded, makes a very different acquaintance of the world, keeps all his pulses going true and fast, and gathers impetus as he runs, until, if he be running towards anything better than wildfire, he may shoot up and become a constellation in the end. Lord, look after his health, Lord, have a care of his soul, says he; and he has at the key of the position, and smashes through incongruity and peril towards [380 his aim. Death is on all sides of him with pointed batteries, as he is on all sides of all of us; unfortunate surprises gird him round; mim-mouthed friends and relations hold up their hands in quite a little elegiacal synod about his path: and what cares he for all this? Being a true lover of living, a fellow with something pushing and spontaneous in his inside, he must, like any other soldier, in any other [390 stirring, deadly warfare, push on at his best pace until he touch the goal. "A peerage or Westminster Abbey!" cried Nelson in his bright, boyish, heroic manner. These are great incentives; not for any of these, but for the plain satisfaction of living, of being about their business in some sort or other, do the

brave, serviceable men of every nation tread down the nettle danger, and [400 pass flyingly over all the stumbling-blocks of prudence. Think of the heroism of Johnson, think of that superb indifference to mortal limitation that set him upon his dictionary, and carried him through triumphantly until the end! Who, if he were wisely considerate of things at large, would ever embark upon any work much more considerable than a half-penny post-card? Who would project [410 a serial novel, after Thackeray and Dickens had each fallen in mid-course? Who would find heart enough to begin to live, if he dallied with the consideration of death?

And, after all, what sorry and pitiful quibbling all this is! To forego all the issues of living in a parlor with a regulated temperature—as if that were not to die a hundred times over, and for [420 ten years at a stretch! As if it were not to die in one's own lifetime, and without even the sad immunities of death! As if it were not to die, and yet be the patient spectators of our own pitiable change! The Permanent Possibility is preserved, but the sensations carefully held at arm's length, as if one kept a photographic plate in a dark chamber. It is better to lose health like a spendthrift than to [430 waste it like a miser. It is better to live and be done with it, than to die daily in the sick-room. By all means begin your folio; even if the doctor does not give you a year, even if he hesitates about a month, make one brave push and see what can be accomplished in a week. It is not only in finished undertakings that we ought to honor useful labor. A spirit goes out of the man who means [440 execution, which outlives the most untimely ending. All who have meant good work with their whole hearts, have done good work, although they may die before they have the time to sign it. Every heart that has beat strong and cheerfully has left a hopeful impulse behind it in the world, and bettered the tradition of mankind. And even if death catch people, like an open pitfall, and in [450 mid-career, laying out vast projects, and planning monstrous foundations, flushed

with hope, and their mouths full of boastful language, they should be at once tripped up and silenced: is there not something brave and spirited in such a termination? and does not life go down with a better grace, foaming in full body over a precipice, than miserably straggling to an end in sandy deltas? [460 When the Greeks made their fine saying that those whom the gods love die young, I cannot help believing they had this sort of death also in their eye. For surely, at whatever age it overtake the man, this is to die young. Death has not been suffered to take so much as an illusion from his heart. In the hot-fit of life, a-tiptoe on the highest point of being, he passes at a bound on to the other [470 side. The noise of the mallet and chisel is scarcely quenched, the trumpets are hardly done blowing, when, trailing with him clouds of glory, this happy-starred, full-blooded spirit shoots into the spiritual land.

#### ALGERNON CHARLES SWINBURNE (1837–1909)

##### THE GARDEN OF PROSERPINE

Here, where the world is quiet,  
Here, where all trouble seems  
Dead winds' and spent waves' riot  
In doubtful dreams of dreams;  
I watch the green field growing 5  
For reaping folk and sowing,  
For harvest-time and mowing,  
A sleepy world of streams.

I am tired of tears and laughter,  
And men that laugh and weep; 10  
Of what may come hereafter  
For men that sow to reap:  
I am weary of days and hours,  
Blown buds of barren flowers,  
Desires and dreams and powers 15  
And everything but sleep.

Here life has death for neighbor,  
And far from eye or ear  
Wan waves and wet winds labor,  
Weak ships and spirits steer; 20

They drive adrift, and whither  
 They wot not who make thither;  
 But no such winds blow hither,  
 And no such things grow here.

No growth of moor or coppice, 25  
 No heather-flower or vine,  
 But bloomless buds of poppies,  
 Green grapes of Prosperine,  
 Pale beds of blowing rushes,  
 Where no leaf blooms or blushes 30  
 Save this whereout she crushes  
 For dead men deadly wine.

Pale, without name or number,  
 In fruitless fields of corn,  
 They bow themselves and slumber 35  
 All night till light is born;  
 And like a soul belated,  
 In hell and heaven unmated,  
 By cloud and mist abated  
 Comes out of darkness morn. 40

Though one were strong as seven,  
 He too with death shall dwell,  
 Nor wake with wings in heaven,  
 Nor weep for pains in hell;  
 Though one were fair as roses, 45  
 His beauty clouds and closes;  
 And well though love reposes,  
 In the end it is not well.

Pale, beyond porch and portal,  
 Crowned with calm leaves, she stands  
 Who gathers all things mortal 51  
 With cold immortal hands;  
 Her languid lips are sweeter  
 Than love's who fears to greet her,  
 To men that mix and meet her 55  
 From many times and lands.

She waits for each and other,  
 She waits for all men born;  
 Forgets the earth her mother,  
 The life of fruits and corn; 60  
 And spring and seed and swallow  
 Take wing for her and follow  
 Where summer song rings hollow  
 And flowers are put to scorn.

There go the loves that wither, 65  
 The old loves with wearier wings;  
 And all dead years draw thither,  
 And all disastrous things;

Dead dreams of days forsaken,  
 Blind buds that snows have shaken, 70  
 Wild leaves that winds have taken,  
 Red strays of ruined springs.

We are not sure of sorrow;  
 And joy was never sure;  
 To-day will die to-morrow; 75  
 Time stoops to no man's lure;  
 And love, grown faint and fretful,  
 With lips but half regretful  
 Sighs, and with eyes forgetful  
 Weeps that no loves endure. 80

From too much love of living,  
 From hope and fear set free,  
 We thank with brief thanksgiving  
 Whatever gods may be 85  
 That no life lives for ever;  
 That dead men rise up never;  
 That even the weariest river  
 Winds somewhere safe to sea.

Then star nor sun shall waken,  
 Nor any change of light: 90  
 Nor sound of waters shaken,  
 Nor any sound or sight:  
 Nor wintry leaves nor vernal,  
 Nor days nor things diurnal;  
 Only the sleep eternal 95  
 In an eternal night.

### CHORUSES *From* ATALANTA IN CALYDON

#### THE HOUNDS OF SPRING

When the hounds of spring are on winter's  
 traces,  
 The mother of months in meadow or  
 plain  
 Fills the shadows and windy places  
 With lisp of leaves and ripple of rain;  
 And the brown bright nightingale amo-  
 rous 5  
 Is half assuaged for Itylus,  
 For the Thracian ships and the foreign  
 faces,  
 The tongueless vigil, and all the pain.

Come with bows bent and with emptying  
 of quivers,  
 Maiden most perfect, lady of light, 10

With a noise of winds and many rivers,  
 With clamor of waters, and with might;  
 Bind on thy sandals, O thou most fleet,  
 Over the splendor and speed of thy feet;  
 For the faint east quickens, the wan west  
 shivers, 15  
 Round the feet of the day and the feet  
 of the night.

Where shall we find her, how shall we sing  
 to her,  
 Fold our hands round her knees, and  
 cling?  
 O that man's heart were as fire and could  
 spring to her,  
 Fire, or the strength of the streams that  
 spring! 20  
 For the stars and the winds are unto her  
 As raiment; as songs of the harp-player;  
 For the risen stars and the fallen cling  
 to her,  
 And the southwest-wind, and the west-  
 wind sing.

For winter's rains and ruins are over, 25  
 And all the season of snows and sins;  
 The days dividing lover and lover,  
 The light that loses, the night that wins;  
 And time remembered is grief forgotten, 29  
 And frosts are slain and flowers begotten,  
 And in green underwood and cover  
 Blossom by blossom the spring begins.

The full streams feed on flower of rushes,  
 Ripe grasses trammel a traveling foot,  
 The faint fresh flame of the young year  
 flushes 35  
 From leaf to flower and flower to fruit;  
 And fruit and leaf are as gold and fire,  
 And the oat is heard above the lyre,  
 And the hoofed heel of a satyr crushes  
 The chestnut-husk at the chestnut-  
 root. 40

And Pan by noon and Bacchus by night,  
 Fleeter of foot than the fleet-foot kid,  
 Follows with dancing and fills with de-  
 light  
 The Mænad and the Bassarid;  
 And soft as lips that laugh and hide 45  
 The laughing leaves of the trees divide,  
 And screen from seeing and leave in  
 sight  
 The god pursuing, the maiden hid.

The ivy falls with the Bacchanal's hair  
 Over her eyebrows hiding her eyes; 50  
 The wild vine slipping down leaves bare  
 Her bright breast shortening into sighs;  
 The wild vine slips with the weight of its  
 leaves,  
 But the berried ivy catches and cleaves  
 To the limbs that glitter, the feet that  
 scare 55  
 The wolf that follows, the fawn that flies.

#### BEFORE THE BEGINNING OF YEARS

Before the beginning of years  
 There came to the making of man  
 Time, with a gift of tears;  
 Grief, with a glass that ran;  
 Pleasure, with pain for leaven; 5  
 Summer, with flowers that fell;  
 Remembrance fallen from heaven,  
 And madness risen from hell;  
 Strength without hands to smite;  
 Love that endures for a breath; 10  
 Night, the shadow of light,  
 And life, the shadow of death.  
 And the high gods took in hand  
 Fire, and the falling of tears,  
 And a measure of sliding sand 15  
 From under the feet of the years;  
 And froth and drift of the sea;  
 And dust of the laboring earth;  
 And bodies of things to be  
 In the houses of death and of birth; 20  
 And wrought with weeping and laughter,  
 And fashioned with loathing and love,  
 With life before and after  
 And death beneath and above,  
 For a day and a night and a morrow, 25  
 That his strength might endure for a  
 span  
 With travail and heavy sorrow,  
 The holy spirit of man.

From the winds of the north and the  
 south  
 They gathered as unto strife; 30  
 They breathed upon his mouth,  
 They filled his body with life;  
 Eyesight and speech they wrought  
 For the veils of the soul therein,  
 A time for labor and thought, 35  
 A time to serve and to sin;  
 They gave him light in his ways,  
 And love, and a space for delight,



And beauty and length of days,  
 And night, and sleep in the night. 40  
 His speech is a burning fire;  
 With his lips he travaileth;  
 In his heart is a blind desire,  
 In his eyes foreknowledge of death;  
 He weaves, and is clothed with de-  
 rision; 45  
 Sows, and he shall not reap;  
 His life is a watch or a vision  
 Between a sleep and a sleep.

## A MATCH

If love were what the rose is,  
 And I were like the leaf,  
 Our lives would grow together  
 In sad or singing weather,  
 Blown fields or flowerful closes, 5  
 Green pleasure or gray grief;  
 If love were what the rose is,  
 And I were like the leaf.

If I were what the words are,  
 And love were like the tune, 10  
 With double sound and single  
 Delight our lips would mingle,  
 With kisses glad as birds are  
 That get sweet rain at noon;  
 If I were what the words are, 15  
 And love were like the tune.

If you were life, my darling,  
 And I your love were death,  
 We'd shine and snow together  
 Ere March made sweet the weather 20  
 With daffodil and starling  
 And hours of fruitful breath;  
 If you were life, my darling,  
 And I your love were death.

If you were thrall to sorrow, 25  
 And I were page to joy,  
 We'd play for lives and seasons  
 With loving looks and treasons  
 And tears of night and morrow  
 And laughs of maid and boy; 30  
 If you were thrall to sorrow,  
 And I were page to joy.

If you were April's lady,  
 And I were lord in May, 35  
 We'd throw with leaves for hours  
 And draw for days with flowers,

Till day like night were shady  
 And night were bright like day;  
 If you were April's lady,  
 And I were lord in May. 40

If you were queen of pleasure,  
 And I were king of pain,  
 We'd hunt down love together,  
 Pluck out his flying-feather,  
 And teach his feet a measure, 45  
 And find his mouth a rein;  
 If you were queen of pleasure,  
 And I were king of pain.

## TO WALT WHITMAN IN AMERICA

Send but a song oversea for us,  
 Heart of their hearts who are free,  
 Heart of their singer, to be for us  
 More than our singing can be;  
 Ours, in the tempest at error, 5  
 With no light but the twilight of terror;  
 Send us a song oversea!

Sweet-smelling of pine-leaves and grasses,  
 And blown as a tree through and through  
 With the winds of the keen mountain-  
 passes, 10  
 And tender as sun-smitten dew;  
 Sharp-tongued as the winter that shakes  
 The wastes of your limitless lakes,  
 Wide-eyed as the sea-line's blue.

O strong-winged soul with prophetic 15  
 Lips hot with the bloodbeats of song,  
 With tremor of heartstrings magnetic  
 With thoughts as thunders in throng,  
 With consonant ardors of chords  
 That pierce men's souls as with swords 20  
 And hale them hearing along,

Make us too music, to be with us  
 As a word from a world's heart warm,  
 To sail the dark as a sea with us,  
 Full-sailed, outsinging the storm, 25  
 A song to put fire in our ears  
 Whose burning shall burn up tears  
 Whose sign bid battle reform;

A note in the ranks of a clarion,  
 A word in the wind of cheer, 30  
 To consume as with lightning the carrion  
 That makes time foul for us here:

In the air that our dead things infest  
A blast of the breath of the west,  
Till east way as west way is clear. 35

Out of the sun beyond sunset,  
From the evening whence morning shall  
be,  
With the rollers in measureless onset,  
With the van of the storming sea,  
With the world-wide wind, with the  
breath 40  
That breaks ships driven upon death,  
With the passion of all things free,

With the sea-steeds footless and frantic,  
White myriads for death to bestride  
In the charge of the ruining Atlantic, 45  
Where deaths by regiments ride,  
With clouds and clamors of waters,  
With a long note shriller than slaughter's  
On the furrowless fields world-wide,

With terror, with ardor and wonder, 50  
With the soul of the season that wakes  
When the weight of a whole year's thunder  
In the tidestream of autumn breaks,  
Let the flight of the wide-winged word  
Come over, come in and be heard, 55  
Take form and fire for our sakes.

For a continent bloodless with travail  
Here toils and brawls as it can,  
And the web of it who shall unravel  
Of all that peer on the plan; 60  
Would fain grow men, but they grow  
not,  
And fain be free, but they know not  
One name for freedom and man.

One name, not twain, for division;  
One thing, not twain, from the birth; 65  
Spirit and substance and vision,  
Worth more than worship is worth;  
Unbeheld, unadored, undivined,  
The cause, the center, the mind,  
The secret and sense of the earth. 70

Here as a weakling in irons,  
Here as a weanling in bands,  
As a prey that the stake-net environs,  
Our life that we looked for stands;  
And the man-child naked and dear, 75  
Democracy, turns on us here  
Eyes trembling with tremulous hands.

It sees not what season shall bring to it  
Sweet fruit of its bitter desire;  
Few voices it hears yet sing to it, 80  
Few pulses of hearts reaspire;  
Foresees not time, nor forehears  
The noises of imminent years,  
Earthquake, and thunder, and fire: 84

When crowned and weaponed and curb-  
less  
It shall walk without helm or shield  
The bare burnt furrows and herbless  
Of war's last flame-stricken field,  
Till godlike, equal with time,  
It stand in the sun sublime, 90  
In the godhead of man revealed.

Round your people and over them  
Light like raiment is drawn,  
Close as a garment to cover them  
Wrought not of mail nor of lawn; 95  
Here, with hope hardly to wear,  
Naked nations and bare  
Swim, sink, strike out for the dawn.

Chains are here, and a prison,  
Kings, and subjects, and shame; 100  
If the God upon you be arisen,  
How should our songs be the same?  
How, in confusion of change,  
How shall we sing, in a strange  
Land, songs praising his name? 105

God is buried and dead to us,  
Even the spirit of earth,  
Freedom; so have they said to us  
Some with mocking and mirth,  
Some with heartbreak and tears; 110  
And a God without eyes, without ears,  
Who shall sing of him, dead in the  
birth?

The earth-god Freedom, the lonely  
Face lightening, the footprint unshod,  
Not as one man crucified only, 115  
Nor scourged with but one life's rod;  
The soul that is substance of nations,  
Reincarnate with fresh generations;  
The great god Man, which is God.

But in weariest of years and obscurest 120  
Doth it live not at heart of all things,  
The one God and one spirit, a purest  
Life, fed from unstanchable springs?

Within love, within hatred it is,  
And its seed in the stripe as the kiss, 125  
And in slaves is the germ, and in  
kings.

Freedom we call it, for holier  
Name of the soul's there is none;  
Surelier it labors, if slower,  
Than the meters of star or of sun; 130  
Slower than life into breath,  
Surelier than time into death,  
It moves till its labor be done.

Till the motion be done and the measure  
Circling through season and clime, 135  
Slumber and sorrow and pleasure,  
Vision of virtue and crime;  
Till consummate with conquering eyes,  
A soul disembodied, it rise  
From the body transfigured of time. 140

Till it rise and remain and take station  
With the stars of the worlds that re-  
joice;  
Till the voice of its heart's exultation  
Be as theirs an invariable voice;  
By no discord of evil estranged, 145  
By no pause, by no breach in it changed,  
By no clash in the chord of its choice.

It is one with the world's generations,  
With the spirit, the star, and the sod;  
With the kingless and king-stricken na-  
tions, 150  
With the cross, and the chain, and the  
rod;  
The most high, the most secret, most  
lonely,  
The earth-soul Freedom, that only  
Lives, and that only is God.

#### AFTER SUNSET

If light of life outlive the set of sun  
That men call death and end of all things,  
then  
How should not that which life held best  
for men  
And proved most precious, though it  
seem undone  
By force of death and woful victory won, 5  
Be first and surest of revival, when  
Death shall bow down to life arisen again?

So shall the soul seen be the self-same  
one  
That looked and spake with even such  
lips and eyes  
As love shall doubt not then to recognize,  
And all bright thoughts and smiles of all  
time past 11  
Revive, transfigured, but in spirit and  
sense  
None other than we knew, for evidence  
That love's last mortal word was not his  
last.

#### ON THE DEATHS OF THOMAS CARLYLE AND GEORGE ELIOT

Two souls diverse out of our human sight  
Pass, followed one with love and each with  
wonder:  
The stormy sophist with his mouth of  
thunder,  
Clothed with loud words and mantled in  
the night  
Of darkness and magnificence of night; 5  
And one whose eye could smite the night  
in sunder,  
Searching if light or no light were there-  
under,  
And found in love of loving-kindness light.  
Duty divine and Thought with eyes of  
fire  
Still following Righteousness with deep  
desire 10  
Shone sole and stern before her and above,  
Sure stars and sole to steer by; but more  
sweet  
Shone lower the loveliest lamp for earthly  
feet,—  
The light of little children, and their love.

#### CHRISTOPHER MARLOWE

Crowned, girdled, garbed, and shod with  
light and fire,  
Son first-born of the morning, sovereign  
star!  
Soul nearest ours of all, that wert most  
far,  
Most far off in the abysm of time, thy  
lyre  
Hung highest above the dawn-enkindled  
quire 5

Where all ye sang together, all that are,  
And all the starry songs behind thy car  
Rang sequence, all our souls acclaim thee  
sire.

"If all the pens that ever poets held  
Had fed the feeling of their masters'  
thoughts," 10

And as with rush of hurtling chariots  
The flight of all their spirits were impelled  
Toward one great end, thy glory—nay, not  
then,

Not yet might'st thou be praised enough of  
men.

### BEN JONSON

Broad-based, broad-fronted, bounteous,  
multiform,

With many a valley impleached with ivy  
and vine,

Wherein the springs of all the streams  
run wine,

And many a crag full-faced against the  
storm,

The mountain where thy Muse's feet  
made warm 5

Those lawns that revelled with her dance  
divine

Shines yet with fire as it was wont to  
shine

From tossing torches round the dance  
a-swarm.

Nor less, high-stationed on the gray grave  
heights,

High-thoughted seers with heaven's heart-  
kindling lights 10

Hold converse: and the herd of meaner  
things

Knows or by fiery scourge or fiery shaft  
When wrath on thy broad brows has risen,  
and laughed

Darkening thy soul with shadow of thun-  
derous wings.

### GEORGE MEREDITH (1828-1909)

#### LOVE IN THE VALLEY

Under yonder beech-tree single on the  
greensward,

Couched with her arms behind her  
golden head,

Knees and tresses folded to slip and  
ripple idly,

Lies my young love sleeping in the  
shade.

Had I the heart to slide an arm beneath  
her, 5

Press her parting lips as her waist I  
gather slow,

Waking in amazement she could not but  
embrace me:

Then would she hold me and never let  
me go?

Shy as the squirrel and wayward as the  
swallow,

Swift as the swallow along the river's  
light, 10

Circling the surface to meet his mirrored  
winglets,

Fleeter she seems in her stay than in her  
flight.

Shy as the squirrel that leaps among the  
pine-tops,

Wayward as the swallow overhead at set  
of sun,

She whom I love is hard to catch and  
conquer; 15

Hard, but oh, the glory of the winning  
were she won!

When her mother tends her before the  
laughing mirror,

Tying up her laces, looping up her hair,  
Often she thinks, were this wild thing

wedded,  
More love should I have, and much less  
care. 20

When her mother tends her before the  
lighted mirror,

Loosening her laces, combing down her  
curls,

Often she thinks, were this wild thing  
wedded,

I should miss but one for many boys and  
girls.

Heartless she is as the shadow in the  
meadows 25

Flying to the hills on a blue and breezy  
noon.

No, she is athirst and drinking up her  
wonder;

Earth to her is young as the slip of the  
new moon.

Deals she an unkindness, 'tis but her rapid  
measure,

Even as in a dance; and her smile can  
 heal no less: 30  
 Like the swinging May-cloud that pelts  
 the flowers with hailstones  
 Off a sunny border, she was made to  
 bruise and bless.

Lovely are the curves of the white owl  
 sweeping  
 Wavy in the dusk lit by one large star.  
 Lone on the fir-branch, his rattle-note un-  
 varied, 35  
 Brooding o'er the gloom, spins the brown  
 evejar.

Darker grows the valley, more and more  
 forgetting:  
 So were it with me if forgetting could be  
 willed.

Tell the grassy hollow that holds the bub-  
 bling well-spring,  
 Tell it to forget the source that keeps it  
 filled. 40

Stepping down the hill with her fair com-  
 panions,

Arm in arm, all against the raying West,  
 Boldly she sings, to the merry tune she  
 marches,

Brave is her shape, and sweeter un-  
 possessed.

Sweeter, for she is what my heart first  
 awaking 45  
 Whispered the world was; morning light  
 is she.

Love that so desires would fain keep her  
 changeless;  
 Fain would fling the net, and fain have  
 her free.

Happy, happy time, when the white star  
 hovers

Low over dim fields fresh with bloomy  
 dew, 50

Near the face of dawn, that draws athwart  
 the darkness,

Threading it with color, like yewberries  
 the yew.

Thicker crowd the shades as the grave  
 East deepens

Glowing, and with crimson a long cloud  
 swells.

Maiden still the morn is; and strange she  
 is, and secret; 55

Strange her eyes; her cheeks are cold as  
 cold sea-shells.

Sunrays, leaning on our southern hills and  
 lighting

Wild cloud-mountains that drag the  
 hills along,

Oft ends the day of your shifting brilliant  
 laughter

Chill as a dull face frowning on a song. 60  
 Ay, but shows the South-west a ripple-  
 feathered bosom

Blown to silver while the clouds are  
 shaken and ascend,

Scaling the mid-heavens as they stream,  
 there comes a sunset

Rich, deep like love in beauty without  
 end.

When at dawn she sighs, and like an in-  
 fant to the window 65

Turns grave eyes craving light, released  
 from dreams,

Beautiful she looks, like a white water-  
 lily,

Bursting out of bud in havens of the  
 streams.

When from bed she rises clothed from neck  
 to ankle

In her long nightgown sweet as boughs  
 of May, 70

Beautiful she looks, like a tall garden-  
 lily,

Pure from the night, and splendid for  
 the day.

Mother of the dews, dark eye-lashed twi-  
 light,

Low-lidded twilight, o'er the valley's  
 brim,

Rounding on thy breast sings the dew-  
 delighted skylark, 75

Clear as though the dew-drops had their  
 voice in him.

Hidden where the rose-flush drinks the  
 rayless planet,

Fountain-full he pours the spraying  
 fountain-showers.

Let me hear her laughter, I would have her  
 ever

Cool as dew in twilight, the lark above  
 the flowers. 80

All the girls are out with their baskets for  
 the primrose;

Up lanes, woods through, they troop in  
 joyful bands.

My sweet leads: she knows not why, but  
 now she loiters,  
 Eyes the bent anemones, and hangs her  
 hands.  
 Such a look will tell that the violets are  
 peeping, 85  
 Coming the rose; and unaware a cry  
 Springs in her bosom for odors and for  
 color,  
 Covert and the nightingale; she knows  
 not why.

Kerchiefed head and chin she darts be-  
 tween her tulips,  
 Streaming like a willow gray in arrowy  
 rain: 90  
 Some bend beaten cheek to gravel, and  
 their angel  
 She will be; she lifts them, and on she  
 speeds again.  
 Black the driving raincloud breasts the  
 iron gateway;  
 She is forth to cheer a neighbor lacking  
 mirth.  
 So when sky and grass met rolling dumb  
 for thunder 95  
 Saw I once a white dove, sole light of  
 earth.

Prim little scholars are the flowers of her  
 garden,  
 Trained to stand in rows, and asking  
 if they please.  
 I might love them well but for loving more  
 the wild ones;  
 O my wild ones! they tell me more than  
 these. 100  
 You, my wild one, you tell of honied field-  
 rose,  
 Violet, blushing eglantine in life; and  
 even as they,  
 They by the wayside are earnest of your  
 goodness,  
 You are of life's on the banks that line  
 the way.

Peering at her chamber the white crowns  
 the red rose, 105  
 Jasmine winds the porch with stars two  
 and three.  
 Parted is the window; she sleeps; the  
 starry jasmine  
 Breathes a falling breath that carries  
 thoughts of me.

Sweeter unpossessed, have I said of her my  
 sweetest?  
 Not while she sleeps: while she sleeps the  
 jasmine breathes, 110  
 Luring her to love; she sleeps; the starry  
 jasmine  
 Bears me to her pillow under white  
 rose-wreaths.

Yellow with birdfoot-trefoil are the grass-  
 glades;  
 Yellow with cinquefoil of the dew-gray  
 leaf;  
 Yellow with stonecrop; the moss-mounds  
 are yellow; 115  
 Blue-necked the wheat sways, yellowing  
 to the sheaf.  
 Green-yellow, bursts from the copse the  
 laughing yaffle,  
 Sharp as a sickle is the edge of shade  
 and shine:  
 Earth in her heart laughs looking at the  
 heavens,  
 Thinking of the harvest: I look and  
 think of mine. 120

This I may know: her dressing and un-  
 dressing  
 Such a change of light shows as when  
 the skies in sport  
 Shift from cloud to moonlight; or edging  
 over thunder  
 Slips a ray of sun; or sweeping into  
 port  
 White sails furl; or on the ocean bor-  
 ders 125  
 White sails lean along the waves leaping  
 green.  
 Visions of her shower before me, but  
 from eyesight  
 Guarded she would be like the sun were  
 she seen.

Front door and back of the mossed old  
 farmhouse  
 Open with the morn, and in a breezy  
 link 130  
 Freshly sparkles garden to stripe-  
 shadowed orchard,  
 Green across a rill where on sand the  
 minnows wink.  
 Busy in the grass the early sun of summer  
 Swarms, and the blackbird's mellow  
 fluting notes

Call my darling up with round and roguish  
challenge: 135  
Quaintest, richest carol of all the sing-  
ing throats!

Cool was the woodside; cool as her white  
dairy  
Keeping sweet the cream-pan; and there  
the boys from school,  
Cricketing below, rushed brown and red  
with sunshine;  
O the dark translucence of the deep-  
eyed cool! 140  
Spying from the farm, herself she fetched  
a pitcher  
Full of milk, and tilted for each in turn  
the beak.

Then a little fellow, mouth up and on tip-  
toe,  
Said, "I will kiss you:" she laughed, and  
leaned her cheek.

Doves of the fir-wood walling high our  
red roof 145  
Through the long noon coo, crooning  
through the coo.

Loose droop the leaves, and down the  
sleepy roadway  
Sometimes pipes a chaffinch; loose  
droops the blue.

Cows flap a slow tail knee-deep in the  
river,  
Breathless, given up to sun and gnat and  
fly, 150  
Nowhere is she seen; and if I see her no-  
where,  
Lightning may come, straight rains and  
tiger sky.

O the golden sheaf, the rustling treasure-  
armful!  
O the nutbrown tresses nodding inter-  
laced!  
O the treasure-tresses one another over 155  
Nodding! O the girdle slack about the  
waist!

Slain are the poppies that shot their  
random scarlet  
Quick amid the wheat-ears: wound  
about the waist,  
Gathered, see these brides of Earth one  
blush of ripeness!  
O the nutbrown tresses nodding inter-  
laced! 160

Large and smoky red the sun's cold disk  
drops,  
Clipped by naked hills, on violet shaded  
snow:  
Eastward large and still lights up a bower  
of moonrise,  
Whence at her leisure steps the moon  
aglow.

Nightlong on black print-branches our  
beech-tree 165  
Gazes in this whiteness: nightlong could  
I.

Here may life on death or death on life be  
painted.  
Let me clasp her soul to know she can-  
not die!

Gossips count her faults! they scour a nar-  
row chamber  
Where there is no window, read not  
heaven or her. 170  
"When she was a tiny," one aged woman  
quavers,  
Plucks at my heart and leads me by the  
ear.

Faults she had once as she learned to run  
and tumbled:  
Faults of feature some see, beauty not  
complete.

Yet, good gossips, beauty that makes  
holy 175  
Earth and air, may have faults from  
head to feet.

Hither she comes; she comes to me; she  
lingers,  
Deepens her brown eyebrows, while in  
new surprise  
High rise the lashes in wonder of a stran-  
ger;  
Yet am I the light and living of her  
eyes. 180  
Something friends have told her fills her  
heart to brimming,  
Nets her in her blushes, and wounds her,  
and tames.—

Sure of her haven, O like a dove alighting,  
Arms up, she dropped; our souls were in  
our names.

Soon will she lie like a white frost sun-  
rise. 185  
Yellow oats and brown wheat, barley  
pale as rye,

Long since your sheaves have yielded to  
the thresher,  
Felt the girdle loosened, seen the tresses  
fly.

Soon will she lie like a blood-red sun-  
set.

Swift with the to-morrow, green-winged  
Spring! 190

Sing from the South-west, bring her back  
the truants,  
Nightingale and swallow, song and dip-  
ping wing.

Soft new beech-leaves, up to beamy April  
Spreading bough on bough a primrose  
mountain, you,

Lucid in the moon, raise lilies to the sky-  
fields, 195

Youngest green transfused in silver shin-  
ing through:

Fairer than the lily, than the wild white  
cherry:

Fair as in image my seraph love ap-  
pears

Borne to me by dreams when dawn is at  
my eyelids;

Fair as in the flesh she swims to me on  
tears. 200

Could I find a place to be alone with  
heaven,

I would speak my heart out: heaven is  
my need.

Every woodland tree is flushing like the  
dogwood,

Flashing like the whitebeam, swaying  
like the reed.

Flushing like the dogwood crimson in  
October; 205

Streaming like the flag-reed south-west  
blown;

Flushing as in gusts the sudden-lighted  
whitebeam:

All seem to know what is for heaven  
alone.

### JUGGLING JERRY

Pitch here the tent, while the old horse  
grazes:

By the old hedge-side we'll halt a stage.

It's nigh my last above the daisies:

My next leaf'll be man's blank page.

Yes, my old girl! and it's no use crying: 5  
Juggler, constable, king, must bow.  
One that outjuggles all's been spying  
Long to have me, and he has me now.

We've travelled times to this old common:  
Often we've hung our pots in the gorse.

We've had a stirring life, old woman, 11  
You, and I, and the old gray horse.

Races, and fairs, and royal occasions,  
Found us coming to their call:

Now they'll miss us at our stations: 15  
There's a juggler outjuggles all!

Up goes the lark, as if all were jolly!  
Over the duck-pond the willow shakes.

Easy to think that grieving's folly,  
When the hand's firm as driven  
stakes!

Ay, when we're strong, and braced, and  
manful, 21

Life's a sweet fiddle: but we're a  
batch

Born to become the Great Juggler's  
han'ful:

Balls he shies up, and is safe to catch.

Here's where the lads of the village  
cricket: 25

I was a lad not wide from here:

Couldn't I whip off the bale from the  
wicket?

Like an old world those days appear!

Donkey, sheep, geese, and thatched ale-  
house—I know them!

They are old friends of my halts, and  
seem, 30

Somehow, as if kind thanks I owe them:  
Juggling don't hinder the heart's es-  
teem.

Juggling's no sin, for we must have  
victual:

Nature allows us to bait for the fool.

Holding one's own makes us juggle no  
little; 35

But, to increase it, hard juggling's the  
rule.

You that are sneering at my profession,  
Haven't you juggled a vast amount?

There's the Prime Minister, in one Ses-  
sion,

Juggles more games than my sins'll  
count. 40



I've murdered insects with mock thunder:  
Conscience, for that, in men don't quail.  
I've made bread from the bump of wonder:  
That's my business, and there's my tale.  
Fashion and rank all praised the profes-  
sor:

Ay! and I've had my smile from the 45  
Queen: 46

Bravo, Jerry! she meant: God bless her!  
Ain't this a sermon on that scene?

I've studied men from my topsy-turvy  
Close, and, I reckon, rather true. 50  
Some are fine fellows: some, right scurvy:  
Most, a dash between the two.

But it's a woman, old girl, that makes me  
Think more kindly of the race:

And it's a woman, old girl, that shakes  
me 55

When the Great Juggler I must face.

We two were married, due and legal:

Honest we've lived since we've been  
one.

Lord! I could then jump like an eagle:

You danced bright as a bit o' the sun. 60

Birds in a May-bush we were! right merry!  
All night we kissed, we juggled all day.

Joy was the heart of Juggling Jerry!

Now from his old girl he's juggled away.

It's past parsons to console us: 65

No, nor no doctor fetch for me:

I can die without my bolus;

Two of a trade, lass, never agree!

Parson and Doctor!—don't they love  
rarely,

Fighting the devil in other men's  
fields! 70

Stand up yourself and match him fairly:

Then see how the rascal yields!

I, lass, have lived no gipsy, flaunting

Finery while his poor helpmate grubs:

Coin I've stored, and you won't be want-  
ing: 75

You shan't beg from the troughs and  
tubs.

Nobly you've stuck to me, though in  
his kitchen

Many a Marquis would hail you Cook!

Palaces you could have ruled and grown  
rich in,

But your old Jerry you never forsook. 80

Hand up the chirper!<sup>1</sup> ripe ale winks in  
it;

Let's have comfort and be at peace.

Once a stout draught made me light as a  
linnet.

Cheer up! the Lord must have his lease.

May be—for none see in that black  
hollow— 85

It's just a place where we're held in  
pawn,

And, when the Great Juggler makes as to  
swallow,

It's just the sword-trick—I ain't quite  
gone.

Yonder came smells of the gorse, so nutty,  
Gold-like and warm: it's the prime of

May. 90

Better than mortar, brick, and putty,

Is God's house on a blowing day.

Lean me more up the mound; now I feel  
it:

All the old heath-smells! Ain't it  
strange?

There's the world laughing, as if to con-  
ceal it, 95

But He's by us, juggling the change.

I mind it well, by the sea-beach lying,

Once—it's long gone—when two gulls  
we beheld,

Which, as the moon got up, were flying

Down a big wave that sparkled and  
swelled. 100

Crack went a gun: one fell: the second

Wheeled round him twice, and was off  
for new luck:

There in the dark her white wing beck-  
oned:—

Drop me a kiss—I'm the bird dead-  
struck!

## LUCIFER IN STARLIGHT

On a starred night Prince Lucifer uprose.  
Tired of his dark dominion, swung the  
fiend

Above the rolling ball in cloud part  
screened,

Where sinners hugged their specter of  
repose.

Poor prey to his hot fit of pride were those. 5

<sup>1</sup> "chirping," or cheering, cup.

And now upon his western wing he leaned, Now his huge bulk o'er Afric's sands careened, Now the black planet shadowed Arctic snows. Soaring through wider zones that pricked his scars	With memory of the old revolt from Awe, He reached a middle height, and at the stars, Which are the brain of heaven, he looked, and sank. Around the ancient track marched, rank on rank, The army of unalterable law.
---	---

## BIOGRAPHICAL APPENDIX

### CHAUCER (1340?-1400)

Geoffrey Chaucer was born probably in 1340, the son of a London vintner. By April, 1357, he had taken service at the court, perhaps as a page. In 1359 he was a member of the army that was fighting the French in the Hundred Years' War, and was already of sufficient importance to be ransomed from his captors by the king. In 1370 he made the first of several diplomatic journeys to the continent, and in 1372 first went to Italy. In 1374 he was appointed controller of customs for the port of London, and in 1386 sat in Parliament for Kent. In 1389 Richard II appointed him clerk of the king's works, and in 1394 granted him a pension. In 1399 Henry IV succeeded Richard, and at the poet's petition largely increased his pension, and enabled him to spend the last year of his life in comparative affluence. He died in 1400, and was buried in Westminster Abbey.

Since the court in which Chaucer grew up was in many respects French, it was inevitable that when the young poet began to write his work should show strong traces of foreign literary influence. He early translated part or all of the *Romance of the Rose*, a famous French allegory, and in the *Book of the Duchess* (1369), composed at the death of Blanche, wife of John of Gaunt, wrote a poem which is saturated with French influence. When in 1372 he first visited Italy, he came under the spell of the Italian Renaissance, and in the works of Dante (d. 1321), Petrarch (d. 1374), and Boccaccio (d. 1375), found much that was new and inspiring. The effect of Renaissance art and literature on Chaucer's imagination is evident in the work of his second, the so-called Italian period. Here came the *House of Fame* (?1379), and *Troilus and Cressida* (?1383), the latter one of his most important works, a character-novel in verse, concerned with the love of Troilus and Diomedes for the Trojan girl Cressida. The poem is founded directly on Boccaccio, as is the *Legend of Good Women* (ca. 1385). Following these came Chaucer's greatest work, the unfinished *Canterbury Tales* (1385 and after). Here, although French and Italian influences still persist, the inspiration is predominantly English. Chaucer's busy life had brought him in contact with men and women of all sorts, and in the *Canterbury Tales* he gives us the most brilliant picture ever painted of fourteenth century English life. As the poem is Chaucer's largest work, so until the days of Spenser and Shakespeare it remained the chief glory of English literature.

The best editions of Chaucer for general reading are the Globe (Macmillan), and the Student's (Clarendon Press), although the serious student will have to consult Skeat's monumental Oxford

Edition (Clarendon Press). No adequate life of Chaucer has been written. There is much of value in Lounsbury's *Studies in Chaucer* (Harper), Root's *The Poetry of Chaucer* (Houghton Mifflin), and Kittredge's *Chaucer and His Poetry* (Harvard Univ. Press). Miss Hammond's *Chaucer: A Bibliographical Manual* (Macmillan) is invaluable to the serious student. Lowell's essay in *My Study Windows* (Houghton Mifflin) is suggestive and sympathetic, although slightly inaccurate as to details.

### THE ENGLISH AND SCOTTISH POPULAR BALLADS

The great edition of the ballads is that of Francis James Child, in five volumes (Houghton Mifflin). This gives every text of every ballad that Child and his many assistants were able to discover, and is the starting point for all serious study of English balladry. A condensation of this edition in one volume (Cambridge edition, Houghton Mifflin), contains representative texts of practically all the ballads in the larger work, and is prefaced by Kittredge's valuable essay. Gummere's *Old English Ballads* (Ginn and Co.) is an inexpensive collection with valuable notes. The same author's *The Popular Ballad* (Houghton Mifflin) discusses the problems of ballad origins and related questions.

### SPENSER (1552-1599)

Up to the age of Elizabeth England had produced but one great poet—Chaucer. Edmund Spenser was the second. He was born in London and received his early education in the famous school of the Merchant Tailors, to whose guild his father probably belonged. The family purse must have been lean, for the boy obtained help from a charitable foundation. At Cambridge University, too, he was entered in 1569 as a sizar, or needy student, who rendered certain services in return for food and tuition. At Cambridge Spenser formed the chief of his friendships, with Gabriel Harvey, who had some influence upon Spenser's poetical theory, and figures as one of the characters of *The Shepherd's Calendar*. After taking his master's degree in 1576 Spenser lived for a time with relatives in Lancashire, and later held two secretarial positions. By 1579 he had entered the service of the great Earl of Leicester, and in that year published *The Shepherd's Calendar*, a series of pastoral eclogues, one for each of the twelve months. In 1580 he became secretary to Lord Grey of Wilton, Lord Deputy of Ireland, and spent the remainder of his life, apart from two visits to London, in Ireland. For some years he held office in Dublin, as a clerk of the Court of

Chancery, but resigned in 1588 to become clerk of the Council of Munster; he had previously bought the estate of Kilcolman, in the county of Munster, where he took up his residence. Sir Walter Raleigh was then living some thirty miles away. While on a visit to Kilcolman in 1589 he saw the manuscript of the first three books of *The Faerie Queene*. Enthusiastic about their merits, he took the poet with him to London, where the three books were published in 1590. The work confirmed the reputation earned by *The Shepherd's Calendar*, and won for Spenser the patronage of the Queen and many people of high rank. Its favorable reception encouraged Spenser to hope for political preferment in England, but the only tangible reward was a pension of fifty pounds. Disappointed in his political ambitions, he returned to Ireland early in 1591. In 1504 he married an Irish lady, Elizabeth Boyle; a poetical record of his courtship may be found in the *Amoretti* and the *Epithalamion*, published together in 1595. The following year saw him again in London, superintending the printing of the second three books of *The Faerie Queene*, and once more seeking advancement—in vain. In 1598 a rebellion broke out in Munster. Kilcolman Castle was sacked and burned, and Spenser, with his wife and four children, fled to Cork. From there he was sent with despatches to London, where he died Jan. 16, 1599. He was buried in Westminster Abbey, near Chaucer.

The record of Spenser's life is one of unsatisfied ambition. Although he enjoyed the friendship of Sidney and Raleigh and the favor of the Queen, he was, like Swift, compelled to live most of his life in a country he detested, balked of the honors he hoped for. As a poet, however, he won immediate recognition, and on the appearance of *The Faerie Queene* was at once acclaimed as heir to the mantle of Chaucer. Spenser is the most truly representative of Elizabethan poets, because his work, especially *The Faerie Queene*, shows to perfection the blending of the spirit of the Renaissance with that of the Reformation. It is of the Renaissance in its sensuous beauty, its intimate connection with the literatures of Greece, Rome, and Italy, and the depth and sweep of its imagination; its profound moral earnestness it owes to the Reformation.

Much the best single volume edition of Spenser is that by R. E. N. Dodge in the Cambridge Poets (Houghton Mifflin). There are fine critical essays by Lowell (in *Among My Books*) and by Edward Dowden (in *Transcripts and Studies*).

#### ELIZABETHAN SONNETS

The sonnet, like several other artificial forms of the lyric, owes its existence to Provençal poets, whose work furnished models for the Italian lyrists of the thirteenth century. It was Petrarch (1304-1374), however, who perfected its form, established its amorous tone, and gave vogue to the "conceited" style distinctive of its early history. From Italy the spreading of the Renaissance influence brought the sonnet to France and later to England. Wyatt, who introduced it

into English poetry, and Surrey, who gave it its characteristic Elizabethan form of three alternating quatrains followed by a couplet, were both avowed Petrarchists.

In the last decade of the sixteenth century the sonnet was cultivated by English poets with an assiduity which for a time amounted almost to mania. Sir Sidney Lee estimates that the number of sonnets printed in the years 1591-1597 "far exceeds two thousand." Both subject-matter and style were largely dependent upon French and Italian models. There are, for instance, a large number of sonnets addressed to friends or patrons, and as many on philosophy and religion. But love is the favorite theme, and the poet protests his devotion and bewails his mistress's coldness in a hundred pretty hyperboles passed from pen to pen. Such sonnets were usually published in the form of a sequence, including from twenty to a hundred or more sonnets, and frequently entitled by the name assigned by the poet to the real or imaginary mistress of his affections. Thus we have Daniel's *Delia* (1592), Constable's *Diana* (1592), Lodge's *Phyllis* (1593). In these only occasional sonnets rise to the first rank of excellence.

From such sonnet sequences three stand out preeminent by reason of their superior beauty of phrasing and apparently greater sincerity of emotion. Sidney's *Astrophel and Stella* (written early in the eighties, printed 1591) purports to reflect the love of Sidney (Astrophel) for Penelope Devereux (Stella), who married Lord Rich. While Sidney employs all the familiar tricks of the Petrarchists, his sonnets are marked by a fervor thoroughly in accord with his ardent and chivalrous temper. Spenser's *Amoretti* (1595) are addressed to Elizabeth Boyle, who became his wife. In general they are distinguished by a greater sense of fact and a deeper seriousness than Sidney's. Into the maze of conjecture raised by Shakespeare's *Sonnets* (printed 1600, though written considerably earlier) it would be profitless to plunge. Suffice it to say that they are divided into two series, one addressed to a youthful male friend, the other to a "dark lady," who has played the poet false. The question of whether or not the sonnets are biographically true is not essential to an appreciation of their quality. The fact remains that "the best, for depth and fulness of thought, for mastery of poetical phrase, at times for the white heat of passion and perfection of literary finish, rise above the erotic poetry of their own age as they serve yet for the goal and ultimate exemplar of their kind" (Schelling).

Sidney Lee's *Elizabethan Sonnets* (2 vols., Constable and Co.) contains most of the important sonnet sequences and a valuable introduction. Lee's chapter on the sonnet in vol. iii of the *Cambridge History of English Literature* puts the whole matter in brief compass, and is equipped with a useful bibliography.

#### ELIZABETHAN LYRICS

Samuel Johnson's description of Pembroke College, Oxford, as "a nest of singing birds," may aptly be applied to all England in the fifty years

centering at 1600. Not only did this half-century produce the greatest drama the world has ever seen, but it also gave voice to an amazing outburst of lyric verse. In contrast with that of the Romantic period, whose history is that of a few great names, Elizabethan verse is the product of a very large number of men. Even writers of the veriest jog-trot doggerel now and then caught a spark of the divine fire and rescued their names from oblivion through an exquisitely turned song or two. The Renaissance came to full flower in the reign of Elizabeth, and the immense enjoyment of life, the youthful buoyancy, the delight in sensuous beauty, and the sheer pleasure of artistic workmanship characteristic of the Renaissance spirit, all find perfect expression in these lyrics. Here is found too the influence of the classical learning and of Italian and French models, but the material has been assimilated and made thoroughly and unmistakably English. The fondness for the use of "conceit," elaborately wrought metaphor or simile, frequently characterized by ingenuity rather than appropriateness, and sometimes degenerating into mere delight in cleverness for its own sake, is apparent in such a lyric as Southwell's *The Burning Babe*, though here, as in many another poem, the intensity of the imagination and personal emotion raises to the plane of high poetry what would otherwise be a rhetorical curiosity.

The history of the Elizabethan lyric starts with the publication in 1557 of *Tottel's Miscellany*. Wyatt and Surrey are the most important of the poets represented, and these courtiers of Henry VIII are the "birds of dawning" whose song

"Preluded those melodious bursts which fill  
The spacious times of great Elizabeth."

Miscellanies such as *Tottel's* were very popular, the best of them being *The Paradise of Dainty Devices* (1576), *The Phoenix' Nest* (1593), *England's Helicon* (1600), and Davison's *Poetical Rhapsody* (1602). After 1600 the characteristic form in which lyrics were collected was the song-book, where songs were accompanied by their musical settings. John Dowland's *First Book of Songs or Aires* (1597, followed by others in 1600 and 1603) and Campion's *Book of Aires* (1601, others 1613, 1617) are good examples. Nor must the lyrics scattered through the drama be forgotten: "Back and side, go bare, go bare" is an early example. Lyly emphasized the fashion of enlivening plays with musical moments, and Shakespeare, Jonson, and Fletcher merely did supremely well what practically all their contemporaries were doing.

Two men may be singled out for special mention. Thomas Campion (1567-1620), a Cambridge graduate, was a lawyer by training, a doctor by profession, and a poet by instinct. One of the few men who have composed both words and music, he is also unrivalled, save by Ben Jonson, for skillful use of classical suggestions. His work is notable for its good taste, its limpid diction and freedom from affectation, and for an exquisitely light gracefulness of touch.

John Donne (b. 1573), after a youth checkered by adventure, changes of occupation, and dire

poverty, at last took holy orders in 1615, and rose rapidly in the church. He soon became the most famous preacher in London, with an extraordinary reputation for piety and fervor, was made Dean of St. Paul's in 1621, and only his death in 1631 kept him out of a bishopric. It has been customary to class Donne with the Jacobean, or even with Caroline poets. This is surely uncritical, since practically all his love poetry was written by 1600. Donne is one of the most strikingly original and independent poets in the language. In contrast with other lyrists of the time he follows no fashions, uses no models, borrows no material. The "strangely intellectual" fire of Donne's verse, its combination of pulsating passion and keen intellectual power, also sets it apart. Donne's extravagance of conceit, wherein he outdoes the Petrarchists, led Dr. Johnson to entitle him (however wrongly) the founder of the "metaphysical school" of poetry. Finally, his verse, always masculine in vigor, and sometimes rough to the point of uncouthness, is capable of the most subtle harmony, and at its best, as in "Sweetest love, I do not go," is as melodious as that of the smoothest of the Cavalier poets.

A fine anthology is Arthur Symonds's *A Pageant of Elizabethan Poetry* (Blackie); A. H. Bullen's *Lyrics from the Song-Books of the Elizabethan Age* and *Lyrics from the Dramatists of the Elizabethan Age* are delightful collections. F. E. Schelling's *A Book of Elizabethan Lyrics* (Ginn) has a valuable introduction, a good brief selection, and useful notes. A helpful book of general criticism is Schelling's *The English Lyric* (Houghton Mifflin).

#### LYLY (1554?-1606)

The first of a group of clever young college men who, in the decade 1580-90, did much to put English drama on its feet and to pave the way for Shakespeare, John Lyly took a bachelor's degree at Oxford in 1573, a master's in 1575. He first sought public favor in 1579 with a didactic romance, *Euphues: the Anatomy of Wit*, the success of which led to a sequel, *Euphues and his England*, in 1581. The same year saw the production of Lyly's first comedy, *Alexander and Campaspe*. During the next ten or twelve years Lyly produced several other comedies, influenced by classical models, of a light and fantastic nature, well adapted for court presentation. He held a minor position at court, but his efforts to obtain the important post of Master of the Revels were in vain. He was a member of four Parliaments between 1589 and 1601.

Lyly gave vogue to the prose style called from the title of his first book, *Euphuism*. It is a thoroughly artificial style, employing a balanced sentence structure, wherein antithesis is emphasized by alliteration, and a free use of ornament, largely in the way of classical allusion and of illustration drawn from pseudo-scientific sources. *Euphuism* for a time furnished the model for polite conversation, and though its affectations were soon abandoned it did a useful service to English prose by aiding the development of a firmer and neater sentence structure.

## SIDNEY (1554-1586)

The story is well known of how Sir Philip Sidney, as he lay dying on the battlefield of Zutphen, refused the water that was put to his lips, and had it given to a wounded soldier, saying, "Thy necessity is yet greater than mine." The deed was thoroughly typical of the chivalrous nobility of Sidney's life. Born of one of the best families of England, educated at Shrewsbury and Oxford, he rounded off his formal education by travel on the continent, and returned to England in 1575 an accomplished courtier, to become one of the brightest ornaments of the brilliant circle about the Queen. Not only a man of affairs—courtier, soldier, member of Parliament, diplomat—but also a man of letters—scholar, critic, novelist, poet—Sidney because of his astonishing versatility was a living embodiment of Renaissance culture. "The courtier's, scholar's, soldier's eye, tongue, sword" were all his. When to the list of his achievements we add the nobility of his nature—high-spirited, generous, and loyal—it is no wonder that he made a profound impression on his time, and that his name is coupled with that of Bayard, the knight "*sans peur et sans reproche*."

Though Sidney was greater as a man than as a writer, his personality ennobles his work. *The Defense of Poesy*, written about 1583, printed 1595, was a reply to Stephen Gosson's *School of Abuse*, a Puritan attack upon poetry and the stage. It is a representative piece of sixteenth century criticism, deriving its theories from the classics and previous critical treatises, but animated by a true love of poetry, and written in a fresh and vivid style. Its most interesting section is that in which Sidney criticises the verse and drama of his own day. The *Arcadia*, written about 1580, printed 1590, is a pastoral romance, excessively loose and rambling in structure, told in a florid and affected manner which never says a thing simply if it can say it elaborately. In ornateness of style, in the care lavished upon the idealized beauty of the setting, and in the shadowy portrayal of the characters, it is not unlike the *Faerie Queene*. Like Lyly's *Euphues*, it became extremely popular and inspired many imitations. Sidney's best poetic work was done in his sonnets (see section on the Sonnets).

The standard life of Sidney is that by J. A. Symonds (E. M. L.). There is a guarded short estimate of the man and his work in Sidney Lee's *Great Englishmen of the Sixteenth Century* (Scribners).

## SHAKESPEARE (1564-1616)

William Shakespeare was born in Stratford-on-Avon in April, 1563, his christening being recorded in the register of Holy Trinity Church on April 26. His father, John Shakespeare, was a prosperous business man of some prominence in the town, for, after holding various minor offices, he became in 1568 bailiff or mayor. Shakespeare's mother, Mary Arden, came of an old Warwickshire family, and brought John Shakespeare some little property when she married him in 1557. The boy William

in all probability attended the free grammar school of Stratford, where he obtained the "small Latin" and perhaps the "less Greek" which Ben Jonson ascribed to him. But after the date of his christening the first certain information that we have of him comes in 1582, when he married Anne Hathaway, of the neighboring village of Shottery. A daughter Susanna was born the following year, and twins, Hamnet and Judith, in 1585. Family responsibilities, coupled with the fact that John Shakespeare had fallen into financial straits, apparently led Shakespeare to abandon Stratford for London, with its greater possibilities of employment; 1586 is usually given as the year in which he made the change, and tradition has it that a deer-stealing escapade hastened the departure.

It is probable that Shakespeare soon became connected with one of the two theaters then in existence in London. At any rate we first hear of him as a playwright in 1592, when his rival Robert Greene left a sneering death-bed reference. Shakespeare's name first appeared on the title-page of a book when *Venus and Adonis*, an erotic poem in the highly ornate manner then fashionable, was printed in 1593; *Lucrece*, a work of the same sort, followed in the next year. That he had in these early years of his career become established as an actor we learn from a partial list of members of the Lord Chamberlain's Company made in 1594, and we have records of his membership in this company as late as 1604. The income from his acting and his authorship was so considerable that in 1597 Shakespeare was able to buy New Place, one of the best pieces of property in Stratford; this was but the first of a series of real estate investments in Stratford and London, so that by the time of his death he owned a large amount of property. He had furthermore by 1599 become a shareholder in the Globe, the most important of the London playhouses, and in 1610 in the Blackfriars Theater as well. When, therefore, he was ready to give over active work he was tolerably well-to-do, as wealth ran in those days; this worldly prosperity is as good proof as is needed of Shakespeare's success in his twin professions of actor and playwright. It seems to have been about 1611 that he retired to Stratford to pass the remainder of his life as a country gentleman. There he died April 23 (O. S.), 1616. His only son Hamnet had died at the age of eleven. His two daughters had both married, and survived their father, but Shakespeare's line died out in the third generation with the death of his only grand-daughter in 1670.

On the basis of the different kinds of work that Shakespeare did at various times in his career as playwright, it is customary to make a classification of his plays by periods, as follows. (Dates are, of course, approximate.)

## I. Apprenticeship. 1590-1595.

Here the young playwright was learning his profession, either collaborating with older and more experienced men, as in *Henry VI*, or writing plays modelled on the work of the best masters of the time. The method of chronicle history he learned from Marlowe, whose influence is plainly seen in *Richard III* and *Richard II*. *Titus An-*

*dronicus* is a crude attempt at the tragedy of blood, popularized by Kyd's *Spanish Tragedy*. *Love's Labors Lost* is an obvious imitation of the type of comedy written in the eighties by John Lyly, while *The Comedy of Errors* is dependent upon two plays of Plautus.

II. Best Chronicle History and High Comedy. 1596-1601.

Here Shakespeare brings the writing of chronicle history to its highest perfection in the two parts of *Henry IV* and in *Henry V*. In addition to the merry farce comedies *The Taming of the Shrew* and *The Merry Wives of Windsor*, he writes the three great comedies *As You Like It*, *Much Ado About Nothing*, and *Twelfth Night*.

III. Tragedy and Ironic Comedy. 1602-1609.

For whatever reason, a change seems to have come over the spirit of Shakespeare's work about 1601, and in the years following we get the series of great tragedies dealing with profoundly serious problems: *Hamlet*, *Othello*, *King Lear*, *Macbeth*, *Antony and Cleopatra*; in these a surpassingly beautiful style accompanies complex action and subtle characterization. Tragic in all but a technical sense are the three plays well called ironic comedies: *Troilus and Cressida*, *All's Well That Ends Well*, and *Measure for Measure*, where the sordid subject-matter and sardonic spirit baffle interpretation. In this period too (1609), though written earlier, were printed the *Sonnets*, whose story of friendship disappointed and love disillusioned has been thought by some students to furnish the clew to the motive animating the work of these years.

IV. Tragicomedy, or Romance. 1610-1612.

In this period Shakespeare enables happiness to triumph over tragic circumstance after a series of improbable and surprising events. He seems to be trying experiments in technique, as in *The Winter's Tale*, with its break between acts three and four, or in characterization, as in *The Tempest*, with brutish Caliban and etherial Ariel.

The best single volume edition of Shakespeare is the *Cambridge*, edited by W. A. Neilson (Houghton Mifflin). No serious student can afford to ignore the *Variorum*, edited by H. H. Furness and H. H. Furness, Jr. A good library edition, a play to a volume, is the *Tudor* (Macmillan). The standard biography is that by Sidney Lee (revised edition 1909, Macmillan). The best general handbook, containing information on biography, chronology of the plays, history of the text, and accounts of the London and the theaters of Shakespeare's time, is *The Facts about Shakespeare* by Neilson and Thorndike (Macmillan).

#### RALEIGH (1552-1618)

Raleigh's name is always coupled with Sidney's when the brilliance and versatility of Elizabeth's courtiers are mentioned. Born in Devon, home of sea-dogs, he came naturally by his adventurous disposition, and, his Oxford course over, he engaged in many a daring exploit on land and sea, including the fight with the Armada and the Cadiz voyage of 1596. His attempts in the eighties to colonize the region named by him Virginia were

failures. The royal favor shown him by Elizabeth gave him no standing with James, who threw him into the Tower on a charge of treason, and kept him there thirteen years. Released in 1616 to command an expedition to Guiana in search of El Dorado, he returned in failure and disgrace to be rearrested and beheaded.

Raleigh's earlier prose belongs to the literature of exploration and adventure: here fall the stirring *Last Fight of the Revenge*, and a highly interesting account of his first trip to the Orinoco, *The Discovery of Guiana* (1596). The unfinished *History of the World* was the work of the years in prison; it displays enormous learning and philosophical insight, but is chiefly notable for its bits of terse and vivid characterization and occasional comments on the history of Raleigh's own time. The verse which can with certainty be assigned to Raleigh is small in body, seems intimately connected with his personal history, and reflects his proud and passionate temper.

A good short estimate of Raleigh is that in Sidney Lee's *Great Englishmen of the Sixteenth Century*.

#### SIR THOMAS NORTH (1535?-1601?)

Of North's life little is known, and that is of no importance for his work. This consists of translation, for North was one of that band of Englishmen of the sixteenth and seventeenth centuries who took upon themselves the useful mission of making the classics of Greece and Rome, of Italy and France and Spain, accessible to their countrymen in their own language. Their success may be judged by the fact that many of the so-called Tudor translations have become established as English classics. Thus North turned a French translation of the *Libro Aureo* by the Spaniard Antonio Guevara into English as *The Dial of Princes* in 1557, a book which had some influence on Lyly and Euphuism. Then he took from the Italian a collection of fables, calling it *The Moral Philosophy of Doni* (1579). But the work which has kept North's name alive is his translation of Plutarch's *Lives*, printed in 1579. Not that North knew Plutarch in the original; he only translated the French version of Jacques Amyot. *The Lives of the Noble Grecians and Romans* can lay no claim to being a scholarly rendering of Plutarch's grave and lucid Greek. But it is a fine specimen of early Elizabethan prose, full of vigor and color, and free from the affectation which mars the prose of the generation immediately following it. Despite the looseness of its sentence structure it is the best prose written up to its time. Shakespeare made it the basis of *Julius Caesar*, *Antony and Cleopatra*, and *Coriolanus*, and had recourse to it in *Midsummer Night's Dream* and *Timon of Athens*; the closeness with which Shakespeare frequently follows his source is the best proof of its quality.

#### BACON (1561-1626)

Francis Bacon, Baron Verulam and Viscount St. Albans, was born 22 January, 1561, in London. He was the son of Sir Nicholas Bacon, Lord Keeper

of the Great Seal, and nephew of Lord Burleigh, Elizabeth's great Prime Minister. The opportunity was thus open for him to follow a public career; and though under Elizabeth his progress was slow, under James I he rose through one legal office after another until in 1617 he became Lord Keeper, and in 1619 Lord High Chancellor. In 1621, when accused of taking bribes, and impeached, he pleaded guilty and threw himself upon the mercy of the House of Lords, although maintaining to the last that he never "had bribe or reward in his eye or thought when he pronounced any sentence or order." The heavy sentence pronounced by the Lords was in large part remitted by the King, but Bacon never again sat in Parliament. He died in 1626, having spent the last five years of his life studying and writing.

With characteristic Elizabethan versatility Bacon combined in one person the statesman, philosophical scientist, and man of letters. As a philosopher he did much to establish and popularize inductive reasoning, the basis of all modern scientific progress. As a man of letters he is significant for both Latin and English work. Believing Latin to be the permanent language of scholarship, he wrote comparatively little in English. The *Advancement of Learning* (1605) was intended to be a summary of existing knowledge and an introduction to his projected but unfinished *Instauratio Magna*. But it is chiefly as the author of the *Essays* that Bacon is remembered by students of English literature. Published first in 1597, again in larger number in 1612, and finally, fifty-eight in all, in 1625, the *Essays* show Bacon to be the master of terse, concise English, and a thinker whose ideas are always stimulating.

Editions of the *Essays* are numerous and accessible. Good brief biographies are Church's (E. M. L.), and Abbott's *Francis Bacon, an Account of his Life and Works* (Macmillan). Lee's essay in his *Great Englishmen of the Sixteenth Century* (Scribners') is noteworthy.

#### CAROLINE SONG WRITERS

Between the lyrics of the Jacobean and Caroline poets and those of the Elizabethans there are certain general differences in spirit and manner. Where the temper of the earlier age was adventurous and enthusiastic that of the later was intellectual and critical. In the drama Ben Jonson led a revolt against romanticism in favor of a new realism based upon classical dicta and involving more of an insistence on form. So in the lyric his influence was exerted along the same line, and we notice an undoubted gain in art. To offset this gain, however, there took place a divorce between art and morals, where in the Elizabethan age the two had been happily wedded. The court had degenerated steadily in character. Elizabeth's court was not only brilliant, it was morally sound, and enjoyed the confidence of the people. James I, as a Scotchman, did not evoke the national loyalty as had Elizabeth, nor was his personality such as to endear him to his subjects. The gap between court and people widened stead-

ily; and while the people remained sound at heart, the court under the Stuarts became more shameless, until the steadily growing antagonism took shape in the definite division between the Cavalier and Puritan parties.

The lyrics composed by the group of men called the Cavalier Poets accurately reflect court conditions. Suckling, Lovelace, and Carew were courtiers, and the cynicism, the nonchalance, and the sophistication of their verses contrast with the artlessness and sincerity of the Elizabethan poetry. Occasionally, of course, even these elegant triflers have their serious moments, and then they give us such perfect things as *To Lucasta, On Going to the Wars*. But the mood of *Why so Pale and Wan, Fond Lover?* is much more typical. In the elegance, the attention to form, and the greater metrical regularity and simplicity of these Cavalier lyrics, is felt the influence of Jonson, whom all these men followed as their master.

The best of the Cavalier poets, however, was no courtier, but a country clergyman, Robert Herrick (1591-1674). He was born before the death of Marlowe and died in the same year as Milton, but his poetical work belongs to the reign of Charles I. After graduating from Cambridge he entered the church, and was given the parish of Dean Prior in South Devonshire; dispossessed by the Puritans in 1647, he returned in 1662, and there died. His single volume, *Hesperides and Noble Numbers*, was printed in 1648. Though Herrick protested that his life in Devon, far from the gay world of London, was that of an exile, his delight in his country surroundings is unfeigned and altogether delightful, and *The Argument of his Book* gives a very fair indication of the book's contents. Clergyman though he was, there was nothing of the ascetic in Herrick. His devotional poetry in *Noble Numbers*, while probably sincere enough, is certainly not notable for fervor. He is really a hedonist, an Epicurean, enjoying the good things of life while they last, and the true gods of his devotion are pagan deities—Pan and Bacchus and Venus. It is next to impossible to overpraise Herrick as a lyric artist. The simplicity and purity of diction, the freedom from affectation, the dainty perfection of form, and the exquisite lightness and sureness of touch of these poems make Herrick's book one of the most charming collections of lyric verse in the whole range of English poetry.

A spiritual reaction against the license of the times is seen in the group of devotional poets represented by Herbert, Vaughan, and Crashaw. They were Church of England men, not Puritans (Crashaw was a Catholic), living retired and pious lives, and singing their hymns of praise and prayer with a sweet fervor, uncorrupted by the world. The chief literary influence upon their verse is that of Donne, and the elaborate ingenuity characteristic of their work caused Dr. Johnson to dub them "the metaphysical poets," although the fondness for "conceit" which prompted the appellation was common enough in English poetry before Donne ever set pen to paper.

General references on the Caroline lyric are the same as for the Elizabethan. A good an-



thology, with an excellent introduction, is Schelling's *Seventeenth Century Lyrics* (Ginn). There is a delightful essay on Herrick in E. Gosse's *Seventeenth Century Studies* (Dodd, Mead, and Co.)

#### SIR THOMAS BROWNE (1605-1682)

Browne was born in London, and after going through Winchester and Oxford, studied at the most famous medical schools of Europe,—Montpelier, Padua, and Leyden,—obtaining an M. D. at the last. He returned to England, settled in Norwich, and there passed the rest of his life as a practicing physician, apparently quite undisturbed by the turmoil of the Civil War. He was knighted in 1671.

Browne's prose is the leisure product of a man who is both a scientist and a mystic. *Religio Medici* (1643, written some years earlier), a confession of his personal beliefs, shows the duality of his nature in its separation of science and religion, and its acceptance of revealed religion as a mystery to be taken on faith. Herein occurs Browne's perfect self-characterization: "Methinks there be not impossibilities enough in religion for an active faith. . . . I love to lose myself in a mystery; to pursue my reason to an *O Altitude!*" The *Vulgar Errors* (1646), an examination of popular superstitions, confutes many by an application of scientific principles, and accepts as possible others equally preposterous simply by failure to apply the same principles. *Urn-Burial* (1658) is Browne's best known and most splendid work. It may not be quite fair to say of Browne that the style makes the man, for a most agreeable personality appears in his pages. But certainly it is their unique style rather than their intellectual qualities which has kept Browne's books alive. His sentences are involved, and his vocabulary staggers under its load of polysyllabic latinisms. But these same ponderous vocables confer a sonorous majesty and a subtle harmony of rhythm which make this prose as impressive in its way as Milton's verse. Shot through and through with imaginative beauty by a mind that loved to linger over the inscrutability and brevity of human life, these long periods sweep on with the subdued pomp and somber glory of a funeral cortege.

#### FULLER (1608-1661)

After eight years of study at Cambridge Fuller entered the church, and finally became preacher at the Savoy Chapel in London, being famous for his witty and sensible sermons. In the Civil War he was in active service as chaplain to one of the Royalist regiments. During the Commonwealth he supported himself by his writing, and by the aid of patrons who secured him preaching appointments and private chaplaincies. After the Restoration he returned to the Savoy, and was made chaplain-in-extraordinary to Charles II, but died shortly after of typhoid fever.

Fuller's chief works are the *History of the Holy War* (1639), an account of the Crusades; *The Holy State and the Profane State* (1642), a series of

"characters," each illustrated by a brief biography of an appropriate person in history; *A Church History of Britain* (1655), from the birth of Christ to 1648; and *The History of the Worthies of England* (1662), in which Fuller takes up the counties of England one by one, lists for each its most notable products and curiosities, and gives short accounts of its notable men. Fuller's writing lacks the eloquence of Browne's or Taylor's, but it is clear, straightforward, sensible, and witty. He is fond of antithesis, pun, quip, anecdote, and even his most serious work is enlivened by unexpected sallies.

#### WALTON (1593-1683)

Izaak Walton was born at Stafford, in 1593. In 1614 he was engaged in trade in London. Thirty years later he left the city, and spent the remaining forty years of life in quiet retirement, visiting his many clerical friends, writing biographies of Herbert, Hooker, and others, and always practicing his art of angling and gathering information for the book by which he is best known.

Walton's memory lives because of *The Complete Angler*. This he published first in 1653; the fifth edition, which appeared in 1676, contained much new material that Walton had accumulated during twenty-odd years of leisure. The book became at once the *locus classicus* of information concerning angling; it remains to this day the most delightful treatise on the pleasures of a sport concerning which much has been written.

#### TAYLOR (1613-1667)

Jeremy Taylor was born under the shadow of Cambridge University, and spent his youth in a little round of home, school, and college, taking his first degree at seventeen, a fellowship and holy orders at twenty, and the master's degree at twenty-one. Though Milton and other famous literary lights were at Cambridge in his time, Taylor seems to have had no contact with them. In 1634 he went to London to preach as a substitute at St. Paul's, and made so striking a success in the pulpit lately vacated by that great preacher John Donne, that he attracted the attention of Archbishop Laud, who made him a fellow of All-Souls, Oxford; later he was given a living at Uppingham, near Cambridge. The placid course of his life was interrupted by the Civil War, in which he followed the Royalist cause and was made one of the King's chaplains. He somehow drifted to South Wales, taught in a private school, and became chaplain to the Earl of Carbery, at whose residence, Golden Grove, he did his best literary work—*Holy Living* (1650), *Holy Dying* (1651), and some fine sermons. Between 1654 and 1658 he was three times imprisoned by the Puritans, then obtained a small position in Ireland, and after the Restoration was made Bishop of one of the Irish sees, and Vice-Chancellor of Dublin University. His last years were harassed and embittered by controversy, and were productive of no first-rate literary work.

Taylor enjoyed a great reputation as a pulpit

orator, and his sermons are notable for fervor and brilliant rhetoric. It is, however, upon *Holy Living*, practical directions for the conduct of life, and the more beautiful *Holy Dying*, that his fame chiefly rests. In comparison with that of his great contemporaries Browne and Milton, Taylor's prose has a decidedly modern effect, being simpler in vocabulary and sentence structure. It has not the sustained grandeur of Browne's, but is distinguished by its wealth of illustration—figure, anecdote, and quotation—happily employed, and lending a rich poetic quality.

*Holy Living* and *Holy Dying* are reprinted in Bohn's Library. The best short life is by E. Gosse (E. M. L.).

#### MILTON (1608-1674)

John Milton, the voice of Puritan England, was born in a London home which, Puritan though it was, yet did not have to banish the refining graces of culture to make room for piety. From its atmosphere of learning and music he had not far to go to reach St. Paul's School; school days over, he went up to Christ's College, Cambridge, where his fair beauty of complexion and hair and fineness of spirit gained for him the name—surely implying no effeminacy of temper—of "the Lady of Christ's." After seven years of residence he took his master's degree in 1632, and retired to his father's new home in Horton, a quiet village on the Thames, where he spent six years in study and deliberate cultivation of his literary faculty. In 1638 he started on the grand tour, but the news of troublous times in England cut short his travels; "I thought it shame," he says, "to be travelling for amusement abroad while my fellow citizens were fighting for liberty at home." So home he came to play a man's part in the civil strife of the next twenty years. With his pen he fought on the Puritan side, and on the establishment of the Commonwealth in 1649 was appointed Latin Secretary to conduct the foreign correspondence of Cromwell's government. Zealous performance of his duties brought him the reward of total blindness, but with the aid of an amanuensis he labored on, until the Restoration in 1660 drove him into retirement. In poverty, obscurity, and loneliness he spent the remaining fourteen years of life, doubtless reflecting in bitterness of spirit on the license of those Restoration days, but sustained by the writing of his greatest poetry.

Milton's work falls naturally into three divisions: 1, the minor poems; 2, political prose; 3, the major poems.

1. While still at Cambridge Milton had given earnest of his powers by the beautiful *Ode on the Morning of Christ's Nativity*, the fine sonnet *On Being Arrived at the Age of Twenty-three*, and the lines on Shakespeare prefixed to the 1632 folio of Shakespeare's plays. The six years at Horton brought forth the companion pieces *L'Allegro* and *Il Penseroso*, fresh with the beauty of country scenery, and yet filled with the enthusiasm of the scholar for his books; the masque *Comus*, composed for an inaugural festivity of 1634, wherein this

favorite form of courtly diversion is made to serve as handmaid to the expression of a serious theme, the praise of virtue; and *Lycidas*, flower of English elegiac poetry. The first two of these so-called "minor" poems are done in the full spirit of the Renaissance; *Comus*, with its moral earnestness, and *Lycidas*, notably in the passage on the corruption of the church, show the Puritan in Milton.

2. The prose writings consist mainly of controversial pamphlets on political and religious matters. They include pamphlets against episcopacy, four on divorce, the wise and liberal *Tractate on Education*, and many arguments in defense of the Puritan party, the best of them being *Eikonoklastes* (The Image Smasher, in reply to *Eikon Basilike*, The Royal Image, an idealization of Charles I) and the Latin *Defense of the English People*. The greatest of Milton's prose works, however, is the *Areopagitica* (1644), a plea for freedom of the press, eloquent and impassioned. Milton said of prose that he had in it but the use of his left hand. But although his is in some points of style inferior to Bacon's, it has a grandeur and loftiness that were far beyond Bacon; the tremendous conviction of a righteous cause surges through it, and lifts it at times to magnificent heights of eloquence.

3. The works of the last period are three: *Paradise Lost* (1667), *Paradise Regained* (1671), and *Samson Agonistes* (1671). The last is the story of Samson, cast in the mould of Greek tragedy; its austere beauty gains in impressiveness from the likeness between the situation of Milton, old and blind and forlorn in a hostile age, and that of the Israelite champion, a blind captive among the Philistines. *Paradise Regained* shows the redemption of mankind through Christ's temptation in the wilderness; in interest and beauty it is inferior to its predecessor. *Paradise Lost*, "the life history of the universe," written to

"assert eternal Providence,  
And justify the ways of God to men,"

is the great epic of the modern world, equalled only by Dante's *Divine Comedy* in loftiness of conception and grandeur of execution. It would be idle to deny that the execution is unequal; there are dreary wastes of theological dialectic which all readers shun. But these are spots on the face of the sun. Milton calls to the service of his celestial muse all the resources of his vast learning and all the splendors of an imagination of unbounded sweep and daring, and the greater part of the epic is not only morally sublime, it is superbly beautiful poetry. In particular, it is written in blank verse unsurpassed for harmony and majesty, the perfect example of what Arnold calls "the grand style."

The *Life of Milton* by D. Masson (6 vols., Macmillan) is the standard source of information; good shorter biographies are by M. Pattison (E. M. L.) and Walter Raleigh (Putnam's). Single volume editions are by A. W. Verity (Cambridge Univ. Press), Masson (Macmillan), W. V. Moody (Houghton Mifflin). The prose is published in Bohn's Library.

## PEPYS (1633-1703)

Samuel Pepys, who quite unconsciously made himself one of the most interesting if not most significant figures of English literature, was born in 1633. From St. Paul's School, London, he went up in 1651 to Magdalene College, Cambridge, where he remained three or four years. On leaving the University he married, and soon attached himself to his cousin Sir Edward Montagu, later the Earl of Sandwich, to whom he owed much of his subsequent advancement. In 1660 he went with the expedition that brought Charles II back to England, acting as secretary to Montagu, the commander-in-chief. The same year he was appointed "Clerk of the Acts" in the Navy Office, and began the keeping of his diary. Until 1688 he was actively engaged in governmental affairs, part of the time as member of Parliament, but chiefly in the Admiralty, where his record was brilliant. Because of his intimate friendship with the Duke of York he was at times attacked by political enemies; charges of peculation were brought against him, but none were proved. With the exile of James II in 1688 Pepys's official career ended. He was dismissed from the Admiralty in March, 1689; the remaining years of his life he spent in retirement, and died in 1703.

The manuscript of the *Diary*, by which Pepys is known to the world, was among the books he willed to Magdalene College. It was written in short-hand, for no eye but his own, and was at once an honest record of fact, and a complete revelation of Pepys's character. Attention was first drawn to it by an article of Sir Walter Scott's (1826), reviewing a fragmentary edition of the year preceding. Since that time many editions have appeared, the last and best being that edited by Henry Wheatley, and published by George Bell and Sons in eight volumes.

## DRYDEN (1631-1700)

John Dryden was born in 1631, in Northamptonshire. Educated at Westminster School and Trinity College, Cambridge, he published in 1658 his *Stanzas* to the memory of Oliver Cromwell. At the time of the Restoration he wrote the most distinguished of the many welcomes to Charles II, *Astræa Redux*. In 1663 he began writing for the stage, and by 1670 had attained such eminence that he was appointed Poet Laureate and Historiographer Royal, with a stipend of two hundred pounds. A pension of one hundred pounds was later added to this, and in 1683 he became Collector of the Port of London. The revolution of 1688 deprived him of all his public honors, and forced him to spend the last twelve years of his life writing for a living. He died in 1700, generally acknowledged England's leading man of letters.

Of Dryden may be said what Dr. Johnson said of Goldsmith: "There is almost no form of writing which he did not attempt, and no form that he attempted did he fail to adorn." His dramas were many and popular; his religious poems, *Religio*

*Laici* (1682) and *The Hind and the Panther* (1687), the first a poem in support of the Church of England, and the second Dryden's poetical confession of faith in Roman Catholicism, illustrate his command of the heroic couplet and his ability to reason in verse, at the same time that they exhibit the least pleasing phase of Dryden's character, his willingness to abandon an unprofitable for a profitable cause. For caustic wit his greatest satires, *Absalom and Achitophel* (1681) and *MacFlecknoe* (1682) have never been surpassed in English. At least two lyrics, the *Song for St. Cecilia's Day* and *Alexander's Feast*, witness his ability to move easily in forms other than the heroic couplet which he virtually established. As a translator of Virgil, Homer, and other classical poets, he did much to familiarize English readers with the literatures of Greece and Rome. In prose works such as the *Essay on Dramatic Poesy* (1668) and the Preface to the *Fables* (1699) he showed keen critical ability and the power to write clear and readable prose. During the last ten years of his life Dryden was a frequenter of Will's Coffee House, where in his easy chair he presided over the English literary world much as Dr. Johnson was to do seventy-five years later in The Club. Although generally neglected to-day, Dryden was a man of great power, and both by example and precept did much to establish the literary fashions that were to prevail in England until the time of Wordsworth.

The best one volume edition of Dryden is the Cambridge (Houghton Mifflin), although this does not contain the plays. The Scott-Saintsbury (Paterson, Edinburgh) is complete, although too cumbersome for general use. The best brief biography is Saintsbury's (E. M. L.). Lowell's essay in *Among My Books*, and William Hazlitt's in *Lectures on the English Poets*, are suggestive and valuable.

## DEFOE (1660?-1731)

Over Daniel Defoe's life and character there hangs a veil of mystery which baffles accurate biography. He was the son of a London butcher, a Dissenter, and went for a few years to a Dissenters' school. Then he dropped out of sight, to reappear in 1684 as a London merchant getting married. By 1688 he was sufficiently interested in politics to join actively in supporting William of Orange. Whatever his business, his affairs were in so bad a state in 1691 that he went bankrupt to the tune of £17,000; a managership of a tile factory set him on his feet again. His literary activity dates apparently from about 1697, though he had done some writing before that; but it was in 1701, with *The True-born Englishman*, that Defoe made his first great hit, for it brought not only popular but royal favor, and perhaps secret employment by the King. Defoe was now launched upon a career of pamphlet writing which lasted throughout the rest of his life, and produced an almost unbelievable number of articles on all sorts of subjects. The best known of these, *The Shortest Way with the Dissenters* (1702), led to the author's imprisonment and exhibition in the pillory. After

his release from Newgate he started *The Review*, a tri-weekly political periodical, which ran 1704-13, of first-rate importance in the history of the newspaper. For many years Defoe added to his pamphleteering and journalistic activities the business of a government agent, ostensibly on behalf of the Tory ministry, but certainly with bad breaches of faith to his employers. As Trent says: "For more than twenty years he practised every sort of subterfuge to preserve his anonymity, and he soon grew sufficiently callous to write, presumably for pay, on all sides of any given subject. Within the arena of journalism he was a treacherous mercenary who fought all comers with any weapon and stratagem he could command." In 1719 Defoe displayed in the large the combination of journalistic and narrative skill he had shown on a small scale as far back as 1706 in *The Apparition of Mrs. Veal* by getting an account of the solitary life of Alexander Selkirk on the island of Juan Fernandez and expanding it into *Robinson Crusoe*. The immediate popularity of the book Defoe turned to account by publishing in the next few years the series of prose fictions which constitute his real title to fame: *Memoirs of a Cavalier* (1720), *Captain Singleton* (1720), *Moll Flanders* (1722), *Journal of the Plague Year* (1722), *Colonel Jack* (1722), *Roxana* (1724). The last six years of his life were employed in writing books of no moment and pamphlets on a great variety of matters.

Defoe's importance in the history of English literature comes (1) through *The Review*, which initiated certain ideas, such as the editorial and the special article, still employed in journalism, and but for which *The Teller* and *The Spectator* might never have been conceived; (2) through his fictions, which are perhaps not novels in the modern sense of the word, since plot and characterization are only rudimentary, but which by their verisimilitude, effectiveness of single situations, and general popularity, paved the way for the work of Richardson and Fielding. At all events Defoe's "genius for lying like the truth" has rarely been equalled in English fiction.

Defoe's chief works are reprinted in the Bohn Library; there is a good edition of the novels, with introduction by G. A. Aitken (Dent & Co.). The most up-to-date biography is the brief chapter in the *Cambridge History of English Literature* (vol. ix) by W. P. Trent.

#### SWIFT (1667-1745)

Jonathan Swift's involuntary and reluctant connection with Ireland, which he always resented as a trick of adverse fate, began with his birth there, though his parents were English. His father died before he was born, leaving his mother poor, and it was only through the assistance of relatives that Swift was able to go to Trinity College, Dublin. There he made no brilliant record, obtaining his degree only by special favor. In 1689 place was made for him in the household of Sir William Temple, a well known figure in English politics and letters; though his secretarial duties were light, and though Temple seems to have treated the young man with

consideration, Swift's proud temper made him intolerant of patronage, and to secure independence he entered the church. During the years of residence with Temple at Moor Park, Swift wrote his first satires, *The Battle of the Books*, a *jeu d'esprit* on a squabble over the comparative merits of ancient and modern literature, and *The Tale of a Tub*, a powerful attack on the Catholics and Dissenters in particular, and, in general, on the folly of creed insistence on non-essentials. At Moor Park, too, Swift met and came to love Esther Johnson, a ward of Temple's, some years younger than Swift, but his greatest friend through life.

On Temple's death in 1699 Swift was given a living at Laracor, near Dublin. The publication of the two early satires in 1704 made his reputation, and he continued to use his pen in political and religious controversy. At first a Whig, he joined the Tories in 1710, and for several years was a dominant figure in public life. Of the writings of these years *The Conduct of the Allies* (1711), a pamphlet written in opposition to Whig support of the war with France, is the best example. Swift hoped for an English bishopric, but *The Tale of a Tub* had ruined his chances and he was forced to be content with being made Dean of St. Patrick's, Dublin. On the downfall of the Tory ministry in 1714 Swift returned to Dublin, and there spent the rest of his life, exiled from the society where he had cut so brilliant a figure, and nursing a grudge against all the world. Of Swift's London days *The Journal to Stella*, a sort of diary which Swift kept for the entertainment of Esther Johnson, gives an accurate and pleasing account. For Stella Swift cherished a devoted affection, and though the rumor that the two were secretly married has never been proved true, it was Stella who made life tolerable for the lonely Dean until her death in 1728. Despite his dislike for Ireland Swift's heart burned at the wretchedness and oppression of the Irish people, and he endeared himself to them by such writings as the *Drapier's Letters* (1724), defeating an English scheme to debase the Irish coinage, and the mordant *Modest Proposal* (1729). In 1726 was published *Gulliver's Travels*, most delightful of fictions and most terrible of satires. Swift's last years were embittered by loneliness and physical agony and clouded by madness.

By virtue of his sheer intellectual power and his passionate feeling Swift is preeminent among English satirists, particularly in the use of irony. Under the childish squabbles of the brothers in *The Tale of a Tub* concerning their coats, under the marvels of Gulliver's adventures, under the coldly logical brutality of the *Modest Proposal*, seethes passionate scorn for the pettiness, the hypocrisy, and the inhumanity of the human race. Swift, unlike Dryden and Pope, does not satirize the individual; rather he expresses his savage contempt for man himself, and in the depiction of the Yahoos he has presented the most terrible indictment of human frailty that the mind of man has ever conceived. The contrast between the utter misanthropy of his writings and the facts of his private life—his love for Stella, his service of the Irish people, and his secret benefactions among the

poor of Dublin—but serves to emphasize the sadness of a life which, under happier circumstances, might have grandly benefited the world.

Swift's works are all published in the Bohn Library. There is a good two-volume edition of selections by H. Craik (Clarendon Press). Leslie Stephen writes the *Life* in the E. M. L. The essays by Johnson and by Thackeray (*English Humorists*) are famous.

#### ADDISON (1672-1719)

Joseph Addison was born in May, 1672, the son of a Wiltshire clergyman. After leaving the Charterhouse School, where he met Richard Steele, he went up to Oxford and won a considerable reputation by his scholarship and literary ability, finally being elected fellow of Magdalen. During the troubled years between the revolution of 1688 and the accession of George I in 1714, the man who could write was sure to be sought out by one of the two contending parties. Addison was no exception. His Latin poem on the Peace of Ryswick, *Pax Gulielmi* (1697), marked him as one of the most promising Whig men of letters, and secured him a pension of three hundred pounds. Later, when the Duke of Marlborough won his great victory at Blenheim, Addison's *The Campaign* (1704) brought him new honors and started him on a political career which culminated in his appointment in 1717 to one of the two Secretaryships of State. He died in 1719, and was buried in Westminster Abbey.

As a man of letters Addison is remembered chiefly for his mastery of the familiar essay, a type which, though introduced into English literature by other persons, has never been handled with greater ease or more certain effectiveness than by Addison. A friend of Sir Richard Steele, he contributed some forty papers to *The Tatler* (1709), a tri-weekly periodical devoted to politics, literature, and miscellaneous topics. *The Tatler* was succeeded in 1711 by *The Spectator*, which appeared six times a week, and for which Addison and Steele furnished most of the papers. (*The Spectator* was non-political; in it Addison had a free hand to write the comments on the gentle art of living which form the basis of his literary fame. Here too Addison developed the character of Sir Roger de Coverley, whose portrait is one of the most finished in all the gallery of English fiction. The clearness, ease, and urbanity of Addison's prose, and the genial serenity of his outlook on life, have long caused him to be singled out for praise and emulation. Johnson's famous sentence, reflecting the judgment both of Addison's contemporaries and of subsequent generations, remains the best of all comments: "Whoever wishes to attain an English style, familiar but not coarse, and elegant but not ostentatious, must give his days and nights to the volumes of Addison.")

The Everyman edition of *The Spectator* (E. P. Dutton) is an excellent reprint of the entire publication; Johnson's other works may be found in the Bohn Library. Courthope's *Life* in the E. M. L. is the best brief biography; Dr. Johnson's, in

his *Lives of the Poets* (Standard English Classics, Oxford Univ. Press), is invaluable as giving the verdict of the eighteenth century on Addison. Macaulay's essay is easily accessible; Thackeray's in the *English Humorists* is sympathetic and enlightening.

#### STEELE (1672-1729)

Richard Steele was born in March, 1672, in Dublin, and never outgrew a certain extravagance and prodigality, which, with his winning good nature, may be attributed in part to his Irish ancestry. He attended the Charterhouse School, and afterwards at Oxford continued the friendship with Addison begun at the Charterhouse. Unlike Addison, however, he left Oxford without a degree to enter the army, where his career was somewhat eccentric, though his talents and friendliness won him a captaincy. Before making a name for himself as an essayist, Steele had written plays, and in *The Conscious Lovers* (1722) wrote one of the best sentimental comedies. In 1707 he began his career as a journalist by editing *The Gazette*, and in 1709 established *The Tatler*. With *The Tatler* began his literary association with Addison; in *The Spectator* (1711-12) Steele wrote about half of the papers, and drew the first sketch for Sir Roger de Coverley, whose character Addison elaborated. In 1713 *The Spectator* was followed by *The Guardian*, the work of the two friends; subsequently Steele alone produced various periodicals, no one of which became fairly established. With the accession of George I in 1714 Steele's long devotion to the Whig cause was rewarded. Knighted in 1715, he was appointed to various lucrative offices, but was unable to practice economy, and in 1724 he retired to Wales in financial embarrassment. Here, in 1729, he died.

Steele's fame as a man of letters is closely bound up with that of his greater if somewhat less winning friend, Addison. Steele was the first to acknowledge his debt to Addison, and as the result of his generous disclaimer, posterity has done scant justice to Steele himself. Lacking Addison's poise, he had an enthusiasm and initiative which contributed much to the success of the literary partnership, and in his dramas showed a vivacity of humor entirely foreign to the author of *Cato*. Moreover, it was Steele, not Addison, who first realized the possibilities of the periodical essay, established *The Tatler*, and literally prepared the way for *The Spectator*.

Austin Dobson's *Life* in the E. M. L., is an excellent brief biography. As in the case of Addison, Thackeray's comment in the *English Humorists* is sympathetic and suggestive. Steele's plays may be found in the Mermaid edition (Scribner's); *The Tatler*, *The Spectator*, and other periodicals have been reprinted in various editions.

#### POPE (1688-1744)

Alexander Pope was born in London of Catholic parents, and by reason of his religion and of a bodily weakness which left him deformed and

supersensitive, he was barred from that active participation in public affairs in which so many eighteenth century men of letters engaged. His education he obtained at home, largely through wide if random reading. The first public exhibition of his skill in numbers was given in the *Pastorals*, printed in 1700, but written, he said, when he was sixteen. The *Essay on Criticism* (1711) was praised by Addison in *The Spectator*, and won for the young poet a reputation which became fame on the appearance of *The Rape of the Lock* (1712, 1714.) His literary position secure, Pope undertook a verse translation of Homer: the *Iliad* was finished in 1720, the *Odyssey* in 1725, and the income made Pope independent. He bought a villa at Twickenham, and took an almost childish pleasure in developing the grounds according to the sham classic taste of the day. An edition of Shakespeare which Pope issued in 1725 was speedily shown to be full of errors. The adverse criticism added to an already long list of literary enemies whom Pope had made; he took revenge on his critics and heaped scorn on a large number of insignificant writers in the famous satire *The Dunciad*. The history of the composition of this poem, and of the changes made in it during successive editions from 1728 to 1743, is one of the most curious in the whole range of literature. The later years of his life were divided between lampooning his enemies in polished attacks, often harsh and false, such as the *Epistle to Dr. Arbuthnot* (1735), and writing pseudo-philosophical poems like the *Essay on Man* (1732-35), which sets forth the deistic theories of Pope's friend Bolingbroke.

There is little in Pope's character to admire except a firm devotion to literature and an iron resolution which compelled success despite the physical weakness. He was treacherous, malicious, his word was unreliable, his vanity and resentment of criticism were excessive. His poetry, once lauded as all that verse should be, is now generally relegated to the second class, though admittedly at the head of that class. It is the complete epitome of the failings and excellences of the classical school. It has no moral elevation, no loftiness of thought, no feeling for humanity or nature, no passion except the passion of personal animosity. But it is marvellously finished, clear as crystal, neat and pointed as no other English poetry has been. Pope is the absolute and ultimate master of the heroic couplet; for metrical perfection and epigrammatic brilliance his couplets are without rival.

"True wit is nature to advantage dressed,

What oft was thought, but ne'er so well expressed";

this couplet is at once a definition and an illustration of Pope's theory and practice. As a satirist Pope ranks with the greatest. He does not compete with Dryden in the field of political satire; he does not attack mankind in general like Swift. Against the foibles of society he directs the wonderfully clever *Rape of the Lock*; but he is at his best—and is most merciless—in personal satire,

when he launches a polished dart, keen and poisoned, against some real or fancied enemy.

The standard edition is that by Elwin and Courthope (10 vols., John Murray). The best single volume edition is the *Globe* (Macmillan). The best biography is Leslie Stephen's (E. M. L.).

#### GOLDSMITH (1728-1774)

Oliver Goldsmith was born in Ireland, in 1728, the son of a poor parson. In the University of Dublin he failed to distinguish himself, and when after graduation he undertook to enter one of the professions, he was for some time unsuccessful. A brief experience in Edinburgh, where he was studying medicine, was followed by three years of wandering about on the continent. Just what he did during these years it is hard to tell; when he returned to England in 1756 he claimed to have graduated in medicine at the University of Leyden; probably part of George Primrose's story, in the *Vicar*, is a retelling of Goldsmith's own experiences. Unsuccessful as a physician, Goldsmith soon was doing literary hack work for any bookseller who would employ him. The first thing to bring him any real reputation was his series of essays *The Citizen of the World* (1762). In 1763 he became one of the original nine members of The Club, and was thus a personal friend of Johnson, Burke, and Reynolds. In 1764 appeared *The Traveller*, a poem reminiscent in part of his own experiences, and hailed as the best work since Pope. Two years later came *The Vicar of Wakefield*, and in 1768 the first of his two plays, *The Good-Natured Man*. In 1770 *The Deserted Village* enhanced his reputation as a poet; in 1773 *She Stoops to Conquer* had a deserved success on the stage. The next year Goldsmith died. His warm good nature, his prodigality, his petty vanities and his large unselfishness, his fine independence and his helplessness, are all brought out in Boswell's *Life of Johnson*. He was a man whom everybody loved; when he died Johnson said: "Let not his frailties be remembered; he was a very great man."

As a man of letters Goldsmith was great in part at least because of his versatility, for he was essayist, poet, novelist, and dramatist. But his versatility was not that of the mediocre hack. Between Addison and Lamb it is hard to find better essays than Goldsmith's. His verse, especially *The Deserted Village*, though written in Popeian couplets, has a freshness and sweetness that are still delightful. His dramas were clean and pure, and "fulfilled the great end of comedy, making an audience laugh." And *The Vicar*, despite the poor plot, is a novel which many generations have loved for its superb characterization of the central figure, and its genial portrayal of domestic manners.

The best contemporary source of information about Goldsmith is Boswell's *Life of Johnson*. Black's life, in the E. M. L., and Dobson's in the *Great Writers* series, are good brief biographies. The plays, poems, and the *Vicar*, have been many times reprinted; a good reprint of the *Essays* is that edited by Aikin and Tuckerman

(Crowell). Macaulay's Essay is reprinted in this volume.

### JOHNSON (1709-1784)

Samuel Johnson was born in Lichfield, the son of a poor bookseller. As a child he was sickly; the scrofula, for which he was "touched" by Queen Anne, left permanent traces upon his body and his habits. With some financial assistance Johnson managed to get to Pembroke College, Oxford, but poverty compelled him to leave in 1731 before he had obtained a degree. Oxford later honored herself by making him a Master of Arts and finally a Doctor of Laws. After struggling along for some time at teaching and hack writing Johnson married, and with the money brought him by his wife tried to start a private school. The venture failed. Johnson then abandoned Lichfield, and in 1737 tramped up to London with a companion as impoverished as himself, young David Garrick, destined to become the greatest actor of his time. Arrived in London, Johnson was speedily submerged in the wretched life of a hack writer. He attracted a little attention with a satirical poem *London* (1738), more with the more deserving *Vanity of Human Wishes* (1749). He tried twice to launch a periodical of the *Spectator* type; *The Rambler* (1750-52) and *The Idler* (1758-60) were too heavy to be more than moderately successful. The greatest work of these treadmill years was the famous *Dictionary*, published in 1755, which made Johnson's reputation and won for him his title of "the Great Lexicographer." It is the least impersonal of all such books, and bristles with definitions illustrating Johnson's eccentricities and prejudices. In 1759 Johnson was still so poor that when his mother died he defrayed the expenses of her funeral by writing in the evenings of a single week his moral prose romance *Rasselas*; 1762 brought relief, however, when Johnson was granted a pension of three hundred pounds, and thenceforth he was never again in want. The Club, one of the most famous of all literary fellowships, was organized in 1764; it had as members the most brilliant men of their day—Reynolds, Garrick, Goldsmith, Burke, Gibbon, and others—but Johnson outshone them all, and over the Club, as over the world of letters, ruled as dictator. The chief work of Johnson's later years was done in his edition of Shakespeare (1765), still valuable for the sound common sense of its notes, and the *Lives of the English Poets* (1779-81), a series of short biographies prepared to accompany a standard edition of the poets from Cowley to Gray. In 1773 he made a trip with Boswell through Scotland and the Hebrides, an odd expedition for an inactive man of sixty-four, who loved London and despised Scotland with almost equal fervor; *A Journey to the Western Islands of Scotland* records his impressions. He died in his house in Fleet Street in 1784, and was buried in the Abbey.

Johnson was the last great representative of the classical school, and by his influence doubtless held off for some time the impending literary

revolution. As a writer he is seen at his best in *The Lives of the Poets*. The taste of his time and his personal limitations kept him from a due appreciation of the work of certain men, notably Milton and Gray, but in general his judgments are fair and his comparisons enlightening; his estimates of Dryden, Addison, and Pope are classics. As a talker Johnson was supreme: his conversation, so faithfully set down by Boswell, was simpler and more brilliant than his writing, not so laden with the ponderous Latinisms which we think of as characteristically "Johnsonesque," though it should be added that his later writings are not so pompous in style as the earlier. The man Johnson was greater than his works. No famous man had more or odder peculiarities, but these were mere externals. His massive common sense, his real tenderness of heart, his generosity, his sincere piety, his transparent honesty, endear his memory. Macaulay, writing in 1856, concludes thus: "The old philosopher is still among us in the brown coat with the metal buttons, and the shirt which ought to be at wash, blinking, puffing, rolling his head, drumming with his fingers, tearing his meat like a tiger, and swallowing his tea in oceans. No human being who has been more than seventy years in the grave is so well known to us. And it is but just to say that our intimate acquaintance with what he would himself have called the anfractuosities of his intellect and his temper, serves only to strengthen our conviction that he was both a great and a good man."

There is a good volume of selections from Johnson's writings in the *Little Masterpieces*, edited by Bliss Perry (Doubleday Page and Co.). The best edition of the *Lives of the Poets* is that by Birkbeck Hill (Clarendon Press). The essays by Macaulay and Carlyle, inspired by Croker's edition of Boswell's *Life*, should be known to all students of Johnson.

### BOSWELL (1740-1795)

James Boswell made himself famous by spreading Johnson's fame. He was the son of a Scotch lawyer of high standing, and went to the University of Edinburgh, afterward studying law, and practicing in Edinburgh and London. The year 1763 made Boswell's fortune, for then he visited London and made the acquaintance of Johnson. For twenty years he enjoyed the intimate friendship of the great man, who secured his admission to The Club. Though he was vain to excess, a snob imperturbably impudent on occasion, Boswell was not the fool he has sometimes been made out to be. He had wit enough to recognize a great man when he saw one, and sense enough to make the most of his opportunities. The accuracy of observation, the liveliness, the veracity, the thorough humanness of his *Life of Johnson*, published in 1791, make it the best biography ever written.

The definitive edition of Boswell's *Life* is by Birkbeck Hill (6 vols., Clarendon Press). The Everyman Library contains a complete edition in two volumes.



## BURKE (1729-1797)

Edmund Burke was born in 1729, at Dublin. He graduated from Trinity College, Dublin, in 1748, and soon took up the study of law in the Middle Temple, London. His interest in literature developed early in life; in 1756 the *Inquiry* concerning the Sublime and the Beautiful marked his appearance on the stage of letters. Five years later he was appointed secretary to the Lord Deputy of Ireland; from this time until his death he was actively engaged in governmental work. His political career was of the noblest; although never holding a high office, he was recognized as the unofficial leader of the Whig party, and virtually shaped the policies of the nation during the latter part of his life. From 1790 to 1797 he was concerned with France; his first great interests, however, had been America and India. He had entered Parliament in 1766, and had at once taken up the question of England's attitude towards her American colonies. Burke understood America better than anyone else in Parliament; he was passionately devoted to the cause of human justice; and he pleaded for conciliation with America not only because he foresaw that it alone would save the empire, but because it was the only righteous course to pursue. Burke failed; England went her way under George III and Lord North, and the colonies were lost. He then turned his attention to India, studying it as carefully as he had America, visualizing with the imagination of a poet the results of English oppression, and finally denouncing the English system in a series of attacks that culminated in the impeachment (1787-95) of Warren Hastings, the first Governor General. The publication in 1790 of the *Reflections on the Revolution in France* marks the beginning of his hostility towards French republicanism. The *Appeal from the New to the Old Whigs* (1791), and the *Letters on a Regicide Peace* (1796-97), continued in the same vein, and established Burke as the great champion of conservatism, the upholder of the established order of things against the forces that were making for destruction.

Matthew Arnold speaks of Burke as a man who "saturated politics with thought." It is well known that as an orator he was ineffective, and that the qualities which make his essays so powerful detracted from his success on the floor of the House. But he could afford to give up the success of the moment for the more lasting triumphs he has won. His was the noblest prose of the century in England; massive, pregnant with ideas, yet always clear; logically concise, yet vibrant with an emotion that colors his paragraphs as a kindred emotion colors the great utterances of Lincoln.

Lord Morley's *Life*, in the E. M. L., is a good biography of Burke. Various editions of his speeches are readily accessible; the *Select Works*, edited by E. J. Payne (Clarendon Press, 3 vols.), is excellent.

## THE PRECURSORS OF ROMANTICISM

The poets thus roughly and somewhat inaccurately classed together are more important to the student of English literary history as a group than as individuals. They wrote during the years when the ideals established by Dryden and Pope and maintained by Johnson were dominant in England, and they mark the gradual turning of the tide towards Romanticism. At no time before Wordsworth was the dominance of the Pseudo-Classicists seriously challenged; but that a new spirit was abroad even during the hey-day of the old order, the work of these men, and of Gray and Cowper, is ample testimony. In freedom from literary rule and precept, in choice of forms and material which if not actually new were at least comparatively new to the eighteenth century, in their unusual attitude towards nature and man, and in their instinct for self-expression, these men unmistakably foreshadowed the age of Wordsworth and Byron.

Allan Ramsay (1686-1758), a Scotchman, did much to continue the old tradition of Scottish song and ballad, and furnished Burns with models for some of his best work. James Thomson (1700-48), was also born in Scotland, but went up to London in 1725. Here he attained renown as the author of *The Seasons* (1730), a descriptive poem portraying country life during the changing year. Both the material and the form—blank verse—were new to the eighteenth century; still more unusual was *The Castle of Indolence* (1748), which remains to this day one of the best imitations of both the form and mood of Spenser's *Faerie Queene*. Robert Blair (1699-1746), is remembered as the author of one poem, *The Grave* (1743), in blank verse, a gloomy if at times effective monologue that attained a considerable vogue at the time and had some influence on later poets. Edward Young (1681-1765), although the author of much besides the *Night Thoughts* (1742), owes his fame to this one poem. In blank verse which at times rises to a genuine eloquence, Young discourses on "Life, Death, and Immortality," in much the mood of Blair's *Grave*. James Macpherson (1736-96) was the author of the so-called poems of Ossian. It is probable that Macpherson built up his forgeries around some genuine fragments of old Celtic verse; but for the mood of the poems, the "delight in sorrow," and the striking portrayal of mountain scenery, he alone was responsible. During his lifetime the cheat was suspected; Dr. Johnson, for instance, refused to be taken in; but despite this uncertainty these "mountain monotonies" attained a tremendous popularity in England and on the continent. William Collins (1721-59) brought to the mid-eighteenth century a lyric instinct and a finished technique that mark him as one of the most distinguished poets of the period. During a life that was short and clouded by insanity Collins wrote a series of odes and a few lyrics which, however little they may have appealed to the mass of his contemporaries, have found admirers in every succeeding generation. Thomas Chatterton (1752-70) is like Macpherson famous for his literary



forgeries. At the age of fifteen he planned and in large part executed a cycle of romantic tales, cast in an imitation middle-English dialect, and represented as the work of a fifteenth century poet named Rowley. Disappointed in his hope to make a living as a man of letters, Chatterton poisoned himself in his London garret, and the world has not ceased to wonder at the largeness and splendor of the boy's poetic accomplishment and promise. William Blake (1757-1827), poet, artist, engraver, and mystic, was one of the most eccentric of English men of letters, and as such has had little influence on the main current of English verse. But the simple perfection and daring imagery of Blake's lyrics, especially the *Songs of Innocence* (1789), and *Songs of Experience* (1794), are untouched by the obscurity of his longer works, and mark him as one of the masters of English song. George Crabbe (1754-1832), though he did most of his work after the *Lyrical Ballads* had been published, clung to the eighteenth century couplet that connects him with Pope. But his determination to picture with unvarnished truthfulness the life of a small English town makes *The Village* (1783) and *The Borough* (1810) unlike the conventional description of the eighteenth century, and Crabbe is on the whole a herald of the new age.

#### GRAY (1716-1771)

Thomas Gray's life was uneventful. He was born in London, December, 1716. At Eton he met Horace Walpole, whose name is connected with the publication of some of Gray's most famous poems. He went to Pembroke College, Cambridge, but left in 1738 without a degree. In 1739 Gray and Walpole together made the "grand tour," the records of which are preserved in some of Gray's most memorable letters. From 1742 until his death in 1771 he lived as an academic recluse at Cambridge. In 1757 he declined the laureateship; though appointed Professor of Modern History in 1768 he delivered no lectures. One of the most scholarly of English poets, he shrank instinctively from the notoriety attendant upon publication; he printed but few verses, and the most famous, the *Elegy*, he published only because of the fear that a mangled and pirated copy was to appear in a magazine. But despite his sensitive and shrinking nature, the range of Gray's intellectual life was very wide; his letters and miscellaneous writings witness the fact that he was interested both in the worlds of art and letters and in the political and social development of his time.

His verse would be important in whatever age it had been written; but coming as it did during the years of transition from Pseudo-Classicism to Romanticism, it is unusually significant. Gray himself illustrates the change that was gradually to take place in all English literature. Beginning as a classicist, he wrote the *Ode to Spring* (1742), and the *Ode on a Distant Prospect of Eton College* (1742), in conventional eighteenth century "poetic diction," and indulged in a good deal of conventional moralizing. The *Elegy*, published 1751, although begun many years before,

was written in an approved classical form, but is distinctly different in mood from the earlier work, and is the most finished example of the "grave-yard school" which, including Blair's *Grave* and Young's *Night Thoughts*, looks back to *Il Penseroso* for much of its inspiration. *The Progress of Poesy* and *The Bard*, printed by Walpole in 1757, are still farther from eighteenth century ideals. But it was not till 1761, when Gray wrote *The Fatal Sisters* and *The Descent of Odin*, that his work became thoroughly romantic.

Dr. Johnson's criticism, in his *Life of Gray*, is unsympathetic, but valuable as showing the attitude of the eighteenth century towards a poet of the new order. Gosse's *Life*, in the E. M. L., is a good biography. Phelps's *Selections*, in the *Athenæum Press Series* (Ginn), is an inexpensive edition of Gray's best work, both prose and poetry, and contains much valuable editorial matter. Gosse's edition of the complete works (4 vols., Macmillan) is the standard. Arnold's essay on Gray (*Essays in Criticism*, Macmillan) is appreciative, and in most respects accurate.

#### COWPER (1731-1800)

William Cowper, one of the pathetic figures in English literature, lived a life that was clouded by periodic attacks of religious melancholia and insanity, and was otherwise uneventful. Born in 1731, in Hertfordshire, he spent seven years at the Westminster School. In 1754 he was called to the bar; the dread of a public examination before assuming a clerkship in the House of Lords precipitated his first attack of insanity in 1763. From this he did not recover for eighteen months; never again was he free from the spectre. The rest of his life is memorable for his friendship with Morley Unwin and his wife Mary Unwin. Mr. Unwin, a clergyman, died in 1765; in 1767 Cowper and Mrs. Unwin began their life together at Olney. It is probable that Cowper would have married Mrs. Unwin had he not suffered a second attack of insanity in 1773. After recovering, Cowper, in need of some regular employment, began to write verses, and amused himself by carpentry, gardening, and caring for tame hares and other household pets. His first great work, *The Task*, appeared in 1785. In this long poem Cowper allowed his fancy to play over things in general; as a result *The Task* is a composite of verse descriptive of the English landscape that he knew and loved, of satire and comment on conditions in Europe, and of accounts of Cowper's life. It is written in blank verse; the fact that it became generally popular is indicative that the tyranny of the couplet was already being broken. *John Gilpin*, Cowper's most famous piece of humorous verse, also appeared in 1785; in 1791 he completed his translation of Homer. The remaining years were darkened by sorrow and melancholia. In 1794 he was again insane; in 1796 Mrs. Unwin died. *The Castaway* and *To Mary* picture with poignant force the pathetic blackness of this period.

Aside from the interest attaching to Cowper's

poetry because of its inherent worth, there is a significance in his work which students of literary history have not failed to mark. In a real sense Cowper was the spiritual predecessor of the great Romanticists. He had a sympathy for outcast humanity as sincere as Shelley's, if less passionate; his love of nature was as deep-seated as Wordsworth's, though his musings on nature never led him to the heights which Wordsworth attained through his "impassioned contemplation."

The best one volume edition of Cowper is the Globe (Macmillan); the volume of selections in the Athenæum Press series (Ginn) is representative and inexpensive. Southey's *Life*, though written long ago, is still valuable; more recent is Goldwin Smith's in the E. M. L. Leslie Stephen's essay, in his *Hours in a Library*, and Bagehot's, in his *Literary Studies*, are suggestive.

### BURNS (1759-1796)

Robert Burns lived a life of hard work, interrupted by periods of reckless and enthusiastic relaxation; a life which from some points of view was a tragic failure, involving many besides Burns himself in the wreck. Yet it is noteworthy that such stern moralists as Wordsworth and Whittier should have been willing to forgive Burns's many weaknesses, and to point only to the largeness of his accomplishment.

He was born in Ayrshire, near the west coast of Scotland, in 1759. His father, William Burnes, was a hard-working man of the peasant class, but mentally superior to the average small farmer, and the equal of any one in ambition for his children. By the time Burns was fifteen he was doing much of the work of his father's farm; in 1784, when his father died, he and his brother Gilbert undertook farming for themselves, but with poor financial results. It was about this time that he met Jean Armour, later his wife. During 1785 and 1786 he wrote much of the verse on which his fame depends; had he never published anything but the 1786 volume of *Poems, Chiefly in the Scottish Dialect*, he would have been sure of ultimate recognition. Here, in the little volume printed at Kilmarnock, the proceeds of which were to defray the cost of Burns's intended emigration to America, were *The Twa Dogs*, *The Holy Fair*, *The Cotter's Saturday Night*, *To a Mouse*, *To a Daisy*, and the *Epistle to Davie*. The success of this venture prompted Burns to change his plans, and in the same year he went up to Edinburgh, where he became the lion of the season. A second volume, published in Edinburgh in 1787, brought him more renown and a considerable sum of money. In 1788 he married Jean Armour, and took up farming at Ellisland. But his venture proved unsuccessful, and in 1789 he was glad to fall back on an appointment to the excise service that brought him fifty pounds per year. In 1791 he moved to Dumfries, and there, after five years of hard labor as exciseman, he died.

Burns's poetry has at times been overpraised, especially by Scottish critics; but after all allowances have been made for national or personal

prejudices, much remains of permanent value. His best songs, written in most part during the last six years of his life, his simple pictures of Scottish domesticity, his satires on cant and make-believe in Church and State, and his two unique contributions to English poetry, *Tam O' Shanter* and *The Jolly Beggars*,—these have passed out of the narrow circle of Scottish and local verse, and have become part of the world's literature.

The best edition of Burns's poetry is the Centenary (four volumes, T. C. and E. C. Jack). The one volume Cambridge edition (Houghton Mifflin) contains the Centenary text and some of the notes. Shairp's *Life*, in the E. M. L., is the best brief biography. Carlyle's well known essay, Stevenson's, in his *Familiar Studies of Men and Books*, and Henley's, in the Centenary and Cambridge editions, are all valuable.

### WORDSWORTH (1770-1850)

William Wordsworth was born at Cockermouth, Cumberland, in 1770. After spending his school years among the lakes and hills he went up to St. John's College, Cambridge, where in 1791 he graduated. Twice during the Revolution he visited France; the first time on a walking tour during one of his long vacations from Cambridge, the second in 1791, after his graduation. The first time he had been comparatively unmoved by the events that were taking place on the continent; the second, he was drawn into the whirl of French politics, and became an enthusiastic supporter of the Revolution, returning to England only when his guardians recalled him by stopping his allowance. The years from 1792 to 1795 were darkened by doubt and spiritual distress. The excesses of the Terror, which he had at first tried to justify as the necessary preliminary to a social regeneration, became more and more appalling; gradually his faith in the French cause was shaken, and at the same time he began to lose faith in humanity. From this state of despairing uncertainty he was recalled by the sympathetic friendship of his sister Dorothy. On a precariously small income the two began housekeeping, and under the influence of Dorothy, and freed from the necessity of earning his daily bread, Wordsworth devoted himself as seriously as Milton had done to preparation for the writing of poetry. From 1795 to 1797 the brother and sister lived at Racedown, Dorsetshire; here they were visited by Coleridge, at whose suggestion the Wordsworths moved to Alfoxden, Somersetshire, within a mile and a half of Coleridge's home at Nether Stowey. Here was formed one of the most notable of literary friendships. Coleridge encouraged Wordsworth by his sympathetic praise; Wordsworth in turn stimulated Coleridge. Together the two men tramped over the Quantock hills, and planned the volume that appeared in 1798 as the *Lyrical Ballads*. The importance of the work was two-fold. Historically it is significant in the development of Romanticism as the first example of conscious protest against the ideals of Pseudo-Classicism. And here the two friends pub-

lished some of their noblest work—the *Lines* on Tintern Abbey, and *The Rime of the Ancient Mariner*,—poems which would have brought distinction to any volume.

When the *Lyrical Ballads* appeared the two poets, with Dorothy Wordsworth, were already on their way to Germany, where Wordsworth wrote some of his brief lyrics and began *The Prelude*. Returning to England in 1799, he took a house at Grasmere, in the lake country where he had grown up, and where he was to make his home for the rest of his life. In 1802 he married Mary Hutchinson; in 1813 he moved to Rydal Mount, a few miles from Grasmere. The same year he was pensioned by the government by being appointed Distributor of Stamps for Westmoreland. The remainder of his life was uneventful. Like others of his circle, he grew more and more conservative as time passed; occasionally he made a trip to Scotland or the continent, but there is little to record until 1843. In this year the laureateship fell vacant through the death of Southey; the appointment of Wordsworth was a tribute to his genius and a mark of the esteem in which he was held by the nation. Seven years later he died, and was buried in the churchyard at Grasmere.

Wordsworth wrote his finest verse comparatively early in his life. *Tintern Abbey* appeared in 1798; the best sonnets soon after the turn of the century; *The Prelude*, though not published until 1850, was completed in 1805; the *Intimations of Immortality* was published in 1807. During his last forty years he added much to the bulk of his poetry, but wrote few of his greatest poems. And yet fame came to Wordsworth late in life. In 1800 he was an innovator, whose theories appeared heretical, and whose great work was curiously intermingled with poems that the critics quickly singled out for ridicule. By 1840, however, the theories propounded in the preface to the second edition of the *Lyrical Ballads* had in part been accepted by the public, and in part modified by Wordsworth himself; his poor work was being forgotten; and his great contribution to the world's literature had been recognized.

The precise nature of this contribution cannot be explained in the present limits, but two suggestions can be made: no poet had ever written so nobly of the beauties of nature; few poets had done more than Wordsworth to point out the essential dignity of mankind. And in one respect Wordsworth was unique. Always keenly sensitive to the beauty of nature, and aware that from association with nature came peace and consolation to mankind, Wordsworth cast about for a reason for a phenomenon difficult to explain by any theory that regarded nature as inanimate or unconscious. In *Tintern Abbey* he suggests his solution of the problem. In moments of mystic contemplation it had been vouchsafed to him to see the divine unity of all creation; a spiritual unity, in which nature and man were but different manifestations of the same creative Power, and capable of influencing one another because each was conscious of the other's sym-

pathy and understanding, and both were animated by the same Divinity

"Whose dwelling is the light of setting suns,  
And the round ocean and the living air,  
And the blue sky, and in the mind of man:  
A motion and a spirit, that impels  
All thinking things, all objects of all thought,  
And rolls through all things."

Other men had held such a philosophy; it remained for Wordsworth to give expression to it in the noblest verse of the nineteenth century.

The best one-volume editions of Wordsworth are the Oxford (Oxford Univ. Press), the Cambridge (Houghton Mifflin), and the Globe (Macmillan). *The Life* by Myers, in the E. M. L., is an adequate survey; Legouis's *La Jeunesse de Guillaume Wordsworth* (translated by Matthews, Dent and Co.), is an exhaustive study of the years covered by *The Prelude*. Arnold's essay in the *Essays in Criticism*, Pater's in *Appreciations*, and Sir Walter Raleigh's *Wordsworth* are all authoritative. For contemporary criticism nothing is better than Coleridge's in the *Biographia Literaria*.

#### COLERIDGE (1772-1834)

Samuel Taylor Coleridge was born in Devonshire, in 1772. He received his preparatory education at Christ's Hospital, London, where his precocity gained for him the title of "the inspired charity boy." Here he met Lamb, whose essays picture the life of these early years, and who remained one of his few constant friends. From Christ's Hospital Coleridge went up to Cambridge University just as Wordsworth was leaving. His career was erratic, and in 1794 he left without a degree. He had already met Robert Southey, with whom he planned the ideal commonwealth on the banks of the Susquehanna which the dreamers named "Pantisocracy." In 1795 he married; in 1796 he brought out his first volume of verse. In 1797 he visited the Wordsworths at Racedown; the next year, in company with Wordsworth, he was planning the *Lyrical Ballads*. To this volume Coleridge contributed four poems, most important of which was *The Rime of the Ancient Mariner*. In 1798, the year of the *Lyrical Ballads*, Coleridge went with Wordsworth to Germany, and plunged into the study of German philosophy and literature. In 1800 he settled at Keswick, a few miles from Grasmere, where he had the companionship of Wordsworth and Southey. The remainder of his life was in many ways unfortunate. His poetical powers were stunted by his addiction to laudanum; he planned much, but accomplished little. Occasional lectures on literature, much brilliant but rather formless conversation on philosophy, and very little actual writing, occupied his last twenty years. Like Wordsworth and Southey, he became more and more conservative as he grew older, and looked back with horror on the youthful enthusiasms of his republican days.

Much of Coleridge's prose work is significant and interesting, but it is as the author of the

*Ancient Mariner*, *Kubla Khan*, and *Christabel*, that he is remembered. In these poems he was using material the most unusual, often frankly supernatural; but by the witchery of his art was able to induce in the reader what he himself in a fine phrase calls the "momentary suspension of disbelief which constitutes poetic faith." He was one of the great geniuses of English literature, and one of the pathetic group the promise of whose early years was never completely fulfilled. But in the case of Coleridge the actual accomplishment, fragmentary though it is, is sufficient to merit all the praise that time has brought him.

The best edition of Coleridge's poetry is the two volume publication of the Oxford University Press; the *Globe* (Macmillan) is convenient, and contains an admirable biographical sketch by J. D. Campbell, which is not surpassed in value by *Traill's Life* in the E. M. L. William Hazlitt's *My First Acquaintance With Poets* is a classic portrait of Coleridge as he appeared to a gifted contemporary; Carlyle's portrait in his *Life of John Sterling* (chap. "Coleridge") is brilliant if somewhat unsympathetic.

#### SCOTT (1771-1832)

Sir Walter Scott was born in Edinburgh, in 1771, the son of an attorney, and a member of the Clan Buccleuch. After a boyhood spent in reading, and assimilating Scottish legend, he entered the University of Edinburgh, but did not take a degree. When he was twenty-one he was called to the bar, and though his practice was never extensive, he was always in more or less intimate contact with the law. His first literary work of importance was a group of translations from the German, Bürger's *Lenore* appearing as Scott's *William and Helen*. In 1802-03 he published *The Minstrelsy of the Scottish Border*, the best collection of Scottish ballads until Child's great work began to appear in 1882. Between 1805 and 1810 Scott won an international reputation as a narrative poet through *The Lay of the Last Minstrel*, *Marmion*, and *The Lady of the Lake*. In 1813 he bought Abbotsford, where he established himself as a country gentleman. About this time Byron's poetry began winning the popularity which Scott's had formerly enjoyed. Realizing that he could not compete with Byron, Scott took up a manuscript untouched since 1805, wrote the last two-thirds of it in six weeks, and in 1814 published *Waverley*, the first of his historical novels. Between 1814 and 1832 he wrote in all thirty-two novels, and did a good deal of other literary work besides. At the accession of George IV Scott was knighted and created a baronet; at this time—1821—he was probably the largest figure in the English literary world. But in 1826 the wheel of Fortune turned. In this year two publishing houses in which Scott was interested failed with large liabilities. Refusing to take advantage of the bankruptcy laws, although he knew that he was legally entitled to their protection, Scott undertook single-handed to pay off an indebtedness of nearly one hundred and twenty thousand pounds. For six years he

worked at the task, writing novels and receiving compensation at a rate unheard of, and turning over the proceeds to the creditors. But his life was not long enough. In 1831 a paralytic stroke enfeebled his powers, if not his will; in 1832 he died, leaving a part of the debt to be cleared off by royalties received after his death.

Scott's contribution to English literature was great and many-sided. His work as editor and collector of Scottish ballads was more valuable than that of any of his contemporaries; his poetical romances are among the best examples of English narrative verse. But his chief glory is the magnificent series of novels: the studies of Scottish life and manners, such as *The Heart of Midlothian*, and the tales of past history, such as *Ivanhoe* and *Quentin Durward*. Through these novels Scott made the largest single contribution to the great stock of English fiction.

The best source of information about Scott is the *Life* by his son-in-law, J. G. Lockhart (7 vols., Black). Briefer biographies are Hutton's, in the E. M. L., and Saintsbury's (Scribner's). Sir Walter's own *Journal* (David Douglas) gives interesting first-hand information concerning the later years of his life.

#### BYRON (1788-1824)

George Gordon Byron was born in London, January, 1788, but lived for some years of his youth in Scotland. In 1798, through the death of a great-uncle, he became the sixth Baron Byron, and the inheritor of the ruined family seat, Newstead Abbey. As a boy he was hot-tempered, proud, and unnecessarily sensitive on account of a lameness that never left him. In 1805 he began at Trinity College, Cambridge, a career which was boisterously irregular, and only slightly distinguished by the appearance in 1807 of a volume of poems called *Hours of Idleness*. In 1809, when he had come of age, he took his seat in the House of Lords, and in the same year began the wanderings over Europe which were later to be described in *Childe Harold's Pilgrimage*, of which the first two cantos appeared in 1812. The result of this publication Byron has recorded in his statement that he awoke one morning and found himself famous. The next year, 1813, *The Giaour* began the series of oriental tales that outdid even *Childe Harold* in popularity. In January, 1815, he married Miss Anna Milbanke; a year later the two had separated, Lady Byron returning to her father's home, and the poet, ostracized by society, going to Switzerland, where for some time he was in the company of the Shelleys. From 1816 to 1819 he was much of the time in Venice, living a life that was currently reported to be a riot of debauchery, and in which, when all allowances have been made for the exaggerations of scandalous gossip, there were many black passages. The third and fourth cantos of *Harold* appeared in 1818; the same year he began *Don Juan*, publishing it at intervals from 1819 till his death. His dramas, of which *Cain* and *Manfred* are the greatest, appeared between 1821 and 1824; in 1822 he published the *Vision of Judgment*, a reply

to Southey's eulogy of George III, and one of the most successful of all parodies. In 1823 the Greek revolutionists appealed to Byron for help against Turkey; to their call he responded enthusiastically and unselfishly. In January, 1824, he reached Greece; three months he spent at Missolonghi, drilling troops and combating fever; and then he died.

Byron has to his credit four distinct accomplishments, any one of which, unless it be the first, would have made him a poet of rank. He expressed in his verse, and in his personality, the melancholy pride and despair, and the revolt against society, which were general in Europe during the years following the collapse of the French Revolution, but which have come to be considered characteristically "Byronic." He was a brilliant teller of tales, which, though lacking many of the finer poetic qualities, are yet masterly narratives. He was a descriptive poet whose pictures of the grander manifestations of Nature's power were painted with a sweep and magnificence unequalled in English verse. And in *Don Juan*, his masterpiece, he showed himself a daring and trenchant critic of contemporary society, and of the foibles of human nature at large. It is to his carelessness of form, and his lack of intellectual power, that Byron owes the refusal of the world to grant him a place in the small circle of the greatest poets.

The best one volume edition of Byron is the Cambridge (Houghton Mifflin); the standard library edition is that of G. E. Prothero and E. H. Coleridge (John Murray). Essays and biographical memoirs have been numerous; Nichol's *Life*, in the E. M. L., and Noel's, in the *Great Writers* series, are both good. Matthew Arnold's volume of selections in the *Golden Treasury* series is prefaced by a valuable essay.

#### SHELLEY (1792-1822)

Percy Bysshe Shelley was born in Field Place, Sussex, in 1792. After some years at Eton, where the yoke of educational tradition galled him, he went up to Oxford in October, 1810. In March, 1811, he was expelled for having written a pamphlet entitled *On the Necessity of Atheism*, and left college determined to give his life to the cause of intellectual freedom. During the summer of the same year he eloped with Harriet Westbrook, a London school-girl, whom he married in Edinburgh. His life with her came to an end in the summer of 1814 when he left England with Mary Godwin, the brilliant daughter of William Godwin, whose philosophical liberalism strengthened Shelley in his defiance of law and tradition. In 1816 Harriet Westbrook Shelley drowned herself; shortly thereafter Shelley married Mary Godwin. By 1818 he was living in Italy, virtually as an exile, deprived by law of the custody of Harriet's children, and fearing to return to England lest further legal action be taken against him. But here in Italy he did his greatest work, *Prometheus Unbound*, *The Cenci*, *Adonais*, and *Hellas*, besides a large number of magnificent lyrics, all appearing between 1818 and 1822. In

July of 1822 Shelley was drowned while sailing in the Gulf of Spezzia.

To understand Shelley one must think of him as both poet and philosopher. His poetical reputation rests primarily upon his lyric power. Even in *Prometheus* it is the lyrical and not the dramatic elements that make the work successful; in the better known and briefer works, such as *The Cloud*, *To a Skylark*, *To Night*, and the *Ode to the West Wind*, the imagery is daringly magnificent, and the technique virtually perfect. But Shelley was at least as much interested in his message as in the form which this message assumed. Living in the years when the conservative reaction after the failure of the French Revolution was most pronounced, he never allowed his faith in humanity to be shaken, but constantly urged the perfectibility of mankind, and the power of love to regenerate the world. When once custom had been abolished, warfare ended, and the tyranny of church and state forever broken, then, Shelley believed, the golden age of freedom and love shadowed forth in the last act of *Prometheus Unbound* would be realized on the earth. There was, of course, much of the dreamer in Shelley; but to call him with Arnold "a beautiful and ineffectual angel, beating in the void his luminous wings in vain," is to do him scant justice. For in some respects—as witness his sympathy for animals, his hatred of war, and his passionate longing for intellectual and religious freedom,—Shelley's weakness was only that of the man "ahead of his times." And the very essence of his philosophy, self-sacrifice for the good of the world, was nearer the essence of Christianity than the Churchmen who condemned him for atheism were willing to admit.

Good one volume editions of Shelley's poetry are the Globe (Macmillan), Cambridge (Houghton Mifflin), and Oxford (Oxford Univ. Press). The *Life* by Dowden (two vols., Lippincott), is exhaustive, but is somewhat injured by a good deal of special pleading. Symonds's *Life*, in the E. M. L., is an excellent brief biography. Trelawney's *Recollections of the Last Days of Byron and Shelley* is a vivid contemporary account of the close of Shelley's life.

#### KEATS (1795-1821)

John Keats was born in London, in 1795. He was the son of Thomas Keats, at first chief hostler and later manager of the "Swan and Hoop" inn, and of Frances Jennings, whose father was the proprietor of the inn. When Keats was eight years old his parents, eager for his advancement, sent him to school at Enfield. Here he won the literary prizes "as a matter of course." His father died in 1804, and at the death of his mother in 1810 Keats found himself under the guardianship of two successful but somewhat narrow-minded merchants. They at once withdrew him from school and apprenticed him to a surgeon at Edmonton. In 1814, when his indenture was cancelled by mutual agreement, he was sufficiently interested in medicine to continue his studies in the London hospitals. But already his chief

concern was with poetry, and in 1815 he wrote at least one of his great sonnets, *On First Looking into Chapman's Homer*. By the latter part of 1816 he had definitely made up his mind to give his life to poetry; in 1817 appeared his first volume, *Poems by John Keats*, containing the sonnet on Homer and *Sleep and Poetry*, besides some less noteworthy verse. In the spring of 1818 came *Endymion*, which at first passed unnoticed, but later was savagely attacked by *Blackwood's* and the *Quarterly* for its formlessness and lack of restraint. Towards the end of 1818 Keats met Fanny Brawne, with whom he was soon in love, but whom he could not marry on account of his poor health. In February of 1820 he was definitely threatened with consumption; when in July his third volume, containing the great odes and *The Eve of St. Agnes*, appeared, Keats was so ill that a voyage to Italy was proposed as the only means of saving his life. In the middle of September he sailed with his friend Severn, and reached Rome in December. Here, in February, 1821, he died, and was buried in the Protestant cemetery.

Keats was first and last an artist, keenly sensitive to beauty, and comparatively unaffected by the changes that came over Europe during his lifetime. Yearning for an ideal beauty as his own hero Endymion longed for his moon-goddess, Keats gratified this desire through the creation of beauty in his verse. In the 1817 volume, and in *Endymion*, it was largely beauty of detail that occupied him, beauty of lines and passages rich with "a fine excess" of sensuous imagery. But the poems of 1820, especially *St. Agnes* and the odes, have all the imaginative richness of the earlier work, and are strengthened by a sense of form that had hitherto been lacking.

Good editions of Keats's poems are the Cambridge (Houghton Mifflin), the Globe (Macmillan), and the Oxford (Oxford Univ. Press). The best is H. Buxton Forman's (Gowans and Gray, Glasgow; 4 vols.). Sir Sidney Colvin's *Life* in the E. M. L. is a good brief biography.

#### LAMB (1775-1834)

Charles Lamb was born in London in 1775, the son of a lawyer's clerk. From 1782 to 1789 he was a student at Christ's Hospital, where he formed with Coleridge a friendship that was to be life-long. After leaving school he went to work as a clerk in the South Sea House; in April of 1792 he moved to the East India House and began the service that was to be ended thirty-three years later when Lamb was pensioned by the Company. The year 1796 brought tragedy into the household of his father, with whom Lamb was still living. A taint of insanity ran in the family; in this year Mary Lamb became violently insane and killed her mother. The rest of his life Lamb spent in caring for his sister—the Bridget Elia of the essays—who was subject to the recurrence of her malady, but who in her rational periods was a sympathetic and stimulating companion. Lamb's first literary work of importance was

written in actual collaboration with his sister: the *Tales from Shakespeare* (1807). But although Lamb had written some verse and a good deal of prose before the *Tales* appeared, and had published his collected *Works* in 1818, it was not till 1820 that he began the series of essays by which he is best known. In this year the *London Magazine* was established; to it Lamb contributed the *Essays of Elia*. The latter years of his life were uneventful. His sister demanded an increasing amount of care, and though his pension brought him leisure, he did little after its bestowal to add to his reputation as a man of letters.

The charm of Lamb's essays is due in part to the humor and pathos which pervade them, and in part to the intimate relationship which Lamb at once establishes between himself and the reader. Writing as if for a circle of friends, Lamb has put his own personality into his essays so completely that he has become one of the best known of English writers, while by his simple unpretentiousness he has concealed an art as great as Addison's, albeit of a very different sort.

The best edition of Lamb's works is that of E. V. Lucas (Methuen), who is also the author of the best biography.

#### HAZLITT (1778-1830)

William Hazlitt, the son of a Unitarian minister, was educated for the ministry, studied art for a time, was encouraged by Coleridge to pursue an interest in metaphysics, and first came before the public as a writer on philosophical subjects. The maturing of his tastes finally led him to literature and journalism. He wrote for several of the dailies and periodicals, doing most work for Leigh Hunt's *Examiner*. He was acquainted with the Lake poets, Lamb, and the London literary set, and though he sooner or later quarrelled with almost all his friends the estrangement was not usually permanent. His work of greatest general interest was done in *Characters of Shakespeare's Plays* (1817), *Lectures on the English Poets* (1818), *English Comic Writers* (1819), *Dramatic Literature of the Age of Elizabeth* (1821), and two collections of miscellaneous essays, *Table Talk* and *The Plain Speaker*. His interest in the French Revolution and Napoleon led him to write a life of Napoleon, not very much esteemed. Personally Hazlitt was shy, irascible, and curiously susceptible to feminine attraction. As a critic he is at once independent and dogmatic, of fine taste, and on the whole sympathetic in his attitude toward the newer spirit in literature. With Lamb and Coleridge he did valuable service to the cause of literature by helping to establish a proper appreciation of Shakespeare and his fellow dramatists. His style, not so intimate or charming as Lamb's, has a rich personal flavor and vivacity, and is superior to Lamb's in point and vigor.

The standard edition of Hazlitt is edited by Waller and Glover (Dent). Augustine Birrell's *Life* (E. M. L.) is good; more extensive are the *Memoirs* (2 vols., 1867) by W. C. Hazlitt.

## DE QUINCEY (1785-1859)

Thomas De Quincey was born at Manchester in 1785. He was a precocious boy, and when in 1803 he went up to Oxford University he took with him not only the ability to converse with ease in Greek and Latin, but a considerable experience with modern life as well,—experience gained during a runaway sojourn in Wales and a year's existence in the slums of London. He left Oxford in 1808 to begin the study of law; in 1809, however, he leased Wordsworth's old home at Grasmere, and began his career as a man of letters. Here he remained till 1820, when he went up to London to write for the *London Magazine*, to which during 1821 he contributed the *Confessions of an English Opium Eater*. In 1828 he moved again, this time to Edinburgh, where he wrote for *Blackwood's* and the *Edinburgh Literary Gazette*. He died in Edinburgh towards the close of 1859, after half a century of arduous and persistent journalistic work.

De Quincey's fame would be greater had he done less discursive and trivial work; the *Confessions*, however, have placed him among the masters of English prose. This, his most characteristic production, is in part a record of his experiences with opium, and in part a chronicle of his early years. He first tasted opium during his residence at Oxford; by 1819 he was in complete bondage to the drug. The *Suspiria de Profundis*, in which the eloquent prose of the *Confessions* becomes even richer and more exotic in its splendor, is also associated with opium, for it is here that De Quincey pictures with poetic magnificence the phantasmagoric creations of his dreams. It is in large part this stylistic richness that makes De Quincey's work memorable; his is thoroughly romantic prose; prose that could have been written only during the early years of the nineteenth century, or, with some differences of language, in the seventeenth. To the writers of Elizabethan England De Quincey undoubtedly owed much; the rarest qualities of his style, however, he imitated from nobody.

De Quincey's chief works are accessible in many editions; an excellent collected edition is that by David Masson (A. and C. Black). Lord Morley's *Life* (E. M. L.) is a good biography.

## LANDOR (1775-1864)

Walter Savage Landor was born at Warwick, in January, 1775. After studying at Rugby he entered Trinity College, Cambridge, in 1793, only to leave one year later under discipline because of the exuberance of his republican principles. His early verses were published in 1795; in 1798 came *Gebir*, his first work of great importance. His enthusiasm for liberty prompted him in 1808 to raise and equip a regiment in the Spanish army that was fighting Napoleon; his military career, however, was short. In 1811 he published, anonymously, his drama *Count Julian*. In 1821 he removed to Italy; three years later appeared the first series of *Imaginary Conversations*. These, with the

*Hellenics* (1847), are the works on which Landor's fame rests most securely; though his later years were unusually productive, he never wrote more nobly than in these two collections. From 1835 to 1858 he lived in England, somewhat embittered by domestic disturbances; in 1858 he returned to Italy, where he lived until his death in 1864.

To one who reads chiefly the *Hellenics* and *Imaginary Conversations*, Landor appears restrained and austere, and very unlike the enthusiastic Romanticists who were his contemporaries. But it is largely because of his lofty dignity and restraint that Landor is significant. These qualities he found in the classical literature from which came his inspiration; no English poet save Milton has done more to bring over into English literature the temper and ideals of the genuine Classicism that had been so misrepresented by the poets of the eighteenth century. That Landor, writing from 1798 to 1840, should have been able to do this, indicates at once how far removed he was from the majority of his contemporaries, and how great were his own powers.

Landor's *Complete Works* have been edited by C. G. Crump (Dent and Co.); selections from the *Conversations* are in the Camelot Series; from the poetry, in the Canterbury Poets (Parker P. Simmons). The best *Life* is by Sir Sidney Colvin, in the E. M. L.

## TENNYSON (1809-1892)

The year 1809 was good to England, for it gave her Gladstone, Darwin, Edward Fitzgerald, and Alfred Tennyson. The last was born in the little village of Somersby, in Lincolnshire, where his father was rector. The family was a large one, consisting of eight brothers (of whom Alfred was the fourth) and four sisters, and poetry ran in it, for they nearly all wrote verse, and Charles and Frederick gained some reputation as poets. The Tennysons used to spend their summers at Mablethorpe, where the "league-long rollers" of the North Sea thunder in upon flat beaches; Tennyson's many and varied descriptions of waves are to be traced back to this early acquaintance with the ocean, just as his landscapes frequently recall the rolling wolds of the Lincolnshire country. Charles and Alfred went together to Louth Grammar School, but after 1820 were taught at home by their father.

In 1827 a Louth bookseller printed a little volume entitled *Poems by Two Brothers*, the authors being Charles and Alfred Tennyson. These juvenilia make a somewhat amusing parade of schoolboy learning, and are pervaded by an assumed melancholy, in which the great contemporary influence of Byron is evident. Alfred was an ardent admirer of Byron. He has told us how he was affected by the news of Byron's death in 1824: "I thought the whole world was at an end; I thought everything was over and finished for everyone—that nothing else mattered. I remember I walked out alone and carved 'Byron is dead' into the sandstone." In 1828 the two brothers went up to Trinity College, Cambridge, where they formed friendships with several men later



well known; in particular, the intimacy of Alfred with Arthur Hallam, son of the historian, was to bear the noblest poetic fruit. He continued writing verse, and in 1829 gained the Chancellor's medal with his poem *Timbuctoo*, in which now and then we catch the first faint echoes of the sonorous roll and melody of the Tennysonian blank verse. He left Cambridge in February, 1831, without taking a degree, recalled to Somersby by the illness of his father, who died in March. While yet at Cambridge he had published the first volume bearing his own name, *Poems, Chiefly Lyrical*, containing among much that was merely pretty and too sugary some really good things like *Mariana* and *The Poet*. Late in 1832 appeared another volume of *Poems*, wherein the presence of such things as *The Lady of Shalott*, *Oenone*, *The Palace of Art*, and *A Dream of Fair Women* foreshadowed the coming greatness.

In 1833 Arthur Hallam died in Vienna. The blow fell heavily on Tennyson, and for ten years he published no more poetry. The years were far from wasted, however, for he was busy constantly revising old verse and writing new. The result of this steady labor of self-criticism was seen in the two volumes of *Poems* of 1842. The more varied interest, the broader human sympathy, and the perfect artistry of this work made Tennyson's fame secure. Many of the poems of 1832 were reprinted in their present form, and Tennyson never wrote finer poetry than in *Ulysses* and *Morte d'Arthur*. One result of the public recognition accorded to these volumes was the granting to the poet in 1845 of an annual pension of two hundred pounds. *The Princess* appeared in 1847, though the lyrics which constitute one of its chief beauties were not added till a third edition. The year 1850 was, as Hallam Tennyson says, the "golden year" of Tennyson's life. He published *In Memoriam*, upon which he had been working for sixteen years; he married Emily Sellwood, with whom he had been in love for years, but whom he had been unable to marry because of comparative poverty; and on the death of Wordsworth he was made Laureate. Three years later the Tennysons moved to the house in Farringford, in the Isle of Wight, which was their home for the rest of their lives. *Maud* came out in 1855, and four years later the first four of the *Idylls of the King*; four more were added in 1869, one in 1871, one in 1872, and the series was completed in 1885. In 1864 were printed *Enoch Arden* and many of the English idylls. Late in life Tennyson turned to the writing of poetic drama, writing a trilogy on English history, *Queen Mary* (1875), *Harold* (1877), and *Becket* (1884), of which the last was acted with great popular favor by Henry Irving. Two or three other plays also made acting successes. The last years of Tennyson's life were full of travel, of work, and of honor. He was raised to the peerage in 1884, an honor which he accepted as a tribute to literature rather than to himself. He died in 1892, and was buried in Westminster Abbey beside his friend Browning.

Tennyson has been called the representative poet, and *In Memoriam* the representative poem

of the Victorian era, because it expresses the compromise between religion and science which the era worked out. Tennyson accepts the nebular hypothesis, the theory of evolution, and other teachings of modern science, but succeeds in reconciling them with his faith in a benevolent and loving Power which makes all things work together for good. Along other lines, too, Tennyson best represents the thought of England during his period. He is thoroughly and typically English in his political ideas, standing conservatively for sobriety in freedom against what he considered the tendency to rash excess across the channel. As poet laureate he wrote a good deal of patriotic verse glorifying England and her great men. Although the English idylls contain many pictures and figures from common life, Tennyson was by temper aristocratic, never, for instance, speaking for humanity as do Burns and Wordsworth.

Tennyson is a good, if not a great, story teller, but the idyll is the form he manages most successfully, a form in which he can use ornament freely, and upon which he can bestow his remarkable power of detailed description. *The Idylls of the King* and *The Princess* are full of superb descriptive passages, and no poet has been more successful in providing a suitable setting and creating a proper atmosphere for his narrative. In sheer artistry Tennyson is perhaps the first of English poets. In majesty and harmony his blank verse rivals that of Milton, and has a flexibility and variety surpassing Milton's. In lyric verse, too, Tennyson is one of the supreme artists, exhibiting a felicity of phrase and a command of poetic device which at times, as in *The Bugle Song*, rise to pure magic.

The new *Works of Tennyson* (Macmillan 1913), with a memoir by the poet's son and Tennyson's own notes, is the best single-volume edition. The authoritative life is the two-volume *Memoir* by Hallam, the present Lord Tennyson (Macmillan). *Tennyson, His Art and Relation to Modern Life*, by Stopford Brooke (G. P. Putnam's Sons) is a good commentary.

#### BROWNING (1812-1889)

Robert Browning was born in Camberwell, on the outskirts of London, three years after Tennyson. Of formal schooling the boy had not much. A few years in a private school near home, some private tutoring, a few months in the University of London—this sums it up. His real education was gained in the family circle. Robert Browning, Senior, a clerk in the Bank of England, was scholarly and artistic by temperament, a good linguist, and the possessor of a large and curiously varied library. Young Browning was an omnivorous reader, and in his father's library he made the acquaintance of many of the odd, obscure people who figure so largely in his poetry. His mother, moreover, was something of an artist, and a good musician, and the boy inherited her love of art and music. An understanding of Browning's family life, of the manner of his training, and of the nature of his reading, makes



more intelligible the curious character of his knowledge and his subject matter. A fact of first rate importance in Browning's life was his chance introduction to Shelley's poetry. Shelley's influence, to which *Memorabilia* bears strong witness, is seen in Browning's first published poem, *Pauline* (1833); this first effort evinces that interest in soul-development and personality which the poet exhibited all through his life. *Pauline* was followed in 1835 by *Paracelsus*, a study of the mediæval philosopher; though not widely read, it made for Browning friends in literary circles. It was through the encouragement of one of these friends, Macready the actor-manager, that Browning wrote his first play, *Strafford*, produced without much success in 1837. A visit to Italy in the next year opened to Browning's eyes the fascination of that country, which from that time on he loved almost as devotedly as he did England. The journey bore fruit in *Sordello* (1840), a long study of an obscure Italian poet, so difficult in style that it put a blight upon Browning's reputation which took years to remove. From 1841 to 1846 appeared, in cheap pamphlet form, a series of plays and poems called *Bells and Pomegranates*; in two of the numbers, *Dramatic Lyrics* (1843) and *Dramatic Romances* (1845), are some of Browning's finest short poems. Of the plays only *A Blot in the 'Scutcheon* was performed at the time, and that failed, partly on account of a quarrel between Browning and Macready.

In 1845 Browning became acquainted with Elizabeth Barrett, who had already proved herself to be the most gifted of all English woman poets. In spite of the fact that she had been for years an almost hopeless invalid, and without the consent of her savagely selfish father, Browning persuaded her to marry him in 1846, and the two went at once to Italy, which was their home for the fifteen years of their married life. History has recorded no marriage more ideal, and the perfect union of heart and mind and soul is revealed in several fine poems of Browning's, and with superlative beauty in Mrs. Browning's sequence of *Sonnets from the Portuguese*. After Mrs. Browning's death in 1861 her husband returned to England. His life thenceforth was uneventful, marked only by annual visits abroad, and the publication of a very large number of volumes. He died in Italy, but his body was brought back to England and laid in Westminster Abbey.

Browning's work falls naturally into three periods, the first ending in 1840 and containing the poems already mentioned. The publication of *Pippa Passes* in 1841 as the first number of *Bells and Pomegranates* marks the beginning of his finest work, which includes the two series of dramatic monologues entitled *Men and Women* (1855) and *Dramatis Personæ* (1864), and his masterpiece, *The Ring and the Book* (1868-69). The work of the last period from 1870 on, large in extent, and showing no diminution in vigor, is mainly philosophical and analytical, is inferior in beauty, and exhibits the poet's eccentricities in their worst form.

Browning's most characteristic contribution to literature is the dramatic monologue, a form

which he practically invented and perfected. It gives him abundant opportunity for the display of his marvellous power of dramatic characterization, and for the use of the grotesque in material and method which distinguishes him from all other poets. At the same time he has won by a large number of fine lyrics a place as one of the great lyric poets of his country. All Browning's work bears the impress of a tremendously virile personality. His very difficulties are stimulating to a thoughtful reader. His robust optimism, based on a profound faith in the power of love, human and divine, and a profound belief in God and immortality, and summed up in the lines

"God's in his heaven,  
All's right with the world,"

must always be a tonic force upon his readers.

The *Life* by G. K. Chesterton (E. M. L.) is entertaining and suggestive. Longer and more detailed biographies are those by Mrs. Sutherland Orr (new ed., Houghton Mifflin), and W. H. Griffin and H. C. Minchin (Macmillan). Useful aids to study are Mrs. Orr's *Handbook to the Works of Robert Browning* (Bell) and Berdøe's *Browning Cyclopædia* (Macmillan). Complete single volume editions are the Globe (new ed. 1915, with some material not readily accessible elsewhere, Macmillan) and the Cambridge (Houghton Mifflin).

#### FITZGERALD (1809-1883)

Fitzgerald was beyond cavil a genius, and there must have been attraction of personality in a man who could win and keep such friends as Tennyson, Thackeray, and Carlyle. But he drifted through life like a derelict, aimless, irresolute, and obscure. After graduating from Cambridge in 1830 he lived the life of a secluded country gentleman, publishing from time to time books which attracted little attention. The best of his work is translation: *Six Dramas of Calderon*, the Spanish playwright, and translations from Æschylus and Sophocles. The translation, or rather, paraphrase of Omar Khayyâm's *Rubâiyât* was first printed in 1859; so few of the first edition of two hundred copies were sold that the remainder were marked down to a penny and placed in a second-hand book stall. Here the book was discovered by Rossetti and Swinburne, who spread the knowledge of its beauty through their set. The circle of readers gradually widened, and Fitzgerald made changes through three subsequent editions; it is the fourth edition, of 1879, which is now generally read. There have been other translations of the *Rubâiyât* more faithful to the letter, but no other has so perfectly rendered the spirit, or has, like this, made a profound impression on English literature. In Fitzgerald old Omar found an ideal interpreter; for his philosophy, epicurean, agnostic, and fatalistic, yet tinged with a wistful longing that will not down, was perfectly attuned to the key of the modern poet's temperament.

The definitive edition of Fitzgerald's works is edited by F. Bentham and E. Gosse (7 vols., Mac-

millan). His interesting letters are edited by W. A. Wright (Macmillan). The best life is that by A. C. Benson (E. M. L.)

#### CARLYLE (1795-1881)

Thomas Carlyle was born in the Scottish village of Ecclefechan in 1795. After graduating from the University of Edinburgh, where he spent four rather unsatisfactory years, he had some difficulty in getting started in life. The ministry, law, and teaching he rejected one after another; finally he settled down to be a man of letters, and began writing for reviews and encyclopædias. From 1828 to 1834 he lived with his bride, Jane Welsh Carlyle, at Craigenputtock, where, in a "solitude almost Druidical" Carlyle wrote various critical essays, and his most original work, *Sartor Resartus*. At Craigenputtock Carlyle and Emerson first met, and began their life-long and intimate friendship. *Sartor* appeared in *Fraser's Magazine*, London, during 1833 and 1834. After 1834 Carlyle was a resident of London. In 1837 he published *The French Revolution*, and in 1841 *Heroes and Hero-Worship*, a series of essays that had been delivered as lectures before London audiences. In 1843 came *Past and Present*, and in 1845 the *Letters and Speeches of Oliver Cromwell*, all of them books that won many readers in England, and, thanks to Emerson's services, found even larger audiences across the Atlantic. By 1845, however, Carlyle's health was badly shaken, and his next great work, the *History of Frederick II*, did not begin to appear till 1858. Carlyle had suffered from dyspepsia during his college course; he was a sick man much of his life. When in 1866 his wife died, the shock, added to his chronic suffering from disease, "broke his life in two." Never again did he do anything which added to his fame; some of his later writings, harsh protests against the times in which he lived, might better have been left unpublished. In 1881 he died.

It was Carlyle's fortune to be out of sympathy with his age. He wasted much energy railing against science and democracy, the two most characteristic developments of the nineteenth century. To him science appeared only as the destroyer of wonder and worship; democracy, "government by the worst," was the doom of hero and king. But despite this hostility to the contemporary world, Carlyle accomplished much. His *History of the French Revolution*, though criticized for its lack of understanding of the French temper, is a brilliant picture of a nation-wide upheaval; the *Frederick II* is epic in its scope, and of astonishing accuracy. In the *Cromwell* he painted a full-length portrait of the Protector, and did much to convince England of his sincerity. And in *Heroes, Past and Present*, and *Sartor*, he urged the claims of the spirit and preached the gospels of labor and self-sacrifice with superb eloquence. If in some of his work Carlyle's voice was too strident and his recriminations too general, in these, his noblest utterances, he spoke with all the fervor and solemn passion of a Hebrew prophet.

The best brief biography of Carlyle is by Garnett, in the *Great Writers* series. Editions of his

better known works are numerous; MacMechan's editions of *Sartor* and *Heroes*, in the *Athenæum Press* series (Ginn), are inexpensive and complete in every desirable feature.

#### RUSKIN (1819-1900)

John Ruskin, the son of a wealthy London wine-merchant, was born in February, 1819. His formal education did not begin till he was fifteen; by that time, however, he had gained for himself a knowledge of literature and art so great as to make the teaching of an English school seem elementary. His university course at Christ's Church, Oxford, was distinguished by his winning the Newdigate Prize for poetry; it was also during his undergraduate days that his boyish love for Turner's landscapes developed into the enthusiasm which prompted *Modern Painters* (1843-60). This, the first of Ruskin's great books on art, is ostensibly a defence of Turner against the charge of painting unnaturally; in fact, however, it is a survey of many schools and types for the purpose of determining the bases of artistic effects. In 1849 appeared the *Seven Lamps of Architecture*; in 1851-53 *The Stones of Venice*. In these three, his most important books on art, Ruskin propounded and defended his thesis that a nation's art, particularly its architecture, is a sure index of its moral and social condition, and that great art is impossible unless it rests back upon national greatness. Interested in the improvement of art, and considering it the result of social conditions, it was natural for Ruskin to turn his attention away from the result to the cause; after 1860 he was no longer primarily an art critic, but a social reformer. He heralded his appearance in this new field by publishing in 1860 *Unto This Last*, a collection of papers on political economy; *Fors Clavigera* (1871), written in the form of letters to working men, indicates how radical were the changes proposed by Ruskin, and how impractical many of his views. Ruskin believed himself to have failed in his attempts to better the condition of the English working classes; certainly his influence in this field was much slighter than it had been in the domain of criticism. He died in 1900, leaving as his last work a delightful volume of reminiscences, *Præterita*, written at the suggestion of his American friend, Charles Eliot Norton.

To the student of to-day Ruskin is significant chiefly on account of his style. That he did much to establish the criticism of art on a substantial philosophical basis is indisputable, as is the fact that in his sociological writings he was moved by the noblest aspirations and ideals. But it is after all for his magic power over words that Ruskin is remembered, for his brilliant descriptions, his full, rich, and almost lyrical rhythms, and for a power of organization that is not always a concomitant of the romantic temperament.

The great edition of Ruskin is that of Cook and Wedderburn (George Allen & Co.); less expensive editions of such of his works as are out of copyright are numerous. The best biography is W. G. Collingwood's (2 vols., Houghton Mifflin);

Harrison's, in the E. M. L., is briefer, and trustworthy.

#### MACAULAY (1800-1859)

Thomas Babington Macaulay, Baron Macaulay, was born in October, 1800. His precocity as a youth has been the subject of many an anecdote; his memory was of the sort which enabled him to learn by heart, and without undue exertion, all of *Pilgrim's Progress* and *Paradise Lost*. In 1818 he entered Trinity College, Cambridge, of which he was later elected Fellow. When he was twenty-five years old he began his career as journalistic critic by publishing in the *Edinburgh Review* his essay on Milton. Immature in judgment, it was nevertheless, startlingly readable, and made its author known and popular at once. Five years later Macaulay found himself virtually destitute, his family fortune exhausted, and his fellowship expiring. At this juncture he was sent to the House of Commons by Lord Lansdowne, who under the old system controlled the seat for Calne. Macaulay found the House perplexed by the problems of Parliamentary reform, and although the passage of the Reform Bill might have deprived him of his seat, he gave himself enthusiastically to the support of the measure, and won a marked success by his speeches. From 1834 to 1838 he was in India as a member of the Supreme Council. On his return to England he once more entered Parliament, and in 1839 was appointed Secretary for War. His tenure of office ended in 1841 with the fall of the ministry; the next year he published the *Lays of Ancient Rome*, and in 1843 the collected *Essays*. From this time to the end of his life Macaulay's interests were chiefly in literature. In 1848 he published the first two volumes of his *History of England*; nine years later his elevation to the peerage as Baron Macaulay of Rothley was symbolic of the esteem his literary accomplishment had won him from the nation at large. He died in December, 1859, and was buried in Westminster Abbey.

The great source of information about Macaulay is Trevelyan's *Life and Letters* (Harper's); Morison's *Life* in the E. M. L. is briefer. Numerous editions of his works are accessible; the *Albany* (Longmans, Green, and Co.), is complete in twelve volumes.

#### CLOUGH (1819-1861)

The son of a cotton merchant who lived for a time in Charleston, S. C., Clough spent part of his boyhood in this country. He was sent to school at Rugby, where he fell strongly under the influence of Thomas Arnold, Rugby's great headmaster. On going from Rugby to Oxford he passed from an atmosphere of strong religious faith to one of great uncertainty, for in 1836, when Clough entered Balliol, the Tractarian movement was shaking Oxford to its foundations. From the unsettling of his religious views Clough never recovered. He made a good scholarship record at Oxford, and held a fellowship at Oriel from 1842 to 1848. After some desultory tutoring and travelling he came to the United States, settled

at Cambridge, where he made the acquaintance of the Cambridge literary circle, and attempted to gain a living by tutoring and writing. He returned to England in 1853 to take a position in the Education Office, and passed the rest of his life in filling its duties. He died in Florence while travelling in search of health. His memory is preserved in Matthew Arnold's fine elegy *Thyrsis*.

Clough's life, interesting to Americans because of his friendships with Emerson, Lowell, and Charles Eliot Norton, was not a happy or a successful one because of his spiritual unrest. His poetry reflects his sceptical, questioning attitude, and is typical of an age when many men did not succeed, as Tennyson did, in keeping a spiritual equilibrium amid the disturbance caused by scientific progress and theory.

Clough's works are published in two volumes, one of poems, one of prose, the latter with a memoir by Mrs. Clough (Macmillan.) There are good essays by Bagehot in *Literary Studies* and Stopford Brooke in *Four Victorian Poets*.

#### ARNOLD (1822-1888)

Matthew Arnold was the son of Thomas Arnold, the famous headmaster of Rugby, and the father's intense moral earnestness makes readily intelligible the son's lifelong interest in problems of conduct and culture. From Rugby he went to Oxford, and in 1845 won the distinguished honor of a fellowship in Oriel. After a few months of teaching at Rugby, and a short term of service as secretary to the Liberal leader, Lord Lansdowne, he was in 1851 made an Inspector of Schools, and for thirty-five years faithfully performed the duties of his office to the great profit of popular education.

Most of Arnold's poetry was written in the years between 1849 and 1867. It is small in amount and narrow in scope, largely meditative, tinged by the spiritual unrest of the time with a decided pessimism. This should not, however, be taken to imply any lack of lyrical fervor. Indeed, in the utterance of his melancholy reflections he is genuinely impassioned, as in *Dover Beach*, that beautiful and sad confession of loss of faith. The bent of Arnold's genius was well suited to the elegy, and he has given to English poetry some of the finest expressions of the elegiac mood, *The Scholar Gipsy* and *Thyrsis* being outstanding examples. In the field of narrative verse *Sohrab and Rustum* is too well known to need comment; *Balder Dead*, likewise an epic fragment, and *Tristram and Iscalt*, a picturesque but perhaps over-moralized version of Malory's story, are less successful, though excellent. All Arnold's poetry is marked by its undertone of sadness, a melancholy ground-swell, as well as by a fine restraint which makes impossible anything like sentimentality. The prevailing influences upon it are classical, and in its stoic philosophy, its restraint and lucidity, it is the best modern expression of the classical spirit.

In 1857 Arnold became Professor of Poetry at Oxford, and ceased to write poetry to talk about it. During the years of his professorship he issued

several notable volumes of critical essays, of which the best known is the first series of *Essays in Criticism* (1865). During the following decade, from 1867 to 1877, Arnold was the critic of society and religion. *Culture and Anarchy* (1869) expounds his views on the nature and function of culture, its mission in spreading "sweetness and light" to combat the prevailing "Philistinism" of modern society. In *Literature and Dogma* (1873) he gives fullest expression to his unorthodox views on religion, rejecting creeds and preaching a rather vague doctrine of general morality. In the last ten years of his life Arnold returned to literature for the subject-matter of his essays; he also lectured much, making two American tours. Notable volumes of these years are the *Discourses in America* (1885) and *Essays in Criticism, Second Series* (1888), of which the first essay on "The Study of Poetry" contains the famous definition of poetry as "a criticism of life under the conditions laid down for such criticism by the laws of poetic truth and poetic beauty."

As a literary critic Arnold stands in the first class. He is an ethical critic and his predilection for the ethical and moral value of poetry involves a certain narrowness of judgment, but his criticism is always distinguished by fine taste, an insistence on the best, and a sane conservatism. He had a knack for picking up or coining phrases such as "sweetness and light," "a criticism of life," "the grand style," which by reiterating he impressed on the thought of his time until many of them passed into common speech.

Arnold's works are published by the Macmillan Co., the poetry in the Globe edition. There is a good life by H. W. Paul (E. M. L.); a fine essay on Arnold's prose is that by L. E. Gates in *Three Studies in Literature*; good estimates of the poetry are those by R. H. Hutton in *Literary Essays*, and G. E. Woodberry in *Makers of Literature*.

#### HUXLEY (1825-1895)

Thomas Henry Huxley considered himself primarily a biologist; by virtue of his masterly prose style he has come to be ranked among the great English essayists of the nineteenth century. Born in 1825, he virtually educated himself, studying science, German, French, and at the age of seventeen beginning a medical course at Charing Cross Hospital. On the completion of his work here he entered the navy; in 1846 he started on a four years' cruise as surgeon of the biological survey ship *Rattlesnake*. His duties were light; he gave himself enthusiastically to the study of tropical marine life, and for the rest of his life he found his chief interest to lie not in medicine, but in the new biology to which he was one of the chief contributors. When Darwin, in 1859, published *The Origin of Species*, Huxley accepted and soon championed with belligerent enthusiasm the idea of evolution, and did much of his finest work as an essayist in the capacity of apologist for the Darwinian theories. His attainments in science were widely and generously recognized, and though his name was anathema to religious orthodoxy, his fellow laborers in the cause of intellectual liberty

accorded him all the honors in their power. From 1870 to 1880 he was secretary of the Royal Society, and president from 1881 to 1885. In 1892 he was appointed Privy Councillor; three years later he died.

It is particularly in his *Lay Sermons* that Huxley appears both as the scientist and man of letters. His purpose was to explain new and sometimes distasteful truths to English readers; the clearness and logical convincingness with which he set forth his views are due in no small measure to his scientific training; the richness of allusion and illustration and the quietly emotional quality of the best passages attest the unusual breadth of his culture, and the richness of his imagination.

The best edition of the *Essays* is that published by Appleton in nine volumes; the standard biography, the *Life and Letters*, is by his son, Leonard Huxley (Macmillan).

#### NEWMAN (1801-1890)

John Henry, Cardinal Newman, was born in 1801, the son of a London banker. As a boy he was a serious student of theology and the Bible, and when in 1817 he went up to Trinity College, Oxford, his interests lay almost entirely in the same field. After graduating and taking orders he was elected Fellow of Oriel, and in 1828 became vicar of St. Mary's, Oxford. As University Preacher Newman exerted a profound influence upon the religious life of Oxford, and, as his fame spread, upon that of all England. In 1832 he visited Rome; when he returned it was to begin a long, and to his mind a losing, fight, for the reform of the English Church, and for its restoration to its earlier position of honor and independence. Newman and his associates, who fought their battle by means of a series of pamphlets called *Tracts for the Times*, felt that the liberalizing tendencies of the age were affecting the church unfortunately, and that it was losing the dignity and mystic beauty which belonged to it by inheritance. They hoped that the English church would be a real "Via Media" between Protestantism and Romanism, and that without giving up its independence, or adopting all the dogmas of Rome, it might stand once more as the direct descendant of the primitive Apostolic Church. It soon became evident that the tendency of Newman's arguments was towards Romanism; he himself resigned his living at St. Mary's in 1843, after the *Tract No. 90* had been disavowed by the University. The next two years he spent in quiet study; in 1845 he was received into the Roman communion. The rest of his life Newman labored as a Catholic priest and teacher. Ordained in 1846, and in 1854 appointed Rector of the Catholic University of Dublin, he served the church so effectively that in 1879 he was elevated to the Cardinalate. He died in 1890.

Newman's work as a man of letters was incidental to his service in the cause of religion, and yet his literary gifts were so great that his prose has come to be considered almost the ideal of expository writing. He is at his best in the *Apologia Pro Vita Sua* (1864), written to convince England

of the sincerity of his motives in becoming a Catholic, and in *The Idea of a University* (1852), a series of addresses delivered to the Catholics of Dublin. It is not always possible for the twentieth century reader to take Newman's point of view, and his work loses part of its charm when it is read unsympathetically. But the supple clearness of his style, and the artistic precision with which he makes the expression conform exactly to the sense, can be appreciated even when the point of view is utterly foreign.

Newman's works are published in uniform style by Longmans, Green, and Co. The best *Life* is by Wilfrid Ward (2 vols., Longmans). Dean Church's *The Oxford Movement* (Macmillan) is the best discussion of the religious movement that resulted in Newman's leaving the English Church.

#### ROSSETTI (1828-1882)

The latter half of the nineteenth century produced a group of poets who stand apart from the intellectual movements of the time. The advance of science, with its effect on religious thought, acted upon poets like an electromagnet with positive and negative poles: it attracted Tennyson, Arnold, Clough, and, speaking broadly, Browning; it repelled Rossetti, Morris, and Swinburne. These last, dissatisfied with the materialism of their age, create for themselves a world of the imagination aesthetically more beautiful than the world of actuality, casting back to antiquity or to the middle ages for subject-matter and poetic forms.

The first of the group to attain prominence was Dante Gabriel Rossetti, born in London, son of an Italian political refugee, who was Professor of Italian in King's College, and author of a well known commentary on Dante. Of the three other children William Michael, the elder brother, won a reputation as a poet and critic, and Christina, the youngest of the family, is second only to Mrs. Browning among the woman poets of England. Dante Rossetti was so obviously an artist born that he received practically all his education in London art schools, and he is equally well known as painter and as poet. In painting he was one of the leading members of the Pre-Raphaelite Brotherhood, who first claimed public attention in 1849, and whose cause was championed by Ruskin in the face of early popular criticism. Rossetti's best known poem, *The Blessed Damsel*, was written when he was nineteen, and published in *The Germ*, a short-lived periodical intended to express in prose and verse the ideas of the Pre-Raphaelites. To *The Germ* Rossetti also contributed his symbolic tale of *Hand and Soul*, one of the most beautiful pieces of imaginative prose in English. Painting occupied most of Rossetti's attention for a number of years, but in 1861 he published a collection of fine translations called *The Early Italian Poets*. A volume of poems appeared in 1870, and a collected edition of *Poems and Ballads* in 1881. Toward the end of his life Rossetti became the victim of a drug habit, and led the life of a recluse until his death in 1882.

Rossetti's poetry, which owes much to Keats, exhibits some of the same characteristics which

mark his work as a Pre-Raphaelite painter: a mediæval flavor, a tendency toward symbolism, and a lavish attention to picturesque detail. His ballads are done in the manner of the old folk ballad, and their abrupt and startling directness, their pictorial suggestiveness, and their skillful use of a refrain, make them highly effective. As a writer of sonnets Rossetti stands in the front rank: his collection called *The House of Life* vies with Mrs. Browning's as the finest sonnet sequence written in English since the days of Shakespeare.

*The Collected Works of Dante Gabriel Rossetti*, edited by W. M. Rossetti (2 vols., Ellis and Elvey, no longer in print) is the standard edition because it includes the prose as well as the poetry. A good brief account of his life is that by Theodore Watts-Dunton in the *Encyclopædia Britannica*, particularly illuminating as to Rossetti's use of the supernatural and his connection with the "Renaissance of Wonder." Fine appreciative essays are those by Pater in *Appreciations* and Swinburne in *Essays and Studies*.

#### MORRIS (1834-1896)

William Morris was fortunate in being born of a well-to-do family so that he had always plenty of money to follow his artistic and creative impulses. At Marlborough School he spent more time in the library poring over architectural books than on the prescribed studies. From 1853 to 1855 he was at Oxford, and on leaving the university studied for a time in an architect's office; then, under the influence of Rossetti, with whom his friend Burne-Jones was working, turned to painting. This in turn was abandoned for the designing and manufacture of house furnishings and decorations; the move resulted in the founding of the famous firm of Morris and Co., of which Rossetti and Burne-Jones were originally members, and which gave the impetus to the modern Arts and Crafts movement. A reorganization of the firm in 1875 made Morris sole proprietor, with headquarters at Hammersmith, London; his permanent abiding place, however, was, from 1871 on, beautiful Kelmscott Manor on the upper Thames.

Morris began to write early, contributing both prose and verse to a college magazine which he financed himself. His first volume of poetry, *The Defence of Guenevere*, published in 1858, showed Pre-Raphaelite influence. It passed almost unnoticed by the critics, but the epic *Life and Death of Jason*, followed in 1868-70 by the tremendous *Earthly Paradise*, established Morris among the major English poets. Meanwhile he had begun the study of Icelandic poetry, and in 1870 made a prose translation of the *Volsunga Saga*, following it with a verse rendering in 1876; parts of the *Earthly Paradise* and some prose romances likewise attest his love for the Scandinavian mythology and hero-tales. Late in the seventies Morris became interested in politics and joined the Socialist party; he devoted practically all his time in 1883-85 to this cause, lecturing and writing, and in the eighties produced much socialistic verse. The most interesting exposition of Morris's socialistic views is to be found in *News from Nowhere*

(1891), a prose romance describing England as a Utopia organized on communistic principles. Toward the end of his life Morris became interested in bookmaking. He established the Kelmscott Press in 1891, where the whole process of the making of a book was under his personal supervision. The greatest triumph of modern bookmaking, the superb Kelmscott Chaucer, was completed just before his death in 1896.

A mere enumeration of Morris's interests is sufficiently astounding. They included architecture, painting, decorative arts of all kinds, printing, and literature. The man was an artist to his finger tips and his energy was enormous. He performed an invaluable service to the modern world by doing his best to banish the ugly commonplaceness of mid-Victorian life, and by insisting that honesty of craftsmanship and beauty of design should be the aims of all production from a cathedral down to the last humble utensil of household use.

Morris's contribution to English literature comprises translation—from the classics, Anglo-Saxon, and Scandinavian—prose fiction, socialistic prose and verse, and his major poetry. The latter may be divided into ballads in the mediæval manner and Arthurian romances such as *The Defence of Guenevere*, classical legend in *The Life and Death of Jason*, and a combination of the foregoing with Norse romance in *The Earthly Paradise*. This is Morris's masterpiece. He is a wonderful story-teller in verse, probably the best that England has had since Chaucer, whom he loved and followed as his master.

The separate volumes of Morris's works are published at cheap prices by Longmans, Green, and Co. The authoritative biography, delightfully written and with fine critical comment, is by J. W. Mackail (2 vols., Longmans).

#### PATER (1839-1894)

Walter Horatio Pater was born in August, 1839. From a school at Canterbury he went up to Queen's College, Oxford, in 1858. Four years later he graduated; in 1864 he was elected to a Brasenose fellowship, and at once settled into a quiet life of academic seclusion that was broken only by occasional trips to the continent. In his essay on Wordsworth he praises the life of "impassioned contemplation." The phrase aptly characterizes Pater's own existence. A speculative philosopher, with a strong tendency to mysticism and a sensitiveness to beauty so great as to be all but all-absorbing, Pater lived an intense and a broad life spiritually, though the physical orbit of his life was unusually restricted.

Pater's earliest work of importance was his *Studies in the History of the Renaissance* (1873), which contains among other work his essays on Leonardo da Vinci and Michael Angelo. *Marius the Epicurean*, in form an approximation to the novel, appeared in 1885. This, Pater's largest single work, is an exposition of his own theory of life, and particularly of his ideas concerning the effect of beauty on the soul. In 1889 he published *Appreciations*, from which the two selections in this volume are taken. *Plato and Platonism*

(1893), and *Greek Studies* (1895), are interpretations of the Hellenic life and temperament in which Pater always found much inspiration. In all his work Pater was exactly scrupulous concerning the form in which he cast his ideas; he did all in his power to live up to the high ideals set forth in the *Essay on Style*. As a result of this constant striving after perfection of form, Pater's work appears to some readers unduly polished, and lacking in the warmth and apparent spontaneity of the best prose. But the beautiful precision of his language, and the fine proportion and structure of all his work, make amends for the loss of some of the more appealing qualities of style; while beneath the somewhat cold exterior there is a vein of thought which stimulates and enriches whoever approaches the study of Pater in a sympathetic mood.

The best brief biography of Pater is A. C. Benson's, in the E. M. L. Thomas Wright's *Life* (2 vols., Putnam), is much more detailed. His works are published in uniform style by the Macmillan Company.

#### STEVENSON (1850-1894)

Robert Louis Stevenson was born in Edinburgh, in November, 1850. After a somewhat irregular preparatory course he entered the University of Edinburgh in 1867, and remained as a student till 1873. Instead of adopting the family profession of engineering, and following his father and grandfather as a builder of lighthouses, he read law, and in 1875 was called to the bar. But he felt as little interest in legal as in engineering problems; even as an undergraduate he had formed the determination to be a writer. In 1878 he published his first book, *An Inland Voyage*, and in 1879 *Travels With a Donkey*, chronicles of two of the many trips he was forced to make in search of health. In 1879 he came to California, where in the following year he married Mrs. Osborne. It was this journey that gave him the experiences recorded in *An Amateur Emigrant* and *Across the Plains*. The year of his marriage he returned to Scotland, but found the climate so harsh that he spent much of the time for the next seven years in southern Europe. In 1883 appeared *Treasure Island*, and three years later *Dr. Jekyll and Mr. Hyde*, the first books to bring Stevenson his international popularity. In 1887, after the death of his father, he came once more to America, spending the winter of 1887-88 in the Adirondacks, writing for American magazines. In the summer of 1888 he went again to San Francisco, where he chartered a yacht and began a cruise of three years that carried him over much of the southern Pacific, and furnished the materials for many of his later works. In 1891 his wanderings ended at Samoa, where he built his home, "Vailima." Here he lived, writing much, and winning the friendship of the natives by his kindness, and his protests against the incompetent rule of their European governors, until his death in 1894.

The charm of Stevenson's personality has had much to do with the popularity of his books.

Lovable, romantic, enthusiastic, glorying in life and its possibilities despite the fact that for many years he was face to face with death, he transfused much of himself into all that he wrote. His early work was chiefly cast in the form of essays,—literary criticism, and comment on life and its values. Later he became a teller of tales, and added more to the stock of English romantic fiction than any man since Scott. But the man was the same, whether as essayist or novelist,—scrupulously exact in his craftsmanship, always an artist, and conceiving highly of his art, and always putting into his books the same qualities that made the man himself so beloved.

The best moderately priced edition of Stevenson is the *Biographical* (Scribner's); his *Letters* in four volumes give interesting biographical information. The two volume *Life* by Balfour (Scribner's) is excellent.

### SWINBURNE (1837-1900)

The life of the last of the great Victorian poets was one of almost pure devotion to literature. Born of a wealthy and aristocratic family, he was educated at Eton and Oxford, but left the university in 1860 without a degree. Almost immediately he published two poetic dramas on the Elizabethan model, *The Queen Mother* and *Rosamond*. *Atalanta in Calydon* (1865) is as distinctly Greek in inspiration. *Poems and Ballads* of the following year made Swinburne one of the most talked about men in England. Its eroticism, coupled with its metrical novelty, gave it a startling vogue, and when Buchanan, in his famous article "The Fleshly School of Poetry," in 1871, included Swinburne in his attack on Rossetti no better advertising could have been devised. The revolutionary ideas of Swinburne's time affected him as the French Revolution had affected the poets of the older romantic school, and *The Song of Italy* (1867) and *Songs Before Sunrise* (1871) gave full expression to his republicanism. The latter volume was composed under the influence of Victor Hugo, whom Swinburne came to regard as the greatest poet of modern Europe. Poetical drama continued to engage his attention, until his plays numbered eleven. His best dramatic work was done in the trilogy dealing with Mary, Queen of Scots—*Chastelard* (1865), *Bothwell* (1874), and *Mary Stuart* (1881). Romantic epic was represented by *Tristram of Lyonesse* (1882) and *The Tale of Balen* (1896); the former ranks with the best modern versions of Arthurian material, and the free handling of its heroic couplet gave an entirely new idea of what that conventionalized form was capable of in the way of richness and variety. Of pure lyrics Swinburne produced many volumes during the later years of his life. On the technical side English poetry has had no greater artist than he. There is no

metrical form of which he is not master, and his use of new meters revealed possibilities hitherto undreamed.

In addition to this large and varied output of poetry Swinburne was a prolific writer of prose criticism. He is an impressionistic critic, so strongly swayed by enthusiasms and aversions that he is not a safe guide, but there is scarcely one of his essays which has not fine things in it. His prose style displays the same characteristics as does his poetry: it is diffuse and overwrought, but its torrential eloquence is impressive.

The standard edition of poetry and prose is in eleven volumes (Harpers). A good selection of lyrics is that by W. M. Payne (Belles Lettres Series, D. C. Heath and Co.). An authoritative biography is lacking, but G. E. Woodberry's *Swinburne* (Macmillan) is a good critical study. The chapter on Swinburne in Stedman's *Victorian Poets* is excellent.

### MEREDITH (1828-1909)

George Meredith was born at Portsmouth in 1828. When he was twenty-one he contributed his first poem to an English magazine; in the years immediately following he did a good deal of journalistic writing. In 1851 appeared his first volume of verse, containing *Love in the Valley*. Five years later *The Shaving of Shagpat* marked his appearance in the world of fiction, although these romantic tales, suggested by the *Arabian Nights*, are very different from Meredith's later and better known work. His first novel to attract wide attention was *The Ordeal of Richard Feverel* (1859); here he struck into and developed the vein of realism and psychological analysis that was destined to prove so rich. In 1862 came a second volume of poems, and then through many years, a series of novels, of which *Beauchamp's Career* (1874-75), *The Egoist* (1879), and *Diana of the Crossways* (1885), are perhaps the most significant. Towards the end of his life Meredith turned again to poetry, and wrote much that won the enthusiastic praise of the few, although he never rivalled Tennyson or Browning in popularity.

Meredith was unquestionably one of the most gifted of all the Victorians. Whether writing in verse or prose he shows the same qualities—great intellectual power, a fine sense of form, a rich imagination, and a piercing analytical sense. And yet he never caught the ear of the great public. He was perhaps too subtle in his analysis; his diction at times is obscure if not willfully perverse. But in his simplest poems he is so obviously a master of his craft that even the casual reader can appreciate and enjoy the beauty that is sometimes elusive.

Meredith's novels are published by Scribner's; his poems (2 vols., 1912) are issued by the same firm.





## APPENDIX

### THE NEW TESTAMENT

The four selections here given, from four of the great English Bibles, represent the state of the language at the times indicated.

*John i. 1-14*

#### IN LATE ANGLO-SAXON (Circa 1050)

1. On frymðe wæs Word, and þæt Word wæs mid Gode, and God wæs þæt Word.
2. Þæt wæs on fruman mid Gode.
3. Ealle þing wæron geworhte ðurh hyne; and nan þing næs geworht butan him.
4. Þæt wæs lif þe on him geworht wæs; and þæt lif wæs manna leoht.
5. And þæt leoht lyht on ðystrum; and þystro þæt ne genamon.
6. Mann wæs from Gode asend, þæs nama wæs Iohannes.
7. Des com to gewitnesse, þæt he gewitnesse cyððe be ðam leohte, þæt ealle menn þurh hyne gelyfdon.
8. Næs he leoht, ac þæt he gewitnesse forð bære be þam leohte.
9. Soð leoht wæs þæt onlyht ælcne cumendne man on þisne middaneard.
10. He wæs on middanearde, and middaneard wæs geworht þurh hine, and middaneard hine ne gecneow.
11. To his agenum he com, and hig hyne ne underfengon.
12. Soðlice swa hwylice swa hyne underfengon, he sealde him anweald þæt hi wæron Godes bearn, þam ðe gelyfaþ on his naman.
13. þa ne synt acennede of blodum, ne of flæsces willan, ne of weres willan, ac hig synt of Gode acennede.
14. And þæt Word wæs flæsc geworden, and eardode on us, and we gesawon hys wuldor, swylce ancennedes wuldor of Fæder, þæt wæs ful mid gyfe and soðfastnesse.

#### IN WYCLIF'S BIBLE (Circa 1385)

1. In the bygynnyng was the worde, *that is, Goddis sone*, and the worde was at God, and God was the worde.
2. This was in the bigynnyng at God.
3. Alle thingis ben made by hym, and without hym is made nouȝt, that thing that is made.
4. In hym was lijf, and the lijf was the lijte of men.
5. And the lijte schyneth in dirkenessis, and dirkenessis comprehenden, *or taken*, not it.
6. A man was sente fro God, to whom the name was Ioon.
7. This man came into witnessyng, that he schulde bere witnessyng of the lijte, that alle men schulde bileue by hym.
8. He was not the lijte, but that he schulde bere witnessyng of the lijte.
9. It was verrey lijte the whiche lijteneth eche man comyng into this worlde.
10. He was in the worlde, and the worlde was made by hym, and the worlde knew hym not.
11. He came into his owne thingis, and his receyueden hym not.
12. Forsothe how many euer receyueden hym, he ȝaue to hem power for to be made the sones of God, to hem that bileueden in his name;
13. The whiche not of bloodis, nether of wille of fleysche, nether of wille of man, but ben borne of God.
14. And the worde, *that is Goddis sone*, is made fleysche, *or man*, and hath dwellide in vs, and we haue seen the glorie of hym, the glorie as of the one bigoten of the fadir, *the sone* ful of grace and treuthe.

#### IN TYNDALE'S BIBLE (1534)

1. In the beginnyng was the worde, and the worde was with God: and the worde was God.
2. The same was in the beginnyng with God.
3. All thinges were made by it, and without it was made nothing that was made.
4. In it was lyfe, and the lyfe was the lyght of men,
5. And the lyght shyneth in the darcknes, but the darcknes comprehended it not.
6. There was a man sent from God, whose name was Iohn.
7. The same cam as a witness of the lyght, that all men through him myght beleve.

#### IN THE AUTHORIZED VERSION (1611)

1. In the beginning was the Word, and the Word was with God, and the Word was God.
2. The same was in the beginning with God.
3. All things were made by him; and without him was not anything made that was made.
4. In him was life; and the life was the light of men.
5. And the light shineth in darkness; and the darkness comprehended it not.
6. There was a man sent from God, whose name was John.
7. The same came for a witness, to bear witness of the Light, that all men through him might believe.

8. He was not that lyght: but to beare witnes of the lyght.

9. That was a true lyght, which lyghteth all men that come into the worlde.

10. He was in the worlde, and the worlde was made by him; and yet the worlde knewe him not.

11. He cam amonge his (awne) and his awne receaved him not.

12. But as meny as receaved him, to them he gave power to be the sonnes of God in that they beleved on his name:

13. which were borne, not of bloude nor of the will of the flesshe, nor yet of the will of man: but of God.

14. And the worde was made flesshe and dwelt amonge us, and we sawe the glory of it, as the glory of the only begotten sonne of the father, which worde was full of grace and verite.

8. He was not that Light, but was sent to bear witness of that Light.

9. That was the true Light, which lighteth every man, that cometh into the world.

10. He was in the world, and the world was made by him, and the world knew him not.

11. He came unto his own, and his own received him not.

12. But as many as received him, to them gave he power to become the sons of God, even to them that believe on his name:

13. Which were born, not of blood, nor of the will of the flesh, nor of the will of man, but of God.

14. And the Word was made flesh, and dwelt among us, (and we beheld his glory, the glory as of the only begotten of the Father,) full of grace and truth.

## NOTES

Figures in bold face refer to the page, others to the line.

### CHAUCER

#### THE PROLOGUE

1. 1. **Whan that Aprille**, etc. When April with its sweet showers hath pierced the drought of March to the root, and bathed every vein in the moisture by means of which power the flower is grown.
8. **The Ram**. The expression means: "When the sun had completed the half-course in the zodiacal sign of the Ram." During the first half of April the sun is in Aries, the Ram; during the second, in Taurus, the Bull. The time is therefore about the middle of April.
- 53-65. **Pruce—Palatye**. The proper names are those of various countries and cities in the regions involved in the wars between the Christian nations of western Europe and their Moslem enemies. *Pruce*, *Lettow*, *Ruce*—Prussia, Lithuania, Russia. *Gernade*, *Algezir*—Granada, Algeciras, in Spain. *Belmarye*, *Tramisene*—Moorish kingdoms in Africa. *Lyeys*, *Satalye*, *Palatye*—in Asia Minor.
2. 125. **The scole of Stratford atte Bowe**. A Benedictine convent at Stratford-le-Bow, near London. There is no slur here on the Prioress's French; Chaucer merely tells us that her pronunciation was not Parisian.
3. 150. **Gauded**. Furnished with "gaudies," the five large beads in a rosary.
173. **Seint Maure**. St. Maur and St. Benedict. The latter founded the Benedictine order of monks; St. Maur was one of his disciples.
187. **Austin**. St. Augustine.
210. **Ordres four**. The Dominicans, Franciscans, Carmelites, and Augustinians.
4. 258. **Love-dayes**. Certain days which were appointed for settling disputes out of court, through the mediation of an umpire, often a friar.
310. **Parvys**. "The church-porch, or portico of St. Paul's, where the lawyers were wont to meet for consultation." (Skeat).
319. **Al was fee simple**. No matter how encumbered property might be, the Sergeant could handle it as if it were held in fee simple. His conveyancing could not be attacked.
5. 340. **Seynt Iulian**. Saint Julian was famed for his generous providing.
364. **Fraternitee**. They all belonged to one guild.

5. 377. **Vigilyës**. Ceremonies on the eve of a church or guild festival.
6. 417-420. **Well coude he fortunen**, etc. The doctor was an astrologer; in addition, he was familiar with the humors of the body, and knew the causes of all diseases.  
In every person, according to the Galenic physiology, there were four humors, viz.: blood, phlegm, bile or choler, and black bile or melancholy. A person's health depended upon maintaining a proper proportion between the four. Thus if blood predominated, the person became too sanguine; if phlegm, he became too phlegmatic.
420. **Esculapius**, etc. These were the chief physicians and medical writers of the ancient and mediæval worlds.
460. **Housbondes at churche-door**. It was customary for the wedding ceremony to be performed at the door of the church.
486. **Full looth were him**. He did not excommunicate persons in order to force them to pay their tithes.
7. 507. **He sette nat his benefice**. He did not sub-let his parish, that he might be appointed to a chantry in St. Paul's.
525. **He wayted after**. He did not look for, or expect, pomp and ceremony.
563. **He hadde a thombe of gold**. He was a prosperous fellow.
8. 624. **Fyr-reed cherubynnes face**. Cherubim, in mediæval art, were painted with red faces.
646. **Questio quid iuris?** What is the law?
652. **A finch eek coude he pulle**. In the idiom of Wall Street, he knew how to shear a lamb. (Skeat).
9. 662. **War him of a significavit**. The writ of excommunication, which usually began with the word *Significavit*.
667. **For an ale-stake**. Ale-houses were usually marked by a pole, *ale-stake*, on which was hung a garland.
685. **A vernicle**. A copy of the picture of Christ supposed to have been miraculously imprinted on the handkerchief of St. Veronica.
11. 826. **The watering of seint Thomas**. The watering place was at a brook a short distance out from Southwark.

#### THE NUN'S PRIEST'S TALE

24. **She fond no lak**. She found no fault.
35. **By nature knew he ech ascensioun**.

This is one of the many passages in which Chaucer uses the language of astronomy for telling time. The meaning is that the cock crew each hour, when the sun had risen fifteen degrees higher.

12. 59. **My lief is faren in londe.** My loved one has gone away.  
103. **Swevenes engendren**, etc. See note on *Prolog*, l. 417.
13. 120. **Lo Catoun.** Dionysius Cato, to whom was ascribed a collection of maxims, *De Moribus*, used in Chaucer's time as a text-book for beginners in Latin.  
143. **Lauriol, centaure**, etc. For an explanation of these botanical names see the *Oxford Chaucer*, v. 252.
15. 303. **Macrobeus.** Latin writer of the fifth century, annotator of Cicero's *Somnium Scipionis*.
16. 367. **The month in which the world began.** There was an old notion that the creation took place on the eighteenth of March.  
369. **Y-passed were also**, etc. When March was gone, and thirty-two days more; i. e., when it was the third of May.  
374. **The signe of Taurus.** The sun was in the zodiacal sign, or constellation, of Taurus, and had passed the twenty-first degree.  
407. **Genilon.** The traitor who caused the death of Roland, in the *Chanson de Roland*. Sinon persuaded the Trojans to admit the wooden horse.  
421. **Augustyn . . . Boece . . . Bradwardyn.** Famous ecclesiastical writers, St. Augustine, Boethius, and Thomas Bradwardine, Archbishop of Canterbury in 1349.
17. 451. **Physiologus.** A work on natural history, in Latin, well known to the Middle Ages.  
473. **Boece.** Boethius (see l. 421) was also author of a treatise on music.  
492. **Daun Burnel the Asse.** A satirical poem of the twelfth century, by Nigel Wireker.
18. 527. **O Gaufred.** Geoffrey de Vinsauf, who wrote verses lamenting the death of Richard I.  
536. **Ilioun.** The citadel of Troy.  
574. **Iakke Straw.** One of the leaders in the Peasants' Rebellion of 1381.

#### THE PARDONER'S TALE

20. 211. **Turnen substaunce into accident.** The cooks knew how to prepare food so that its real nature, or *substance*, should be concealed, and only its *accidental*, or secondary characteristics, revealed. See the *Oxford Chaucer*, v. 279.  
256. **Lamuel.** "King Lemuel, mentioned in *Prov.* xxxi: 1." (Skeat).
21. 324. **That it is in Hayles.** The Abbey of Hailes, in Gloucestershire, was supposed to possess a few drops of the blood of Christ.

22. 406. **Chaunge my cheste.** "The old man is ready . . . to exchange his chest, containing all his worldly gear, for a single hair-cloth, to be used as his shroud." (Skeat).

24. 561. **Avicen.** Avicenna, an Arabian physician, wrote as his chief work a medical treatise known as the *Canon*. The subdivisions are in Arabic called *fen*.

#### BALADE DE BON CONSEYL

25. 2. **Suffyce unto thy good.** Let thy wealth be sufficient unto thee.  
9. **In trust of hir.** Fortune.  
22. **Thou Vache.** Sir Philip la Vache, to whom the poem is addressed. See an article by Miss Edith Rickert in *Modern Philology*, xi. 209 f.

#### THE COMPLAINT OF CHAUCER

26. 22. **Conquerour of Brutes Albioun.** King Henry IV, who came to the throne in 1399 through the deposition of Richard II. **Brutes Albioun**—the Albion, or England, of Brutus, a legendary descendant of Aeneas, who first reigned in the island.

#### PIERS THE PLOWMAN

26. Of this poem, which until lately has been accepted as the work of William Langland, there are several versions, the work of different men, and produced at different times during the last forty years of the fourteenth century. The earliest, or so-called A-text, was written about 1365, and was the basis of subsequent revisions. The question of authorship has been argued at great length by Professor John M. Manly, and others, in *Modern Philology*; and though uncertainties still exist, it is hardly to be questioned that several people had a share in the work, and that the traditional ascription to Langland is erroneous.
27. 39. **Qui loquitur**, etc. He who speaks evil.  
55. **Al the fourre ordres.** The mendicant friars were the Carmelites, or white friars; the Augustinians; the Dominicans, or black friars; and the Minorites, or grey friars.

#### NOAH'S FLOOD

The play is taken from the Chester miracle cycle. The text here followed is that of Harleian MS. 2124, edited by Dr. Hermann Deimling for the Early English Text Society (Extra Series, lxii). The text has been modernized, except that rhyme-words and the original word order have been preserved. Stage directions have been translated from the original Latin. **Waterleaders and Drawers of Dee.** Members of the guild of water-carriers, who presented the play. The River Dee flows through Chester.

27. 5-7. **Not . . . but.** Only; my spirit shall remain . . . only till, etc.
28. 42. **Art in such will.** Hast such a purpose toward me.  
100. **Frankish fare.** Foolish behavior; exact meaning of *frankish* is not known.
29. 114. **In the ship,** etc. Hasten to get into the ship.  
149. Note the naïvely simple method of indicating the passage of time.  
151. The sense requires the addition of some phrase like "To see" at the beginning of the line.  
155. **That.** Would that.  
172. **Cowle.** Forage.
30. 108. **With evil hail.** Bad luck to you.  
236. **For his love,** etc. For the love of him who redeemed you. The anachronistic reference to Christ is quite characteristic of the miracle plays.
31. 269. Between 269 and 270 a line is missing.  
301. **Comes.** Probably an imperative, addressed to the members of Noah's family. **In all wise.** By all means.

#### THE ENGLISH AND SCOTTISH POPULAR BALLADS

32. With one exception the texts here reprinted are from Child's *English and Scottish Popular Ballads*. "Bonnie George Campbell" is given in Motherwell's version.

SIR PATRICK SPENS

34. On the question of the historical basis for the ballad, see *Child*, ii, 17-20.

#### THE HUNTING OF THE CHEVIOT

39. The ballad is an inaccurate account of the battle of Otterburn, which took place in August, 1388. For a detailed account, see *Child*, iii, 289-293.

#### MALORY

##### LE MORTE DARTHUR: PREFACE

44. **William Caxton.** Caxton (c. 1422-1491), the first English printer. The first book to be printed in English was issued at Bruges in 1474; two years later Caxton set up his press in Westminster. The *Morte Darthur* was published in 1485.  
37. **Stalled.** Installed.  
72. **Aretted.** Considered to be.  
76. **Polichronicon.** A history of the world, and encyclopædia of universal knowledge, by Ranulph Higden (d. 1364).  
82. **Bochas.** Boccaccio. **De Casu,** etc: *Concerning the Fall of Great Men*.  
84. **Galfridus.** Geoffrey of Monmouth, author of the *Historia Regum Britanniae*, (c. 1136), the most famous of all Anglo-Latin chronicles.

45. 110. **Camelot.** The Arthurian capital city.  
134. **Enprised to imprint.** Undertaken to print.

#### CHAPTER IV

King Arthur has been on the continent; during his absence Mordred, his nephew, has treasonously seized the throne, and attempted to marry Guinevere. A first battle at Dover has been won by Arthur, returning to his kingdom; the two armies are now drawn up for the decisive conflict.

1. **Condescended.** Agreed.

9. **And. If.**

46. 44. **Put him in devoir.** Did his utmost.

94. **Ran until him.** Ran unto him.

97. **Foin.** Thrust.

101. **The bur.** The guard near the butt of the spear.

118. **Do me to wit.** Tell me.

123. **Pillers.** Pillagers.

#### CHAPTER VI

48. 17. **Besants.** Gold coins of Constantinople.

#### CHAPTER VII

10. **Hic jacet,** etc. Here lies Arthur, formerly king, and to be king in the future.

#### SPENSER

##### THE FAERIE QUEENE: LETTER TO RALEIGH

49. This letter was prefixed to the first edition, which appeared in 1590 and contained the first three books of the poem.  
47. **These first twelve books.** Of the twelve books projected Spenser completed six, and three cantos of a seventh.  
60. **Accounted by their showes.** Judged by their appearances.

#### BOOK I, CANTO I

In reading Spenser's verse, a final *-ed* should always be given syllabic value. Book I narrates the adventures of the Knight of Holiness.

51. 20. **Gloriana.** Standing in the allegory for Queen Elizabeth.  
28. **Lovely ladie.** Una, the personification of Truth.  
52. 79. **Warlike beech.** Lances were frequently of beech wood.  
53. 127-234. The passage omitted gives an account of the Knight's combat with the foul monster Error, and of his ultimate triumph.  
54. 253. **Aged sire.** Archimago, the enchanter, represents hypocrisy or false religion.  
55. 314. **Saintes and popes.** In accordance with the purpose of the allegory, Archimago is made a Catholic.

55. 318. **Morpheus.** God of sleep.  
 328. **Blacke Plutoes griesly dame.** Proserpine, wife of Pluto, king of the lower regions.  
 332. **Gorgon.** Demogorgon, one of the greatest of the infernal powers, whose name it was dangerous to utter.  
 333. **Cocytus, Styx.** Rivers of Hades.  
 348. **Tethys.** The ocean.  
 349. **Cynthia.** The moon.  
 352. **Double gates.** According to classical legend, true dreams, sent to men from the house of Sleep, issued forth through a door of horn; false dreams, through a door of ivory. Cf. l. 393. Spenser substitutes silver for horn.  
 361ff. Note in this stanza the skilful suggestion of sense by sound.
56. 376. **Dryer braine.** Brain too dry or feverish. It was supposed that lack of moisture in the brain was the cause of fitful, dream-broken sleep.  
 Stanza XLVff. Archimago fashions one of his sprites into the likeness of Una, and by the aid of the false dream deceives the Red Cross Knight into believing Una false to him. In Canto II the Knight deserts Una and flees from Archimago's cabin. Meeting on his way a Saracen knight Sansfoy, with a beautiful lady, he kills the knight and takes the lady Duessa (Falsehood, though she is at present going under the name of Fidessa—Faith), as his companion. Una meanwhile has set forth in search of her knight, and has lost her way in a wood.

## CANTO XI

57. In the interval between the third and eleventh cantos Una and the Red Cross Knight, who had been parted from each other by Archimago, and forced to undergo many hardships, are reunited by Arthur, who rescues the Knight from the castle of the giant Orgoglio. After this deliverance Una leads the Knight to the house of Holiness, where he is purged of his sin, learns his lineage, and his name, George:
- “Thou. . . .  
 Shalt be a saint, and thine own nation's friend  
 And patrone; thou Saint George shalt  
 called be,  
 Saint George of mery England, the signe  
 of victoree.” (I. x. 66).
- Then follows the struggle between George and the dragon (the devil), occupying the entire eleventh canto, which is here reprinted without omission.
58. 43. **Faire ympe of Phœbus,** etc. Clio, muse of History, daughter of Phœbus and Mnemosyne (Memory).  
 56. Till I of **warres,** etc. “Spenser was apparently planning for his later books or for his second part, some celebration of the war with Philip II. ‘Bryton fieldes

- with Sarazin blood bedyde’ suggests imitation of the war of the Saracens in France, as narrated in the *Orlando Furioso*.” (Dodge.)  
 62. **Thy second tenor.** “Melody of lower pitch.” (Dodge.)  
 63. **Man of God his . . . armes.** Man-of-God's arms.  
 59. 74. **So couched neare.** Placed so close together.  
 60. 167. **Hagard hauke.** A wild hawk.  
 168. **Above his hable might.** Beyond the limit of his strength.  
 172. **He so disseized,** etc. He, the dragon, being thus relieved of his great burden.  
 61. 186. **His neighbour element.** The earth.  
 187. **The blustering brethren.** Sometimes explained as the winds; possibly refers to both winds and sea, combining against the land.  
 189. **Each other to avenge.** Take vengeance on each other.  
 230. **Him.** The Knight.  
 62. 235. **That great champion.** Hercules, the occasion of whose death was the shirt poisoned by blood of the centaur Nessus.  
 267. **Silo.** The pool of Siloam.  
 269. **Cephise** (Cephissus) . . . **Hebrus.** Greek rivers.  
 278. **Above his wonted pitch.** Higher than usual.  
 63. 300. **As eagle, fresh out of the ocean wave.** “Every ten years the eagle mounts to the circle of fire and thence plunges into the ocean, from which it emerges with fresh plumage.” (Dodge.)  
 303. **Eyas hauke.** Newly fledged hawk.  
 337. **Ne living wight,** etc. Nor would any living person have promised him life.  
 64. 356. **Engorged.** This is the reading in editions of Spenser, but it makes no good sense; *engorged* means *glutted with*. May Spenser have intended *engored*—wounded, hence, aroused, infuriated (?) as in *Faerie Queene*, II. viii. 42:  
 “As salvage bull, whom two fierce mas-  
 tives bayt,  
 When rancour doth with rage him once  
 engore.”  
 381. **The warlike pledge.** The shield.  
 65. 414. **The crime of our first father's fall.** The occasion of the crime, etc.  
 459. **Her.** Object of *salutes*.  
 465. **He.** The dragon. **Himself.** The knight.

## PROTHALAMION

66. The poem was written in honor of the approaching double marriage of the Ladies Elizabeth and Katherine Somerset, daughters of the Earl of Worcester, in 1596. It commemorates a visit made by the ladies, in barges on the river, to Essex House, residence of the Earl of Essex.  
 6-9. **Discontent . . . empty shaddowes.** A reference to Spenser's vain effort for

political preferment after the publication of the second three books of the *Faerie Queene*.

67. 67. **Somers-heat.** Pun on Somerset.  
 68. 132. **Bricky towres.** The group of buildings by the Thames called The Temple, formerly headquarters of the Knights Templar, now given over to lawyers.  
 137. **A stately place.** Essex House, formerly residence of the Earl of Leicester, an early patron of Spenser's, who had died in 1588.  
 147. **Dreadfull . . . thunder.** Alluding to the sack of Cadiz in 1596 by the Earl of Essex.  
 148. **Hercules two pillors.** Rocky eminences on either side of the Strait of Gibraltar.  
 152-3. **Thine owne name . . . same.** Pun on the family name of the Earl of Essex—Devereux (Fr. *heureux*).  
 69. 173. **Twins of Jove.** Castor and Pollux, the constellation Gemini.  
 174. **Bauldricke.** The Zodiac.

#### ELIZABETHAN SONNETEERS

WYATT: THE LOVER COMPARETH HIS STATE

69. This is a translation of one of Petrarch's sonnets.

SHAKESPEARE: XCVIII

74. 4. **Heavy Saturn.** In astrology the planet Saturn is supposed to exert a melancholy influence, since the god Saturn was morose.

#### ELIZABETHAN SONG WRITERS

LYLY: SPRING'S WELCOME

77. 2. **Ravished nightingale.** A reference to the story of Philomela; see note on Arnold's *Philomela*, p. 687.  
 5. **Prick-song.** "Harmony written or pricked down in opposition to plain-song." (Chappell's *Popular Music of the Olden Time*).  
 7. **At heaven's gates she claps her wings.** Cf. Shakespeare's "Hark, hark! the lark at heaven's gate sings," p. 82.

GREENE: SWEET ARE THE THOUGHTS

78. 9. **The mean.** The middle part in three-part music. The philosophic ideal of "the golden mean," moderation, is also suggested.

RALEIGH: HIS PILGRIMAGE

79. Supposed to have been written while Raleigh was confined in the Tower on a charge of treason. "It would be difficult to find a poem more truly representative of the age of Elizabeth, with its poetical fervor, its beauty and vividness of expression, its juggling with words, and its

daring mixture of things celestial with things mundane." (Schelling.)

79. 9. **Palmer.** Originally a pilgrim who had been to Jerusalem and had brought back a palm-branch as a token; later applied to professional pilgrims, who spent their whole time travelling from one shrine to another.  
 80. 42. **Angels.** A pun on the use of the word as the name of a coin.

#### THE CONCLUSION

Found in Raleigh's Bible after his death; said to have been written the night before his execution.

SOUTHWELL: THE BURNING BABE

Drummond of Hawthornden in his notes records that Ben Jonson said that "so he had written that piece of his (Southwell's), *The Burning Babe*, he would have been content to destroy many of his."

SHAKESPEARE: HARK, HARK! THE LARK

82. Compare the second of Lyly's songs, p. 77.

FEAR NO MORE

Dirge sung over the body of the supposedly dead Imogen, disguised as a boy, Fidele.

CAMPION: WHEN THOU MUST HOME

83. Bullen (*Lyrics from Elizabethan Song Books*) remarks that for romantic beauty this can hardly be matched outside the sonnets of Shakespeare.

CHERRY-RIPE

84. "Cherry-ripe" was the cry of street venders of cherries.

DRAYTON: AGINCOURT

85. The full title runs **To the Cambro-Britons and their Harp His Ballad of Agincourt.** *Cambro-Britons*—Welsh, who fought valiantly in the battle. Henry V, invading France to make good his claim to the French throne, in 1415 won the battle of Agincourt from a French army four times as numerous as his own.  
 41. **Poitiers, Cressy.** Like Agincourt, battles of the Hundred Years' War, fought in 1356 and 1346 respectively, and like Agincourt, English victories against great odds.  
 45. **Grandsire.** John of Gaunt, son of Edward III.  
 86. 82. **Bilbows.** Swords; the name comes from Bilboa, a Spanish town famous for the swords it made.  
 113. **St. Crispin's day.** October 25.

BEN JONSON: TO THE MEMORY OF MY BELOVED MASTER, WILLIAM SHAKESPEARE

87. Prefaced to the First Folio edition of Shakespeare's works, 1623.  
 20. **Chaucer, Spenser, Beaumont.** All buried in Westminster Abbey. **Beaumont**,—Sir Francis Beaumont, the dramatist, who died a few weeks before Shakespeare.  
 29, 30. **Lyly, Kyd, Marlowe.** Immediate predecessors of Shakespeare in the English drama.  
 32. **Seek for names.** Search critically for the names of dramatists with whom to compare Shakespeare; only the greatest names will do.  
 33, 34. **Æschylus, Euripides, Sophocles.** Greek writers of tragedy, of the fifth century B. C.  
 35. **Pacuvius, Accius.** Latin writers of tragedy of the second century, B. C.  
**Him of Cordova.** Seneca, the Stoic philosopher and, supposedly, tragic writer.  
 36. **Buskin.** The *cothurnus*, or thick-soled boot, worn by actors in classical tragedy to secure the dignity lent by greater stature; hence, the word stands for tragedy itself.  
 37. **Socks.** Likewise representative of comedy, since the thin-soled *soccus* was worn in comedy.  
 88. 51. **Tart Aristophanes.** Most famous of Greek satirical dramatists; he wrote in the fifth century B. C.  
 52. **Terence, Plautus.** The best writers of Latin comedy, of the second century B. C.  
 71. **Swan of Avon.** Shakespeare was born at Stratford-on-Avon.  
 77, 78. **Rage or influence.** A reference to the astrological belief that each planet exerted either a good or an evil power over the lives of men.

#### EPITAPH ON SALATHIEL PAVY

It was the custom of the choir boys of the Chapel Royal, of whom this small boy was one, frequently to entertain the Queen and court by acting before them; such children's companies were serious competitors of the adult companies; cf. *Hamlet*, II. ii.

#### DONNE: SWEETEST LOVE, I DO NOT GO

89. This, one of the sweetest and most musical of Donne's poems, was probably addressed to his wife on the occasion of his leaving her for a trip to France.

#### BEAUMONT: ON THE TOMBS IN WESTMINSTER ABBEY

90. 5. The relative is omitted.  
 9. **Acre.** I. e., God's acre; grave yard.  
 13. **Of birth.** Noble birth.

#### FLETCHER: SWEETEST MELANCHOLY

Milton is supposed to have obtained from this lyric suggestions for *Il Penseroso*.

#### CARE-CHARMING SLEEP

91. Cf. Daniel's sonnet, p. 72.  
 5. **Sweet.** So read the early editions; it should perhaps be *light*.

#### SONG TO BACCHUS

1. **Lyæus.** A name for Bacchus.

#### WEBSTER: A DIRGE

"I never saw anything like this funeral dirge except the ditty which reminds Ferdinand of his drowned father in *The Tempest* [cf. p. 83]. As that is of the water, watery; so this is of the earth, earthy. Both have that intenseness of feeling, which seems to resolve itself into the element which it contemplates." (Charles Lamb.)

#### HARK, NOW EVERYTHING IS STILL

From *The Duchess of Malfi*, where it is sung, with great dramatic effect, just before the heroine of the play is strangled.

17. **Full tide.** There may be a reference here to the popular belief that sick people usually died at the turning of the tide. So Falstaff "parted . . . even at the turning of the tide," *Henry V*, II. iii.

#### BROWNE: ON THE COUNTESS DOWAGER OF PEMBROKE

3. **Sidney's sister.** It was to this lady, Mary Sidney, later Countess of Pembroke, that Sir Philip Sidney dedicated his *Arcadia*. **Pembroke's mother.** The third Earl of Pembroke, a minor poet, to whom, with his brother, the first folio of Shakespeare was dedicated, was the Countess's son.

This epitaph, delicate and chastely beautiful, has been erroneously ascribed to Ben Jonson. There is a second and inferior stanza, which may not be by the same hand.

#### NORTH

##### THE DEATH OF CÆSAR

92. 69. **The first Brutus.** Lucius Junius Brutus, who led the revolt expelling the Tarquins from Rome.  
 72. **Marcus Cato.** Cato Uticensis, the staunch republican who committed suicide at Utica on hearing of Pompey's defeat by Cæsar at Pharsalia.  
 93. 132. **Element.** Sky.  
 166. **Preventing.** Anticipating.  
 95. 436. **Forms.** Benches.  
 96. 499. **Journey.** Day.

#### LYLY

##### QUEEN ELIZABETH

97. The text is based on Bond's edition, vol. II., pp. 206 ff.; spelling and punctuation have been modernized.



97. 1. **This queen.** Mary, elder sister of Elizabeth.  
 13. **Praxitiles.** A fondness for citing classical illustrations is one of Lyly's distinguishing characteristics.  
 67. **As she hath lived forty years.** "Actually, 47. . . . The following words allude to the projected Anjou match, which in the autumn of 1579 she was known to favor; and reflect the general anxiety for an heir to the crown." (*Bond*, II. 534.)  
 78. **Tickle.** Uncertain.  
 79. **Twist.** Small thread or piece of silk.  
 88. **Like the bird Ibis.** Reference to the so-called "unnatural natural history," most of which goes back to Pliny, is characteristic of Lyly and his Euphuistic imitators.  
 98. 117. **Escapes.** Mistakes.  
 133. **Twice directed her progress unto the Universities.** "She spent four days at Cambridge in Aug. 1564, and five or six at Oxford in Aug. 1566. . . . At both she attended the disputations in the schools and made speeches in Greek and Latin." (*Bond*, II. 534.)  
 157. **Admiration.** Wonder.  
 99. 202. **The curses of the Pope.** "Pius V.'s bull of excommunication and deposition, issued Feb. 25, 1570, was found nailed on the Bishop of London's door, May 15." (*Bond*, II. 535.)  
 251. **Bound the crocodile to the palm tree.** "A way of saying 'made Egypt a field for his victories.'" (*Bond*, II. 535.)

## SIDNEY

## THE DEFENCE OF POESY

100. 9. **Mirror of Magistrates.** A collection of tales published first in 1559, and with Sackville's famous *Induction*, in 1563.  
 34. **Gorboduc.** A play by Sackville and Norton, acted 1561, the first English blank verse tragedy. It was modelled on the Latin tragedies of Seneca.  
 101. 109. **Pacolet's horse.** An enchanted steed in the romance of *Valentine and Orson*.  
 115. **Ab ovo.** From the egg; i. e., from the beginning.  
 119. **Polydorus.** In Euripides' tragedy *Hecuba*.  
 208. **Pounded.** Impounded, put in a pound, like a stray animal.  
 103. 337. **Libertino patre natus.** Son of an ex-slave.  
 338. **Herculea proles.** Descendant of Hercules.  
 339. **Si quid, etc.** If my verse can do aught.  
 343. **Dull-making, etc.** People living near the cataracts of the Nile were said by Cicero to be deafened by the sound.  
 344. **Planet-like music.** The "music of the spheres."  
 349. **Mome.** Blockhead.

## RALEIGH

## THE LAST FIGHT OF THE REVENGE

- The text is based on Arber's Reprint; spelling and punctuation are modernized.  
 103. 3. **This late encounter.** The battle between the *Revenge* and the Spanish fleet began 10 September, 1591. The pamphlet describing it appeared the same year.  
 29. **The year 1588.** The year when the great Armada was destroyed.  
 41. **The last of August.** Old style; 10 September, new style.  
 57. **Recover.** Obtain.  
 58. **All pestered and rummaging.** The ships were encumbered with badly stowed gear.  
 104. 88. **Weigh their anchors.** Hoist their anchors on board. **Slip the cables** means to cut loose from the mooring.  
 94. **Recovered the wind.** Got to windward of the Spanish fleet; an advantageous position for either fighting or running away.  
 97. **Cut his mainsail and cast about.** Spread his mainsail and "come about"; i. e., turn in an opposite direction.  
 100. **On his weather bow.** Ahead of him, and to windward.  
 110. **Sprang their luff, etc.** Allowed the *Revenge* to get to windward of them. This action on the part of some Spanish vessels put the *Revenge* in the middle of the hostile fleet.  
 113. **Answered.** Justified.  
 122. **High charged.** Towering.  
 125. **Laid the Revenge aboard.** Took position alongside the *Revenge*, the two ships touching each other.  
 127. **Luffing up.** Turning towards the wind.  
 134. **Out of her chase.** The guns in the bows of a ship would be the first used in a pursuit; the noun *chase* here means the bows.  
 105. 177. **Admiral of the Hulks.** Flagship of the transports.  
 185. **Ship of Lime.** So the original text; possibly a misprint for "Ship of the line," a warship of the first class.  
 191. **A-dressing.** Having his wounds dressed.  
 211. **Composition.** Terms of agreement.  
 245. **But.** Nothing but.  
 106. 356. **Approved.** Experienced.  
 372. **Fly-boats.** Small, swiftly sailing ships.  
 107. 384. **Road.** Roadstead; harbor.

## BACON

## OF TRUTH

107. 1. See *John*, xviii: 38.  
 3. **There be that.** There are those who.  
 17. **One of the later school, etc.** Probably a reference to the "New Academy."

107. 42. *Vinum dæmonum*. Devils' wine.  
57. *Creature*. Creation.  
108. 65. *The poet*, etc. Lucretius and the Epicureans.

## OF ADVERSITY

29. *To speak in a mean*. To speak prosaically, without using figurative language; contrasted with the *transcendences* of poetry, above.  
109. 53. *Incensed*. Diffused as incense, by burning.

## OF MARRIAGE AND SINGLE LIFE

44. *Hortatives*. Exhortations.  
58. *Vetulam suam*, etc. He preferred his aged wife to immortality.  
68. *Have a quarrel*. Have a reason, ground.

## OF GREAT PLACE

15. *A melancholy thing*. This sentence is an apt commentary on Bacon's own fall from great place. *Cum non sis*, etc. Since you are not what you were, there is no reason why you should desire to live.  
110. 39. *Illi mors gravis*, etc. Death lies heavy on the man who dies known to almost all, but unknown to himself.  
53. *Conscience of the same*. Consciousness of the same.  
56. *Et conversus Deus*, etc. When God had looked, to see the works which his own hands had made, he saw that all were good beyond measure.  
86. *De facto*. As a matter of fact.  
111. 131. *Omnium consensu*, etc. In the opinion of all, fit to rule,—if only he had not ruled.  
134. *Solus imperantium*, etc. Of all rulers Vespasian alone changed for the better.

## OF WISDOM FOR A MAN'S SELF

2. *Shrewd*. Mischievous.  
9. *Right earth*. Simply earth.  
37. *Set a bias upon their bowl*. It is possible to roll a bowling ball so that it will curve while travelling.  
64. *Sui amantes*, etc. Lovers of themselves without any rival.

## OF YOUTH AND AGE

112. 16. *Juventutem egit*, etc. His youth was full of errors, even of madness.  
85. *Idem manebat*, etc. He remained the same, but did not appear the same, i. e., was not so pleasing.  
90. *Ultima primis cedebant*. His last years were inferior to his first.

## OF GARDENS

113. 22. *If they be stoved*. If they be artificially warmed.  
23. *Warm set*. Set out where it will keep warm.

113. 68. *Ver perpetuum*. Perpetual spring.  
76. *Fast flowers of their smells*. Yielding little perfume.

## OF STUDIES

114. 41. *Conference*. Conversation.  
51. *Abeunt studia in mores*. Studies turn into habits.  
52. *No stond or impediment*. No defect.  
65. *Cymini sectores*. Hair splitters; (lit., splitters of a cummin seed.)

## CAROLINE SONG-WRITERS

## WITHER: SHALL I, WASTING IN DESPAIR

115. 14. *Pelican*. Taken as a type of devoted self-sacrifice, because of the fable that the pelican fed her young with her own blood.

## CAREW: ASK ME NO MORE

11. *Dividing*. The meaning is but little stronger than *musical*. "Division" was a musical term practically equivalent to a variation on a theme; "to run division" was to perform such variations.

## LOVELACE: TO LUCASTA

116. The poet fought on the Cavalier side in the Civil War.

## TO ALTHEA

As a consequence of his devotion to the Royalist cause Lovelace was twice imprisoned.

10. *With no allaying Thames*. Undiluted with water.

## HERRICK: ARGUMENT OF HIS BOOK

117. The poem serves as a sort of foreword to *The Hesperides*, as Herrick called his book, telling the sorts of things about which Herrick wrote.  
3. *Hock-carts*. The hock-cart was the last cart in from the field at harvest time.  
*Wassails*. Drinking-bouts. *Wakes*. Village festivities.

## CORINNA'S GOING A-MAYING

2. *God unshorn*. The sun adorned in his rays.  
4. *Fresh-quilted*. "Referable to the bright and variegated colors of sunrise." (Schelling, *Seventeenth Century Lyrics*.)  
14. *May*. The term was loosely applied to all sorts of May blossoms, particularly those of the hawthorn.  
118. 30 ff. For a good account of the May-day customs see Brand's *Popular Antiquities*.  
51. *Green-gown*. Tumble on the grass.

## AN ODE FOR BEN JONSON

119. 5, 6. *Sun, Dog, Triple Tun*. Famous London taverns of Jonson's day.

## HERBERT: VIRTUE

120. 15. **Coal.** I. e., on the Day of Judgment.

## THE COLLAR

6. **In suit.** Suing for the favor of a superior.  
 8. **Me.** For me; an example of the so-called ethical dative.  
 22. The attempt to weave a rope of sand was a typical example of folly.

## CRASHAW: IN THE HOLY NATIVITY OF OUR LORD GOD

122. 91 ff. **She sings Thy tears asleep**, etc. The stanza offers a typical example of a "conceit." It is thus explained by Schelling (*Seventeenth Century Lyrics*): "The Virgin sings to her babe until, falling asleep, his tears cease to flow. 'And dips her kisses in Thy weeping eye,' she kisses lightly his eyes, suffused with tears. Here the lightness of the kiss and the over-brimming fullness of the eyes suggest the hyperbole and the implied metaphor, which likens the kiss to something lightly dipped into a stream. 'She spreads the red leaves of thy lips,' i. e., kisses the child's lips, which lie lightly apart in infantile sleep, and which are like *rosebuds* in their color and in their childish undevelopment. 'Mother-diamonds' are the eyes of the Virgin, bright as diamonds and resembling those of the child. 'Points' are the rays or beams of the eye, which, according to the old physics, passed, in vision, from one eye to another. Lastly, the eyes of the child are likened to those of a young eagle, and the Virgin tests them against her own as the mother eagle is supposed to test her nestling's eyes against the sun."

## VAUGHAN: THE RETREAT

123. The idea of this poem suggests Wordsworth's *Intimations of Immortality*, and it is probable that Wordsworth was influenced by Vaughan.

## MARVELL: HORATIAN ODE

124. Written in 1650 after Cromwell had returned from putting down a rising in Ireland.  
 125. 15. **His own side.** In 1647 the Puritan party was split between Independents and Presbyterians, the latter advocating the immediate disbanding of the army which was largely made up of Independents; Cromwell led the army to London, and forced the Presbyterians to yield.  
 17-20. An ambitious man makes no distinction between enemies (of an opposing party) and rivals (in his own party), and in the case of such a man ("with such") it is more difficult to restrain him than to oppose him.

125. 23. **Cæsar's.** Charles the First's.  
 24. **Through his laurels.** In spite of his royal crown.  
 29. **His private gardens.** Until the outbreak of the Civil War Cromwell had lived in retirement.  
 41. **Nature, that hateth emptiness.** A variant of the well known phrase "Nature abhors a vacuum."  
 42. **Allows of penetration less.** Two bodies cannot occupy the same space.  
 47. **Hampton.** It was long believed that Cromwell connived at the flight of Charles from Hampton Court to Carisbrooke Castle in 1647.  
 57. **He.** The King. This fine passage has done much to keep the poem alive.  
 66. **Assured the forced power.** Made the Commonwealth secure.  
 69. **A bleeding head.** Pliny tells, in his *Natural History* (xxviii. 4), an anecdote of the finding of a head while workmen were digging on the Tarpeian hill for the foundation of a temple to Jupiter; the omen was interpreted as indicating a prosperous future for Rome.  
 82. **In the republic's hand.** Submissive to the Commonwealth's wishes.  
 86. **A Kingdom.** Ireland.  
 92. **Heavy.** I. e., with her prey.  
 101, 2. Cromwell shall be to France what Cæsar was, to Italy what Hannibal was.  
 104. **Climacteric.** The force that brings about the result at a critical time.  
 106. **Parti-colored.** Variegated, i. e., fickle. There is a play on the word *Piel*, derived from "pictus," painted, applied to the ancient Celts who were accustomed to paint their bodies.  
 111. **Lay . . . in.** To send dogs into cover.

## DORSET: TO ALL YOU LADIES NOW AT LAND

127. "Written in 1665, when the author, at the age of twenty-eight, had volunteered under the Duke of York in the first Dutch war. It was composed at sea the night before the critical engagement in which the Dutch admiral Opdam was blown up, and thirty ships destroyed or taken. It may be considered as inaugurating the epoch of *vers-de-société*." (E. Gosse, in Ward's *English Poets*.)  
 128. 27. **Whitehall stairs.** The royal palace of Whitehall was situated on the bank of the Thames.  
 44. **A merry main.** To throw a main was to cast dice in a game of chance.

## BROWNE

## HYDRIOGRAPHIA

The *Urn-Burial* sets out to be an historical account of the methods of dealing with the dead, but turns into a meditation upon the brevity and vanity of the life

- of man. It was suggested by the digging up of some Roman burial urns in Norfolk.
128. 10. **Sic ego**, etc. Thus I should wish to be laid at rest when I am become bones.
20. **Considerable**. Worthy of consideration.
24. **To retain a stronger propensity unto them**. I. e., such souls clung more strongly to the bodies.
129. 36. **Archimedes**. The famous Syracusan mathematician and physicist of the third century B. C.
37. **The life of Moses his man**. The life of man as described by Moses, in the so-called Prayer of Moses, the ninetyeth Psalm.
42. **One little finger**. "According to the ancient arithmetic of the hand, wherein the little finger of the right hand contracted, signified an hundred." (Browne's note.)
54. **Alcmena's nights**. Jupiter, in love with Alcmena, mother of Hercules, made one night as long as three.
65. **What name Achilles assumed**. Thetis, mother of Achilles, to prevent him from going on the expedition against Troy, had him disguised as a girl; Ulysses penetrated the stratagem.
69. **Ossuaries**. Receptacles for bones.
77. **Provincial guardians, or tutelary observers**. Guardian spirits of the locality.
83. **Pyramidally extant**. Known by a tombstone.
93. **Atropos**. The one of the three Fates who cuts the thread of life.
99. **Meridian**. The noon, or middle point, of the world's existence.
106. **Prophecy of Elias**. "That the world may last but six thousand years." (Browne's note.)
107. **Charles the Fifth . . . Hector**. "Hector's fame lasting above two lives of Methusaleh, before that famous prince (i. e., Charles) was extant." (Browne's note.)
115. **One face of Janus . . . the other**. The past and the future.
126. **Setting**. Declining.
130. 136. **The mortal right-lined circle**.  $\Theta$ , the character of death.
147. **Gruter**. Jan Gruter (1560-1627), a continental scholar; author of *Inscriptiones Antiquæ* (1603).
157. **Cardan**. Italian philosopher of the sixteenth century.
160. **Hippocrates**. Greek physician (460-377 B. C.).
164. **Entelechia**. A word coined by Aristotle to denote the actual *being* of a thing in distinction to its *capacity for being*.
167. **Canaanitish woman**. See *Genesis*, xlvii: 10.
178. **Adrian**. Hadrian, Emperor of Rome.
182. **Thersites**. A foul-mouthed coward in the *Iliad*, where Agamemnon is leader of the Greek host.
130. 205. **Lucina**. Goddess of childbirth; here equivalent to midwife.
211. **Our light in ashes**. "According to the custom of the Jews, who place a lighted wax-candle in a pot of ashes by the corpse." (Browne's note.)
212. **Brother of death**. Sleep.
224. **To weep into stones**. A reference to the fable of Niobe.
131. 257. **Mummy is become merchandise**. A medicinal preparation made, or supposed to be made, from mummies, was highly regarded in the old medicine.
258. **Mizraim**. The Biblical name for Egypt; Browne seems to use it as symbolic of Egypt's great men.
268. **Nimrod**. The Hebrew equivalent of the Greek Orion.
269. **The dog-star**. Sirius.
274. **Perspectives**. Telescopes.
298. **Scape**. Oversight.
309. **Sardanapalus**. Last king of Assyria, who, when his besieged city of Nineveh was about to be captured, gathered together his household and treasure and burned all, with himself, in his palace.
316. **Gordianus**. An emperor of Rome in the third century. **Man of God**. Moses, buried by the hand of God; cf. *Deuteronomy*, xxxiv: 6.
321. **Enoch**. "And Enoch was not, for God took him." *Genesis*, v: 24. **Elias**. Elijah was taken up to heaven in a chariot of fire; 2 *Kings*, ii: 1-12.
327. **Decretory**. Established by decree.
346. **Alaricus**. King of the Visigoths, who captured and sacked Rome in 410; he was buried, with vast treasure, in the bed of a river.
348. **Sylla**. Roman general and dictator (138-78 B. C.).
132. 357. **That poetical taunt of Isaiah**. See *Isaiah*, xiv: 16-17.
367. **St. Innocent's churchyard**. In Paris.
371. **Moles of Adrianus**. Hadrian's Mole, or tomb, now known as the Castle of St. Angelo.

## FULLER

## THE GOOD SCHOOLMASTER

133. 111. **Cockering**. Coddling.
113. **Peculiar**. A parish exempted from the jurisdiction of the bishop within whose diocese it lies; here applied to a condition of exemption from the usual regulations.
132. **De insolenti carnificina**. Of the excessive torture. **Conscindebatur . . . singulos**. He was lashed with whips seven or eight times a day.
136. **Tusser**. Thomas Tusser, an English poetaster of the sixteenth century.
143. **Udall**. Nicholas Udall, headmaster of Eton 1534-1541; best known as author of the first regular English comedy, *Ralph Roister Doister*.

145. **Orbilius.** The schoolmaster of Horace, who called him *plagosus*, the flogger.
155. **In forma pauperis.** On the ground of poverty.
134. 106. **Ascham.** An English scholar and writer of the sixteenth century; tutor to Elizabeth, and author of *Toxophilus*, a treatise on archery, and *The Schoolmaster*, one on education.
109. **Dr. Whitaker.** William Whitaker (1548-1595), master of St. John's College, Cambridge; famous as a scholar.
200. **Mulcaster.** Headmaster of the Merchant Tailors' School, and later of St. Paul's School.

## THE LIFE OF QUEEN ELIZABETH

32. **Compurgator.** A person who swore to his belief in the innocence of one on trial.
69. **A fit of the mother.** A pun on the old meaning of mother—hysteria.
135. 121. **Ascham.** See note on *The Good Schoolmaster*, above.
138. **Et si . . . pudor.** And if that womanly bashfulness of mine.
136. 188. **Latter Lammas.** This rendering of *Græcas Calendas* is explained by the fact that neither a Greek calends nor a later Lammas (a church festival on August first) exists; the latter term was used ironically for "never."
211. **Semper eadem.** Always the same.
231. **This anagrammatist.** Edmund Campion, an English Jesuit, executed for treason in 1581.
271. **Cordial.** Invigorating.

## WALTON

## THE COMPLETE ANGLER

137. 1. **Piscator.** *The Complete Angler* is written in the form of dialogue; the chief characters are Piscator, the Fisherman, and Venator, the Hunter, who is the pupil.
9. **Gesner.** Conrad Gesner (1516-1565), a Swiss naturalist.
36. **Mercator.** Gerard Mercator (1512-1594), famous for his contributions to geographical science.
138. 125. **Albertus.** Albertus Magnus (1206?-1280), a scholastic philosopher.
160. **History of Life and Death.** The Latin *Historia Vitæ et Mortis*, 1623.
139. 221. **The Royal Society.** The Royal Society of London for Improving Natural Knowledge was incorporated 15 July, 1662. See Huxley's essay "On the Necessity of Improving Natural Knowledge," p. 720.
275. **Make a catch.** Sing a "round."
140. 337. **Kit Marlow.** Christopher Marlowe. Marlowe's song and Raleigh's answer were both printed in *England's Helicon* (1600).
359. **A syllabub of new verjuice.** A sort of custard made of cream and fruit juice.

141. 433. **Sir Thomas Overbury.** Overbury (1581-1613) is famous in literary history for his *Characters*, one of which, "The Fair and Happy Milkmaid," concludes with the sentence here quoted.

## TAYLOR

## HOLY DYING

142. The selection is section 2 of Chapter i, with the omission of one paragraph.
143. 89. **Escorial.** The royal palace in Madrid.
94. **Where . . . interred.** Westminster Abbey.
141. **Thyades.** Women who celebrated the Bacchic orgies.
144. 165. **Chrisom-child.** Newly baptized child.
171. **Squinancy.** Quinsy.
185. **Calends.** The first day of the month.

## MILTON

## L'ALLEGRO

145. 2. **Cerberus.** A three-headed dog, guardian of the gateway of Hades.
10. **Cimmerian.** Cimmeria was a land in which, according to Homer, the sun never shone.
12. **Euphrosyne.** Mirth.
29. **Hebe.** The goddess of youth.
146. 45. **Then to come in spite of sorrow.** The passage has been much disputed about. The interpretation which seems most satisfactory is that L'Allegro finds pleasure in hearing the song of the lark in the early morning, and then in coming to the window to look out through sweet briar and eglantine, to bid good morrow to the new day.
67. **Tells his tale.** Counts his sheep.
83. **Corydon, Thyrsis,** etc. Conventional names in pastoral verse.
103. **She . . . he.** Persons who are telling the stories.
125. **Hymen.** The god of marriage.
132. **Jonson's learned sock.** Actors in classical comedy wore a low-heeled *soccus*, or slipper. Jonson's plays were famous for the scholarly learning they embodied.
147. 145. **Orpheus.** According to the Greek myths, Orpheus was the most wonderful of all human musicians. Pluto consented to let Eurydice return with her husband to the earth, but Orpheus, by looking back to be sure she was following, broke the terms of his agreement with Pluto, and Eurydice remained in Hades. Hence the phrase, "half-regained."

## IL PENSEROSO

10. **Morpheus.** The god of sleep.
18. **Prince Memnon's sister.** Memnon was a handsome king of the Ethiopians, according to Homer. Milton here assumes

that his sister must have been equally beautiful.

19. **Starred Ethiop queen.** Cassiopeia, transformed into the constellation.
23. **Vesta.** Goddess of the hearth.
53. **Fiery-wheelèd throne.** Cf. *Ezekiel*, x.
55. **Hist.** Probably an imperative, "bring silently"; by another interpretation it is a past participle, "hushed", agreeing with *Silence*.
59. **Cynthia.** Goddess of the moon.
148. **77. The Bear.** The constellation *Ursa Major*, which, in northern latitudes, never sets.
88. **Thrice-great Hermes.** Hermes Trismegistus, a learned Egyptian.
90. **Thebes . . . Pelops' line . . . Troy.** All subjects of Greek tragic poetry.
101. The reference here may be to Shakespeare's tragedies.
102. **Buskined.** The buskin was the high-heeled boot worn by actors in classical tragedy; opposed to the *sock* of *L'Allegro*, l. 132.
104. **Musæus.** A mythical Greek poet, sometimes called the son of Orpheus.
109. **Him that left half-told.** The reference is to Chaucer, who left his *Squire's Tale* unfinished.
120. **Where more is meant than meets the ear.** Where there is an allegorical meaning. Milton probably had Spenser's *Faerie Queene* in mind.
122. **Civil-suited.** Soberly dressed, like a citizen.
124. **Attic boy.** Cephalus, whom Aurora loved.
134. **Sylvan.** Sylvanus, one of the woodland deities.
148. **His wings.** Sleep's wings.
158. **Massy proof.** Able to support the weight resting on them.
159. **Storied.** With Biblical stories in stained glass.

#### LYCIDAS

**Lycidas.** A pastoral name, taken from classical poetry. **A learned friend.** Edward King, a fellow student with Milton at Christ's College, Cambridge.

1. **Yet once more.** Milton is taking up the writing of poetry after a lapse of a few years since the time *Comus* was written.
149. **15. Sisters of the sacred well.** The Muses; the Pierian spring, on Mount Helicon.
23. **Nursed upon the self-same hill.** Attended the same university. Milton adopts the poetical convention of representing his characters as shepherds.
36. **Damœtas.** The reference is possibly to Milton's college tutor.
54. **Mona.** The island of Anglesey.
55. **Deva.** The river Dee.
58. **The Muse.** Calliope.
62. **His gory visage.** Orpheus was slain

by Thracian women, and his head cast into the river Hebrus.

149. **65. Shepherd's trade.** The art of poetry.
68. **Amaryllys . . . Neæra.** Conventional pastoral names for women.
75. **Blind Fury.** Atropos, not one of the Furies, but the Fate who cuts the thread of life.
150. **77. Phœbus.** The god of poetry.
79. **Glistening foil.** Glittering tinsel; gold leaf.
85. **Arethuse.** Arethusa, a Sicilian spring, symbolic of Greek pastoral poetry.
86. **Mincius.** A stream in Italy, near which Virgil was born. **Vocal.** Used for shepherds' pipes.
88. **Oat.** Oaten pipe; symbolic of pastoral verse.
89. **The herald of the sea.** Triton, son of Neptune, comes "in Neptune's plea"; that is, to defend his father.
96. **Hippotades.** Æolus, god of the winds.
99. **Panope.** One of the Nereids, or sea-nymphs.
103. **Camus.** The genius of the river Cam, beside which stands Cambridge University.
104. **Sedge.** Coarse grass and reeds along the river bank.
106. **That sanguine flower.** The hyacinth, whose petals the Greeks fancied to be marked with the word meaning *alas*.
109. **The pilot.** St. Peter.
115. **The fold.** The church.
119. **Blind mouths.** For an excellent exposition of the phrase cf. Ruskin's *Sesame and Lilies*.
126. **Wind and rank mist.** False teachings of the unprincipled clergy.
128. **The grim wolf.** The Roman Catholic Church, which was actively proselyting at the time.
130. **Two-handed engine.** Milton has in mind some instrument of retribution which will punish the corrupt clergy.
132. **Alpheus.** A river god, here symbolic of pastoral poetry. Milton here ends his digression on the state of the church.
151. **149. Amaranthus.** The amaranth, symbolic of immortality.
151. **Laureate.** Crowned with laurel.
158. **The monstrous world.** The ocean, abode of monsters.
160. **Bellerus.** The Latin name for Land's End had been Bellerium, and Milton coins Bellerus as the name of an imaginary hero after whom the promontory was called.
161. **The guarded mount.** St. Michael's Mount in Cornwall, where the Archangel Michael was said to have appeared.
162. **Namancos and Bayona.** On the coast of Spain.
184. **In thy large recompense.** As a reward.
189. **His Doric lay.** His pastoral song.

## ON SHAKESPEARE

152. This (so-called) sonnet was written for the second (1632) folio edition of Shakespeare's works.

## TO THE LORD GENERAL CROMWELL

- 7, 8. **Darwen stream, Dunbar field.** Scenes of two of Cromwell's victories over the Scots.  
9. **Worcester's laureate wreath.** Cromwell won the decisive victory over Charles II and his Scottish allies at Worcester, 3 September, 1651.

## ON THE LATE MASSACRE IN PIEDMONT

- The Vaudois, or Waldenses, a Protestant people living in the northwestern part of Italy, were subjected in 1655 to a bloody persecution because they refused to accept Catholicism.  
153. 12. **The triple tyrant.** The Pope, who wears a triple crown.  
14. **The Babylonian woe.** The Puritans frequently applied the name Babylon to Rome, alluding to the scriptural account in *Revelation*, xvii-xviii.

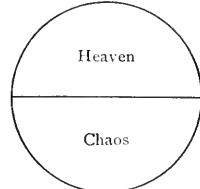
## ON HIS DECEASED WIFE

This was Milton's second wife, Catherine Woodcock, who died in childbirth in 1658.  
2. **Like Alcestis.** Alcestis, the heroine of Sophocles's drama, offered her life for her husband, but was rescued by Hercules.

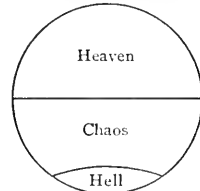
## PARADISE LOST: BOOK I

154. 6. **Heavenly Muse.** Milton is inventing a Muse of Hebrew poetry, and appealing to her for aid in accordance with the classical epic formula.  
15. **The Aonian mount.** Mount Helicon, here symbolizing Greek poetry.  
155. 74. **As from the center thrice to the utmost pole.** The distance between Heaven and Hell was three times the radius of the world. The diagram opposite represents approximately Milton's conception of the universe.  
156. 129. **Seraphim.** Plural form; the seraphim were supposed to be the highest in rank of all the angels.  
167. **If I fail not.** Unless I am mistaken.  
197-201. **The fables, etc.** According to Greek mythology the Titans warred on Saturn, and the giants rebelled against Jove. Briareos, according to one legend, was a giant; Typhon, son of Tartarus and Gaea, was a Titan. **Leviathan**, the sea monster of the Bible, was identified with the whale.  
157. 232. **Pelorus.** A Sicilian promontory near Mt. Ætna.  
266. **The oblivious pool.** A transferred epithet; the pool which makes one oblivious.

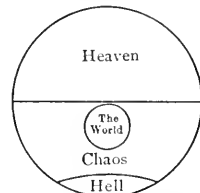
158. 288. **The Tuscan artist.** Galileo, whom Milton met while travelling in Italy.  
289. **Fesole.** Fiesole, a hill near Florence.  
290. **Valdarno.** The valley of the Arno.  
303. **Vallombrosa.** Near Florence, in Tuscany, the ancient Etruria.  
305. **Orion.** The constellation Orion, or the Huntsman, supposed to bring foul weather.  
307. **Busiris.** Here meaning the Pharaoh of the exodus. **Memphian.** Memphis was the ancient capital of Egypt.  
309. **Goshen.** The portion of Egypt in which the Jews resided before the exodus.  
159. 341. **Warping.** Usually explained as flying with a bending motion, twisting from side to side. Perhaps, however, it describes a progress by short stages, instead of continuous flight, as a ship is warped into harbor: the locusts advance a short distance, then settle down, and after devouring everything green, fly on to the next vegetation, and so on.  
351. **A multitude like which the populous north.** Referring to the various invasions of the Roman Empire by the "barbarians" from the north.  
392. **Moloch.** Human sacrifice, particularly of children, played an important part in the worship of Moloch.  
397-9. **Rabba.** The capital of Ammon.  
**Argob, Basan, Arnon.** The first two, districts east of Palestine; the third, a river emptying into the Dead Sea from the east.



Before the fall of the Angels



After the fall of the Angels



After the creation of the World

159. 403. **Opprobrious hill.** The Mount of Olives, where Solomon built a temple to Moloch.  
 404, 5. **Hinnom.** A valley south of the Mount of Olives. **Tophet, Gehenna.** Synonyms for hell. *Gehenna* means, literally, "Valley of Hinnom."  
 406. **Chemos.** A god of the Moabites.  
 160. 411. **The Asphaltic pool.** The Dead Sea.  
 420. **The brook that parts.** The river Besor.  
 422. **Baalim and Ashtaroth.** Phœnician gods, here used in the plural form for deities of the sun and moon.  
 438. **Ashtoreth.** Goddess of love, corresponding to the Aphrodite of the Greeks.  
 444. **That uxorious king.** Solomon.  
 446. **Thammuz.** Corresponding to the Greek Adonis, slain by a wild boar.  
 450. **Adonis.** A river in Phœnicia whose water is reddened by the soil through which it flows.  
 455. **Ezekiel.** See *Ezekiel*, viii: 14.  
 462. **Dagon.** A Philistine deity; see *1 Samuel*, v.  
 464-6. **Azotus . . . Gaza.** Philistine cities.  
 471. **A leper, etc.** See *2 Kings*, v.  
 478. **Osiris, Isis, Orus.** Egyptian gods.  
 161. 484. **The calf in Oreb.** See *Exodus*, xii: 35-6, and xxxii: 4. **The rebel King.** Jeroboam; see *1 Kings*, xii: 28-9.  
 488. **Equalled with one stroke.** See *Exodus*, xii: 29.  
 490. **Belial.** Milton's personification of wickedness.  
 495. **As did Eli's sons.** See *1 Samuel*, ii: 12-17.  
 502, 3. **Sodom, Gibeah.** See *Genesis*, xix; *Judges*, xix.  
 508. **Ionian.** Greek. Of Javan's issue. By the descendants of Javan (Noah's grandson). The account of the supplanting of Titan by Saturn, who was in turn deposed by Jove, is the accepted classical myth.  
 519. **Doric.** Greek.  
 520. **Adria.** The Adriatic Sea. **Hesperian.** Western; i. e., of Italy.  
 550. **Dorian mood.** Martial music like that of the Spartans.  
 162. 573. **Since created man.** Since man was created.  
 575, 6. **That small infantry Warred on by cranes.** The battle between the pygmies and the cranes, to which Homer refers at the beginning of the third book of the *Iliad*.  
 577. **Phlegra.** On the west coast of Italy, where gods and giants fought a great battle.  
 580. **Uther's son.** King Arthur, hero of many romances.  
 583-7. **Aspramont . . . Fontarabbia.** The names are those of places mentioned in mediæval romances describing conflicts between Christians and Saracens.

**Charlemain and all his peerage.** Charlemagne and his twelve knights are the heroes of the *Chanson de Roland*, which gives an account of their defeat in the pass of Roncesvalles, not far from Fontarabbia.

163. 674. **The work of sulphur.** It was formerly believed that ores could not exist independent of sulphur.  
 678. **Mammon.** God of riches.  
 164. 720. **Belus, Serapis.** The first an Assyrian god, the second an Egyptian.  
 728. **Cressets.** Hanging iron vessels, open at the top, containing a burning illuminant.  
 737. **Orders.** The nine ranks of angels in the celestial hierarchy.  
 738. **His name.** Hephestus, the Greek god of fire; analogous to the Latin Vulcan.  
 739. **Ausonian land.** Italy.  
 165. 756. **Pandemonium.** "The hall of all the devils." Milton coined the word on the analogy of *Pantheon*, "the hall of all the gods."  
 769. **The Sun with Taurus rides.** The sun is in the sign of Taurus, or the Bull, from the middle of April till the middle of May. Cf. Chaucer's *Prologue*, l. 7.

## BOOK II

2. **Ormuz.** The island of Hormuz in the Persian Gulf.  
 167. 74. **That forgetful lake.** The lake of liquid fire into which the angels had fallen.  
 100. **At worst on this side nothing.** In as bad a condition as we can be and still exist.  
 168. 152. **Let this be good.** Granting that absolute annihilation be good.  
 169. 224. **For happy.** As regards happiness.  
 170. 336. **To our power.** To the extent of our power.  
 173. 531. **The goal.** The turning-post in a chariot race.  
 539. **Typhœan rage.** Rage like that of Typhon, who, according to the fables, was imprisoned beneath a volcano.  
 542. **Alcides.** Hercules.  
 174. 592. **Serbonian bog.** An Egyptian lake, near the city of Damietta and Mt. Casius.  
 638. **Bengala.** Bengal.  
 639. **Ternate and Tidore.** Two of the Molucca Islands.  
 641. **Ethiopian.** The Indian Ocean.  
**Cape.** Cape of Good Hope.  
 175. 660. **Vexed Scylla.** Scylla, transformed into a monster like Sin, cast herself into the sea between Italy and Sicily, and became a menace to navigation.  
 709. **Ophiucus.** One of the northern constellations.  
 178. 904. **Barca, Cyrene.** Cities of northern Africa.  
 922. **Bellona.** The Roman goddess of war.  
 179. 945. **Pursues the Arimaspians.** The legendary Arimaspians, of Scythia, fought



the gryphons for the gold which the monsters guarded.

180. 1029. **The utmost orb.** The outermost of the ten concentric spheres which, according to Ptolemaic astronomy, constituted the universe; at the center was the earth.

## BOOK XII

604. **He ended.** The archangel Michael, who had been sent to drive Adam and Eve out of Paradise.

## AREOPAGITICA

181. "I wrote my *Areopagitica*," said Milton in his *Defensio Secunda*, "in order to deliver the press from the restraints with which it was encumbered; that the power of determining what was true and what was false, what ought to be published and what to be suppressed, might no longer be entrusted to a few illiterate and illiberal individuals, who refused their sanction to any work which contained views or sentiments at all above the level of the vulgar superstition." The treatise appeared in November, 1644, four months after the defeat of Rupert at Marston Moor, and when Milton felt confident that the Parliamentary cause would prosper. The immediate occasion was the enactment, in June, 1643, of an order forbidding the printing or sale of any book that had not been properly licensed.

14. **Those fabulous dragon's teeth.** The dragon's teeth, sown by Jason, sprang up armed men.

46. **The thing.** The custom of requiring a license.

182. 58. **Lullius.** Raymond Lully, a scientist of the thirteenth century. **Sublimate.** extract.

67. **That unapocryphal vision.** See *Acts*, x: 9-16.

85. **Mr. Selden.** John Selden (1584-1654), a writer on law and constitutional history and member of Parliament for Oxford University.

107. **Omer.** A measure, mentioned in *Exodus*, xvi: 18. It was between half and four-fifths of a gallon.

128. **Seeds which were imposed on Psyche.** The story, told in Apuleius's *Golden Ass*, pictures Venus as punishing Psyche for winning the love of Cupid by forcing her to arrange in proper piles all the seeds of a vast heap of mixed grain. The ants, taking pity on Psyche, performed the labor for her.

164. **Scotus; Aquinas.** Duns Scotus, (1265?-1308), a famous mathematician; Thomas Aquinas (1224?-1274), the "angelic doctor" of the scholastic philosophers.

183. 166. **Guyon.** The knight of temperance, hero of Book II of the *Faerie Queene*.  
181. **It.** The licensing act.

183. 187. **Pluralities.** The churchman who was the possessor of several benefices was said to hold a plurality.

219. **Ferular.** Rod. **Fescu.** Pointer.

220. **Imprimatur.** Let it be printed; the word signifying that the book had been licensed for publication.

247. **Palladian.** Pertaining to Pallas Athene, goddess of wisdom.

184. 359. **Pyrrhus.** After the battle of Heraclæa (280 B. C.) Pyrrhus declared that if he had Roman soldiers the control of the world would be easy.

185. 412. **Janus.** The two-faced god of the Romans, whose temple doors were opened only in war-time.

426. **Beyond the discipline of Geneva.** Beyond what seems proper to the Presbyterians.

459. **The old Proteus.** Proteus, the sea god, whose power of assuming many forms has given its significance to the adjective *Protean*, prophesied when bound in chains.

464. **Micaiah before Ahab.** See *1 Kings*, xxii: 13-15.

186. 502. **Many subdichotomies.** Many minor subdivisions.

187. 613. **She is now fallen from the stars.** The Star-chamber court was abolished in 1641.

620. **These sophisms and elenchs of merchandise.** False arguments used by the bookselling trade.

## PEPYS

## THE DIARY

23. **The Covenant.** The Scottish Covenant, or agreement for the conduct of the church, was promulgated in 1638; in 1643 the "Solemn League and Covenant" between the Parliamentary forces and Scotland was signed, providing for the abolition in England of Popery and Prelacy. In 1662 Charles abrogated the covenants.

34. **My Lord.** Sir Edward Montagu, to whom Pepys was secretary, and who afterwards secured Pepys's appointment as Clerk of the Acts in the Navy Office.

39. **The Long Reach.** The part of the river between Erith and Gravesend.

188. 73. **Trimmed in the morning.** Thus Pepys records his visits to the barber.

108. **His escape from Worcester.** In 1651 Cromwell won what he called the "crowning mercy" at Worcester, when he defeated Charles II and his army of Scottish supporters.

143. **Wide canons.** Ornaments attached to the legs of a pair of breeches.

167. **General Monk.** Cromwell's old companion-in-arms, whose decision to welcome Charles II was largely influential in bringing about the Restoration.

190. 301. **The Three Cranes.** A tavern on upper Thames Street.

190. 379. **The Custom of the Country.** A tragi-comedy by Fletcher; printed in the 1647 edition of Beaumont and Fletcher.
191. 391. **By link.** By the light of a torch, or link.
407. **Sir Martin Mar-all.** A comedy adapted for the stage by Dryden, from a translation by the Duke of Newcastle.
445. **The Indian Emperor.** Dryden's heroic drama dealing with the conquest of Mexico by the Spaniards. The play was a brilliant success. **Nell.** Nell Gwynn, the most popular actress of the day; a favorite of Charles II.
459. **The Black Prince.** Roger Boyle, Earl of Orrery (1621-1679), won a considerable success with *Mustapha*; *The Black Prince* was a comparative failure.

#### LOYALIST STALL-BALLADS

The long struggle to dispossess the House of Stuart, beginning in the first quarter of the seventeenth century, was not finally ended until Prince Charles Stuart, "the Young Pretender," grandson of James II, had been defeated at Culloden, in 1746, by the Duke of Cumberland. As the fortunes of the Stuarts waned, their attacks on their opponents—Parliamentarians, Whigs, Hanoverians—became more bitter. During the Civil War, and again at the time of the Revolution of 1688, the flood of satire of which these street songs are typical examples, was of almost unbelievable magnitude. The six ballads here printed are from the time of the Civil War and the Commonwealth.

#### THE PROTECTING BREWER

193. The legend that Cromwell was a brewer by trade appears in many of the songs and satires of the period.

#### THE LAWYERS' LAMENTATION

Charing Cross had been torn down by Parliament along with many other insignia of royalty and ecclesiasticism.

#### DRYDEN

##### ABSALOM AND ACHITOPHEL

195. The poem appeared in 1681, when the question of the successor to Charles II, in the event of the King's death, was agitating all England. The heir-apparent was the King's brother James, the Duke of York, who was generally unpopular on account of his Catholicism. James, Duke of Monmouth, the Absalom of the poem, an illegitimate son of Charles, was a Protestant, and in general favor with the Whig and anti-Catholic parties. Despite the stain on his birth his friends, led by Anthony Ashley Cooper, first earl of Shaftesbury (Achitophel) planned to set aside tradition and present Monmouth as a sort of people's candidate in opposition to the Duke of York. For many years Shaftesbury had been the virtual leader of the Whigs and Protestants. During the "Popish Plot" he had been Titus Oates's most prominent supporter; he championed the Exclusion Bill, and was accused of fomenting a rebellion in Scotland. In July, 1681, he was imprisoned in the Tower on charge of high treason; but when his case came before the grand jury at the end of November, he was released through an *ignoramus* verdict. In November, 1682, he fled to Holland, where in 1683 he died. The Duke of Monmouth made his ill-fated attempt to win the crown in 1685, but his followers were dispersed at the battle of Sedgemoor, and he himself was soon afterwards beheaded. Dryden undertook in *Absalom and Achitophel* to influence public opinion against Shaftesbury, and timed its publication so that it appeared only two weeks before the earl's trial was to begin. For the Biblical account of the revolt of Absalom see 2 *Samuel*, xiii-xviii.
7. **Israel's monarch.** Charles II, the David of the poem.
23. **In foreign fields he won renown.** Monmouth had won something of a reputation as a soldier during three campaigns on the continent.
34. **The charming Annabel.** Anne Scott, Countess of Buccleuch, whom Monmouth married in 1665.
39. **Amnon's murder.** It is uncertain just what Dryden had in mind; perhaps an assault on Sir John Coventry in which Monmouth had been involved in 1670; the Duke had also participated in a park riot in which a beadle was killed.
42. **Sion.** London.
45. **The Jews.** The English.
57. **Saul.** Oliver Cromwell.
58. **Ishbosheth.** Richard Cromwell.
59. **Hebron.** Scotland, where Charles II was first crowned.
196. 82. **The good old cause.** The cause of the Commonwealth; the phrase was generally used with this meaning, and usually with a tinge of sarcasm.
85. **Old Jerusalem.** London.
86. **Jebusites.** Roman Catholics. The chosen people (l. 88) were the Protestants.
108. **That Plot, the nation's curse.** The Popish Plot of 1678-79.
118. **The Egyptian rites.** French rites. "Where gods were recommended," etc., is an attack on the doctrine of transubstantiation.
197. 150. **Achitophel.** Shaftesbury.
175. **The triple bond.** An alliance formed in 1668 between England, Sweden, and the Dutch Republic.

197. 177. **A foreign yoke.** An alliance with France.  
 188. **Abbethdin.** The highest officer of the Jewish court of justice.  
 198. 264. **Gath.** Brussels.  
 270. **Jordan's sand.** Dover beach, where Charles II landed at the Restoration.  
 199. 352. **The collateral line.** James, Duke of York, brother of the king, stood at the head of this line of descent.  
 200. 529. **A numerous host of dreaming saints.** The non-conforming Protestants, sarcastically called "saints."  
 539. **Born to be saved.** A sarcastic reference to the doctrine of election.  
 544. **Zimri.** George Villiers, Duke of Buckingham, who in *The Rehearsal* had satirized Dryden as "John Bayes." In his *Discourse Concerning Satire* Dryden afterwards wrote: "The character of Zimri in my *Absalom* is, in my opinion, worth the whole poem: 'tis not bloody, but 'tis ridiculous enough; and he for whom it was intended was too witty to resent it as an injury."  
 585. **Shimei.** Slingsby Bethel, whom the Whigs had elected one of the two Sheriffs in 1680.  
 201. 617. **No Rechabite,** etc. "The words of Jonadab the son of Rechab, that he commanded his sons not to drink wine, are performed; for unto this day they drink none." *Jeremiah*, xxxv: 14.  
 202. 817. **Barzillai.** James Butler, Duke of Ormond, always a staunch loyalist.  
 902. **The Sanhedrin.** The House of Commons.  
 910. **Unequal ruler of the day.** Apollo's son Phaethon, who could not guide successfully his father's car of the sun.  
 203. 921. **The true successor.** James, Duke of York.

## MAC FLECKNOE

204. After the release of Shaftesbury in 1681, his Whig friends caused a medal to be struck commemorating the event. Dryden at once published *The Medal: A Satire Against Sedition*. Among the replies was a violent one by Thomas Shadwell, *The Medal of John Bayes*. In October, 1682, Dryden answered with *Mac Flecknoe*, than which nothing illustrates more effectively the caustic nature of his satire.  
 3. **Flecknoe.** An inoffensive poet who had died in 1678, over whose shoulder Dryden strikes Shadwell.  
 29. **Heywood and Shirley.** Elizabethan dramatists, not deserving of such harsh criticism.  
 36. **To King John of Portugal I sung.** King John had entertained Flecknoe at Lisbon.  
 42. **In Epsom blankets tossed.** "Tossing in a blanket is the punishment visited upon Sir Samuel Hearty in *The Virtuoso*."

There is also a reference to the title of Shadwell's play *Epsom Wells*."—(Noyes; Camb. ed., p. 959).

204. 43. **The new Arion.** Arion was a Greek musician of the eighth century B. C.  
 53. **St. André.** A French dancing-master.  
 54. **Thy own Psyche.** One of Shadwell's plays.  
 205. 57. **Singleton.** A contemporary singer who had taken the rôle of Villerius in Davenant's *The Siege of Rhodes*.  
 64. **Fair Augusta.** London, which at the time was fearful of Popish plotters.  
 74. **A Nursery.** A theatre given over to training young actors.  
 78. **Maximin.** A defiant character in Dryden's *Tyrannic Love*.  
 79, 80. **Buskins, socks.** See notes on *L'Allegro*, l. 132, and *Il Penseroso*, l. 102.  
 81. **Gentle Simkin.** A clown.  
 84. **Panton.** "A celebrated punster, according to Derrick." (Scott.)  
 105. **Herringman.** A contemporary publisher.  
 122. **Love's Kingdom.** A play by Flecknoe.  
 206. 149. **Let Virtuosos, etc.** *The Virtuoso* was a play by Shadwell.  
 151. **Gentle George.** Sir George Etherege, the contemporary dramatist.  
 152. **Dorimant, Loveit, Cully, etc.** All characters in plays by Shadwell.  
 163. **Let no alien Sedley interpose.** Sir Charles Sedley, who had assisted Shadwell in his play-writing.  
 168. **Sir Formal.** Sir Formal Trifle appears in Shadwell's *The Virtuoso*.  
 172. **By arrogating Jonson's hostile name.** Shadwell was fervid in his praise of Ben Jonson.  
 179. **Prince Nicander.** A character in Shadwell's *Psyche*.  
 185. **Oil on water's flow.** *Flow* is a noun.  
 207. 212. **Bruce and Longville had a trap prepared.** Thus the two gentlemen dispose of Sir Formal in *The Virtuoso*.

## THE HIND AND THE PANTHER

James II, who came to the throne in 1685, was a Roman Catholic. In 1687 Dryden published this poem, an allegory in which the Hind, "immortal and unchanged," represents the Roman, and the Panther, the English Church. The various dissenting sects are satirized much more harshly than the English Church.

9. **Her young.** Roman Catholic priests.  
 27. **The common hunt.** The other beasts; i. e., the other sects.  
 35. **The bloody Bear.** The Independents, later the Congregationalists.  
 37. **The quaking Hare.** The Quakers, who would not take oaths in court.  
 39. **The buffoon Ape.** The Freethinkers.  
 41. **The Lion.** The King of England.

207. 43. **The Boar.** The Anabaptists.  
 49. **In German forests.** "The sect originated in Germany, where their early history is connected with a revolt of the peasantry." (Noyes.)  
 208. 53. **False Reynard.** The Unitarians. Athanasius (293-373) was instrumental in having the early church embody the Trinitarian conception of God in the Nicene creed. Socinus was opposed to this orthodox Trinitarian belief.  
 327. **The Panther.** The Church of England.  
 338. **The Wolf.** The Presbyterians.

## SONG FOR ST. CECILIA'S DAY

On this day, November 22, a London musical society annually held a festival in honor of St. Cecilia, patron saint of music. Pope and others wrote similar songs.

## ALEXANDER'S FEAST

209. 29. **Spire.** Coils.

## LINES UNDER THE PORTRAIT OF MILTON

211. The three poets referred to are Homer, Virgil, and Milton.

## ESSAY OF DRAMATIC POESY

1. **Neander.** The essay is in dialogue form, Neander representing Dryden; Eugenius may be Charles Sackville; Lord Buckhurst, afterwards Earl of Dorset.  
 2. **The Silent Woman.** A play by Ben Jonson.  
 212. 36. **Clenches.** Puns.  
 43. **Quantum lenta,** etc. As the cypresses rise above the low shrubs.  
 45. **Mr. Hales of Eton.** John Hales (1584-1656), fellow of Eton, an English scholar and critic.  
 54. **The last king.** Charles I.  
 84. **Humor.** A man's particular bent, or ruling passion, was called his "humor."  
 213. 156. **The greater wit.** The greater genius.

## PREFACE TO THE FABLES

The *Fables*, translations of Homer, Chaucer, and others, were published in 1700.

14. **One of our late great poets.** Abraham Cowley.  
 16. **Forgive.** Forego, leave alone.  
 41. **Nimis poeta.** Too much a poet.  
 46. **Auribus istius,** etc. Adapted to the ears of that time.  
 56. **The last edition.** In 1687 there appeared a reprint, with some additions, of Thomas Speght's 1602 blackletter edition of Chaucer.  
 65. **Numbers.** Metre.  
 214. 72. Dryden did not understand the pronunciation of Chaucer's final *e*.  
 88. **Baptista Porta.** An Italian quack and physiognomist.

## DEFOE

## THE TRUE-BORN ENGLISHMAN

In 1701 a satirist named Tutchin lampooned King William as a "Dutchman." Defoe, "filled with a kind of rage," replied in *The True-Born Englishman*.

215. 39. **Shibboleth.** See *Judges*, xii: 6.  
 45. **The Norman bastard.** William the Conqueror.  
 91. **Blue-coat Hospitals.** Charity schools. Christ's Hospital, the famous "Blue-Coat School" of which Lamb wrote so delightfully, was founded by Henry VI, and was originally intended to be a school for orphans. The scholars wore a blue gown and blue cap. The Bridewell, later a reformatory, was originally a school of the same nature.  
 95. **The Counter.** A London prison.

## THE SHORTEST WAY WITH THE DISSENTERS

216. The Dissenters, or Nonconformists, were members of the various anti-episcopal sects which had flourished during the Civil War, had been suppressed, sometimes by the sword, under Charles II and his brother James, and had again revived under the sympathetic government of William III. In the spring of 1702 Anne, a Stuart, succeeded to the throne; in November of the same year a Tory ministry introduced a bill against "occasional conformity." The practice thus attacked was a means whereby Dissenters, through occasional attendance at the Church of England, made themselves eligible to office. Had the bill passed,—and the Queen was ardently in favor of it,—this avenue of escape would have been closed, and the pains and penalties of the old Stuart régime, with some modifications, would have been again in force. Defoe, a Nonconformist, at once attacked the government in this pamphlet. Writing with an ironic gravity hardly surpassed by Swift in his *Modest Proposal*, he argued that at last the time had arrived for wiping the Dissenters out of existence, and proposed measures far more rigorous than Tory or High-churchman had dreamed of. At first neither party saw through the veil of irony, and the pamphlet was accepted at its face value. But when the government discovered that it had been hoaxed, Defoe was arrested, fined, exhibited three times in the pillory, and imprisoned in Newgate, and his pamphlet was burned in public by the hangman.  
 1. **Sir Roger L'Estrange.** A seventeenth century pamphleteer, founder of *The Gazette*.  
 13. **Some people.** The Nonconformists.  
 23. **Near fourteen years.** William III took the throne, by invitation of Parliament, in 1688.

216. 56. **Act of Toleration.** Passed in 1689, abolishing the old penalties for non-conformity.
217. 72. **A Dutch government.** William III was Prince of Orange.  
111. **The Huguenots in France.** The French Protestants had been persecuted more viciously than English Nonconformists; in 1685 they were expelled from the country.  
143. **A sordid impostor.** Cromwell.
218. 213. **Rye House Plot.** A conspiracy, discovered in 1683, to murder Charles II and his brother James. Although certain men were executed for their complicity in the plot, many persons felt that there was little besides party jealousy at the bottom of the exposé.  
232. **The late king.** James II.
219. 291. **The common enemy.** France.  
351. **The act "De heretico comburendo."** For burning heretics.  
374. **Delenda est Carthago.** Carthage must be destroyed.
220. 432. **The Counter.** A prison in London.  
433. **A Conventicle.** Meeting of Nonconformists for worship.
221. 502. **Religious houses.** Monasteries and convents.

## THE APPARITION OF MRS. VEAL

This narrative had always been considered an admirable example of Defoe's ability to write pure fiction so that it would seem simple truth, until Mr. George Aitken published in *The Nineteenth Century*, Jan., 1895, an article showing that Defoe in all probability was telling a story in which, as Aitken puts it, "nearly all the details are true, . . . the characters are real persons," and in which "Defoe invented nothing, or next to nothing, but . . . told, very skilfully, a ghost story which was attracting notice at the time."

224. 324. **Escutcheons.** Hatchments; funeral tablets bearing the arms of the deceased person.

## SWIFT

## THE TALE OF A TUB

226. *The Tale of a Tub* was published anonymously in 1704; Swift had written it some time before, during the closing years of the seventeenth century. It consisted of eleven sections, and was introduced by four satirical prefaces. Of the eleven sections constituting the body of the work, five (II, IV, VI, VIII, XI) contain the story of the three brothers, in the course of which Swift pictures the development of Christian faith to the end of the seventeenth century. The other sections are more general in their import, and, like *Gulliver's Travels*, expose the vanity and absurdity of human nature in the large.

226. 35. **Hobbes's Leviathan.** The *Leviathan* of Thomas Hobbes (1588-1679), which appeared in 1651, was an inquiry into the nature of the State, and the theory of government.
227. 25. **My will.** The New Testament.  
52. **Duchess D'Argent, etc.** Duchess of Money, My Lady of Great Titles, and the Countess of Pride.  
63. **Locket's, Will's.** The first was a London inn; the second, the coffee house which Dryden and the wits of the age frequented.  
70. **Sub dio.** In the open air.
228. 96. **A sort of idol.** The tailor, god of the fashionable world.  
112. **Primum mobile.** In the Ptolemaic astronomy, the outermost sphere, containing and imparting motion to the other smaller spheres.  
117. **Water-tabby.** Tabby was a material, such as silk, that had been watered.  
152. **The coats their father had left them.** The coats represent church organization, as appears in the remainder of the satire.  
186. **Totidem verbis.** In so many words.  
180. **Totidem syllabis.** In so many syllables.
229. 200. **Tertio modo.** By a third method.  
**Totidem literis.** In so many letters.  
215. **Q. V. C. Quibusdam veteribus codicibus.** In some ancient manuscripts.  
224. **Jure paterno.** In accord with the paternal law.  
226. In the passage omitted Swift tells how as the fashions changed, and shoulder knots gave place to gold lace, and gold lace to satin linings, the brothers juggled with their father's will, and in each case gratified their desires.  
232. **A certain lord.** This was Constantine the Great, from whom the popes pretended a donation of St. Peter's patrimony, which they have never been able to produce. (Swift's note.)  
Section IV tells how Peter, representing the church of Rome, got the upper hand of his brothers after driving the legal heirs out and getting the "certain lord's" house for himself. His pride increased with his success; he claimed to be his father's sole heir, and assumed the titles of Father Peter, My Lord Peter, and finally Emperor Peter. When the two other brothers finally protested, Peter drove them from the house. The story is resumed in section VI.
230. 66, 68. **Martin.** Martin Luther; **Jack.** John Calvin. Martin stands for the moderate reform in the Church of England; Jack, for the more violent reform of the Dissenters.

## A MODEST PROPOSAL

231. 2. **This great town.** Dublin.  
232. 15. **The Pretender.** James Stuart, son of James II, who in 1715 and 1745 made

armed attempts to recover the crown of England, and intrigued with the Spaniards for assistance.

#### JOURNAL TO STELLA

236. "The brightest part of Swift's story, the pure star in that dark and tempestuous life of Swift's, is his love for Hester Johnson. It has been my business, professionally of course, to go through a deal of sentimental reading in my time, and to acquaint myself with love making as it has been described in various languages and at various ages of the world; and I know of nothing more manly, more tender, more exquisitely touching, than some of these brief notes, written in what Swift calls 'his little language' in his journal to Stella." (Thackeray: *Swift*, in *English Humorists*.) In the "little language" *MD* stands for my dears, Stella and her companion, Mrs. Dingley; or sometimes for Stella alone; *Presto* is Swift; so is *Pdfr*.
2. *Premunire*. A legal term frequently used for a penalty incurred.
20. *Harley*. Robert Harley, Chancellor of the Exchequer, afterwards Lord Treasurer and Earl of Oxford.
30. *Lord Halifax*. Statesman and writer, one of the leaders of the Whigs.
71. *Will Penn the Quaker*. The founder of Pennsylvania.
81. *St. John*. One of the ablest of the Tory ministry, created Viscount Bolingbroke in 1714.
86. *Bring me over*. I. e., to the Tory party.
98. *Fatal*. Fated.
237. 102. *Tooke*. A London bookseller, who had published Swift's *Tale of a Tub*.
109. *Tatler*, . . . late. *The Tatler* suspended publication in January, 1711.
115. *The you know what*. Sometimes interpreted as referring to *The Tale of a Tub*, never publicly acknowledged by Swift.
134. *Steele*. Steele had lost his office of Gazetteer, and Swift had been trying to save him his position as Commissioner of Stamps.
139. *Harrison*. A young fellow whom Swift befriended and established as editor of a new series of *Tatlers*, after the failure of Steele's *Tatler*.
155. *Mr. Harley . . . yesterday*. Harley had sent Swift a bank note for fifty pounds; this action Swift regarded as an insult.
186. *Patrick*. Swift's servant, whom he at length was obliged to discharge for drunkenness.
238. 251. Most of the "little language" becomes intelligible on the substitution of certain consonants in place of the ones used; Swift commonly, as in this letter, writes *l* for *r*, and *r* for *l*. *Richar* = little. *FW* is "farewell"; *ME* is Madame

Elderly, Mrs. Dingley; and *Lele* apparently means "there."

238. 256. *The Duke of Hamilton had fought with Lord Mohun*. The reader of *Henry Esmond* will recall the use Thackeray makes of this incident.
305. *Ben-box sent to Lord-Treasurer*. A band-box containing a pair of loaded pistols had been sent to Lord Oxford; the Tories saw in the affair a Whig plot to assassinate him.

#### ADDISON

##### THE CAMPAIGN

239. Addison's poem was published in 1704, celebrating the victory of Marlborough at Blenheim.

#### ADDISON AND STEELE

##### THE TATLER: PROSPECTUS

240. 55. *White's Chocolate-house*. During Queen Anne's reign the chocolate and coffee-houses served as resorts for men of letters and of fashion much as the taverns had done in the time of Elizabeth. The distinguishing characteristics of the group that frequented the various houses are indicated in Steele's paragraph.
241. 67. *Plain Spanish*. Perhaps wine; perhaps a syrup made of licorice and wine, which was a favorite throat remedy.
70. *Kidney*. One of the waiters.
81. *A figure*. A horoscope.
- The remaining portion of the essay, which is not here reprinted, consists of letters from the three coffee-houses and from Steele's "own apartment."

##### DUELING

The section here reprinted is the first third of the essay.

10. *From hence*. From White's Coffee-house.
242. 88. *Ingenuity*. Ingenuousness.

##### NED SOFTLY

8. *Mr. Bickerstaff*. Steele chose this as his pseudonym in writing *The Tatler*.
243. 36. *Little Gothic ornaments*. Addison uses the term contemptuously, as equivalent to rude, barbaric.

##### FROZEN WORDS

244. 8. *Sir John Mandeville*. The name assumed by the author of *The Travels of Sir John Mandeville*, written c. 1360. The *Travels* are famous for their exaggerations and wonders.
12. *Ferdinand Mendez Pinto*. Portuguese adventurer (1509-1583), navigator, and missionary to Japan. His account of his travels, the *Peregrination*, was published in 1614.

244. 43. **Nova Zembla.** A Russian arctic possession, consisting of two large islands.  
 45. **The author of Hudibras.** Samuel Butler (1612-1680), whose *Hudibras*, published 1663, is a brilliant satire on the Puritans.  
 245. 132. **The strappado.** A brutal form of corporal punishment, formerly practiced in the English army and navy.  
 137. **Wapping.** A portion of the London water-front.  
 246. 200. **A kit.** A small violin.  
 210. **Tuer le temps.** To kill time.

## THE SPECTATOR: MR. SPECTATOR

247. 96. **Will's, Child's, etc.** All well known coffee or cocoa-houses.  
 101. **The Postman.** A London weekly newspaper.  
 114. **Jonathan's.** A coffee-house frequented especially by stock brokers.  
 248. 202. **Little Britain.** A street in London.

## THE CLUB

20. **Soho Square.** In Addison's day the most fashionable quarter of London.  
 249. 26. **Rochester.** A notorious rake of Charles II's court.  
 28. **Bully Dawson.** A notorious sharper.  
 59. **A justice of the quorum.** The phrase means "a member of the Bench."  
 67. **The Inner Temple.** One of the so-called Inns of Court, where lawyers and law-students had their offices and frequently their places of residence.  
 75. **Aristotle, etc.** He knows the laws of rhetoric, etc., as laid down by literary critics, better than the principles of jurisprudence.  
 86. **Demosthenes and Tully.** Demosthenes and Cicero, the leading orators of Greece and Rome, respectively.  
 109. **The Rose.** A tavern near Drury Lane Theatre.  
 250. 206. **Humorists.** Men with a particular bent or disposition.

## WESTMINSTER ABBEY

252. 51. **Prebendaries.** Officers of a cathedral or collegiate church who held an ecclesiastical living or *prebend*.  
 77. **The present war.** The war of the Spanish Succession.  
 94. **Sir Cloudesley Shovel.** An English admiral (1650-1707), commander-in-chief of British fleets from 1704 to his death.  
 122. **The repository of our English kings.** The eastern end of the Abbey contains a large number of royal tombs.

## SIR ROGER AT THE ASSIZES

254. 35. **He is just within the game-act.** Until 1831 the right to kill game in England

depended upon social standing or income.

254. 43. **Shoots flying.** "On the wing."

## A COQUETTE'S HEART

260. 114. **Rosamond's bower.** The bower which Henry II is said to have built for his favorite.

## POPE

## WINDSOR FOREST

261. 42. **A Stuart reigns.** Queen Anne, last of the Stuarts to wear the English crown.  
 147. **Now Cancer glows, etc.** The sun is in the sign of Cancer, or the Crab; i. e., it is the period of the summer solstice.

## AN ESSAY ON CRITICISM

262. 129. **The Mantuan Muse.** Virgil; the *Maro* of l. 130.  
 138. **The Stagirite.** Aristotle.  
 263. 16. **The Pierian spring.** The sacred well of the Muses in Thessaly.  
 89. **Conceit.** Fantastic expression.  
 128. **Fungoso.** A character in Ben Jonson's *Every Man out of his Humor*.  
 264. 137. **Numbers.** Metrical correctness.  
 145, 147. It will be noticed that in these two lines, as in lines 357, 367-9, Pope is illustrating in his own verses the exact characteristics which he blames or praises.  
 161. **Denham, Waller.** Two of the first 17th century poets to popularize the heroic couplet which Dryden and Pope afterwards perfected.  
 174. **Timotheus' varied lays.** The reference is to Dryden's *Alexander's Feast*.

## THE RAPE OF THE LOCK: CANTO I

The poem is founded on an actual occurrence. Lord Petre, the baron of the poem, clipped a lock of Miss Arabella Fermor's hair. John Caryll, a friend of both persons, suggested to Pope that a humorous poem on the subject might relieve the unpleasantness which the theft of the lock occasioned. Miss Fermor appears in the poem as Belinda. In form, the poem is a mock epic, or "heroicomic poem," retaining many of the external characteristics of the epic, but enlivened throughout by Pope's mildly satirical view of the society he was representing.

265. 18. **The pressed watch.** A "repeater," or watch that would strike the nearest hour.  
 32. **The silver token.** Fairies were supposed to put silver coins in the slippers of good house-maids.  
 44. **The Ring.** A circular drive in Hyde Park.

265. 56. **Ombre.** A fashionable game of cards.  
 266. 127. **The inferior priestess.** The waiting maid, Betty (l. 148).

## CANTO II

267. 3. **The rival of his beams.** Belinda.

## CANTO III

269. 3. **A structure of majestic frame.** The royal palace of Hampton Court.  
 27. **At ombre.** The description of this game, which occupies ll. 30-100, may well be passed over in reading. Much of the terminology, perfectly familiar to Pope's audience, is to-day unintelligible unless accompanied by elaborate illustration and explanation.  
 270. 106. **The berries crackle, and the mill turns round.** Coffee berries were ground on the table.  
 271. 165. **Atalantis.** *The New Atalantis*, a romance of the day, by Mrs. Manley.

## CANTO IV

20. **The dreaded east.** The east wind was supposed to cause spleen, or ill temper, "a fit of the blues."  
 23. **She.** Spleen.  
 272. 46. **Angels in machines.** An echo of the classical "deus ex machina," the god who appeared at the close of a play and brought affairs to an end.  
 273. 117. **Hyde Park Circus.** See note on Canto I, l. 44.  
 118. **The sound of Bow.** The least fashionable quarter of London lay within the sound of the bells of Bow church.  
 121. **Sir Plume.** Sir George Brown, one of the members of the party.  
 156. **Bohea.** A China tea much prized at the time.

## CANTO V

274. 5, 6. **The Trojan . . . Anna . . . Dido.** Æneas was commanded by Jupiter to leave Carthage, where he had fallen in love with Queen Dido. Anna was Dido's sister. (*Æneid*, iv. 416).  
 275. 53. **Umbriel on a sponce's height.** "Minerva, in like manner, during the battle of Ulysses with the suitors, perches on a beam of the roof to behold it." (Pope.)  
 276. 125. **Rome's great founder.** Romulus.  
 129. **Not Berenice's locks.** Berenice was an Egyptian queen whose hair was transformed into a constellation.  
 136. **Rosamonda's lake.** In St. James's Park, as was the Mall (l. 133).  
 137. **Partridge.** "John Partridge was a ridiculous star-gazer, who in his almanacks every year never failed to predict the downfall of the Pope and the King of France, then at war with the English." (Pope.)

276. 138. **Galileo's eyes.** The telescope.

## AN ESSAY ON MAN

1. **St. John.** Henry St. John, afterwards Lord Bolingbroke, was one of Pope's intimate friends.  
 16. **Vindicate the ways of God to man.** An echo of Milton's line "Justify the ways of God to men." (*Paradise Lost*, i. 26.)  
 277. 42. **Satellites.** Pronounced with four syllables, as in Latin.

## EPISTLE TO DR. ARBUTHNOT

278. This portrait of Addison (Atticus) represents, as well as anything that could be chosen, Pope's power of satire.  
 279. 209. **Like Cato, give his little senate laws.** Addison's drama *Cato*, though to-day neglected, was remarkably successful when first produced.

## GOLDSMITH

## THE DESERTED VILLAGE

1. **Sweet Auburn.** Goldsmith is picturing English country life and scenery, not any one definite village.  
 283. 210. **Gauge.** Estimate the capacity of barrels and hogsheads.  
 248. **Mantling bliss.** Foamy cups of ale.  
 285. 344. **Altama.** A river in Georgia.  
 286. 418. **Torno's cliffs.** The cliffs of the Swedish Lake Tornea.  
**Pambamarca.** A mountain in Ecuador.  
 427-30. The last four lines of the poem were written by Dr. Johnson.

## THE RETALIATION

- The title is explained by the fact that Goldsmith wrote the poem as a reply to Garrick's famous epigram at Goldsmith's expense:  
 "Here lies Nolly Goldsmith, for shortness called Noll,  
 Who wrote like an angel, but talked like poor Poll."  
 23. **The good Dean.** Thomas Barnard, Dean of Derry.  
 29. **Edmund.** Edmund Burke.  
 34. **Tommy Townshend.** A Whig member of Parliament.  
 287. 93. **David Garrick.** The famous actor and wit.  
 115. **Kenrick, Kelly, Woodfall.** The first two were playwrights; the third, the editor of the *Morning Chronicle*.  
 118. **Be-Rosciused.** Charles Churchill's poem *The Rosciad* was a satirical criticism of English actors.  
 124. **Ben.** Ben Jonson.  
 137. **Reynolds.** Sir Joshua Reynolds, the portrait painter (1723-1792).  
 145. **Raphael, Correggio.** Italian painters of the early sixteenth century.



## THE CITIZEN OF THE WORLD

287. The essays in this collection appeared first in John Newberry's *Public Ledger*, between January 24, 1760, and August 14, 1761. They were published as "Letters from a Chinese Philosopher, Residing in London, to his Friends in the East"; whence the generally used name, "The Chinese Letters." *Beau Tibbs at Home* is supposed to be "From Lien Chi Altangi, to Fum Hoam, first President of the Ceremonial Academy at Pekin, in China"; the second of the two here reprinted bears the same superscription. The first collected edition appeared May 1, 1762.

## JOHNSON

## THE RAMBLER

292. 118. The great Mantuan poet. Virgil.  
130. When Ulysses visited the infernal regions. *Odyssey*, XI. 543 f.  
159. When Æneas is sent by Virgil to the shades. *Æneid*, VI. 450 f.  
293. 249. The character of Hector. See Shakespeare's *Troilus and Cressida*, II. ii. 163 f.

## LETTER TO THE EARL OF CHESTERFIELD

Johnson, in 1747, addressed the *Plan* of his dictionary to Chesterfield, a noted patron of arts and letters. Chesterfield paid no attention to Johnson until the work was nearing completion, when he wrote the two papers referred to in Johnson's first sentence, hoping to have the dedication of the Dictionary.

15. *Le vainqueur*, etc. The conqueror of the conqueror of the world.  
30. The shepherd in Virgil. See the *Bucolics*, viii. 42 ff. Love is to be found not in dalliance, but in hard work.  
50. Till I am solitary. An allusion to the death of his wife.

## LETTER TO JAMES MACPHERSON

294. Johnson had attacked Macpherson's *Ossian* as an imposture; Macpherson wrote a bitter and insulting letter in reply; Johnson's answer is here printed.  
14. Your Homer. Macpherson published a translation of the *Iliad* in 1773.

## MILTON

32. Lion, etc. "Sporting the lion, ramped, and in his paw Dandled the kid." *Par. Lost*, iv. 343.  
45. Rough satyrs, etc. *Lycidas*, l. 34.  
62. We drove afield. *Lycidas*, l. 27 f.  
296. 180. The Measure. See Milton's remarks, prefixed to Book i of *Paradise Lost*.

## DRYDEN

297. 48. Tuned the numbers. Made the metre regular.  
67. Every language. With the ideas in this and the two following paragraphs, should be compared Wordsworth's views, expressed in the *Preface to the Lyrical Ballads*, p. 380.

## ADDISON

298. 30. Arbiter elegantiarum. Petronius, according to Tacitus, was "arbiter elegantie" at the court of Nero.

## GRAY

300. 24. O Diva, etc. O goddess, thou who rulest Antium pleasing in thy sight. The first line of Ode xxxv in Bk. I of Horace's *Odes*.  
32. Wonderful Wonder of Wonders. A stock phrase, taken from the showmen's bills, etc., of the time.  
33. The Two Sister Odes. *The Progress of Poesy and The Bard*.  
76. We are affected only as we believe. It would be difficult to find a single sentence more characteristic of the exaltation of reason above the imagination, for which Johnson and his contemporaries are notable, than this.

## BOSWELL

## THE LIFE OF JOHNSON

301. 22. Dictionary Johnson. "As great men of antiquity such as Scipio Africanus had an epithet added to their names, in consequence of some celebrated action, so my illustrious friend was often called DICTIONARY JOHNSON, from that wonderful achievement of genius and labor, his *Dictionary of the English Language*; the merit of which I contemplate with more and more admiration." (Boswell.)  
37. Mr. Thomas Sheridan. (1710-1788) Father of Richard Brinsley Sheridan; himself an actor, manager, and playwright.  
303. 224. Garrick. David Garrick (1717-1779), pupil and friend of Johnson; the most popular actor of the time.  
306. 556. Colley Cibber (1671-1757). Actor, dramatist, and poet-laureate 1730-1757; attacked by Pope in the *Dunciad* as the prince of dunces.  
577. Whitehead. Cibber's successor in the laureateship.  
589. Gray. Compare these remarks with the opinions expressed in the selections from Johnson's *Life of Gray*.  
308. 776. He studied physic. Studied medicine.  
789. An usher to an academy. A subordinate teacher in a private school.

309. 810. *Nihil quod tetegit*, etc. Slightly misquoted from Johnson's epitaph on Goldsmith, in Westminster Abbey. "He touched nothing that he did not adorn."
817. *The fragrant parterre*. The fragrant garden.
828. *Un étourdi*. A fellow who talks explosively.
883. *Mrs. Piozzi*. Hester Lynch Piozzi (1741-1821). Mrs. Thrale, later Mrs. Piozzi, was one of the few women whom Johnson knew intimately. *Sir John Hawkins* (1719-1789). A close friend of Johnson's, and one of his executors. Boswell was jealous of him.
310. 975. *Churchill*. Charles Churchill (1731-1764); a satirist, and an ardent supporter of John Wilkes and his faction.
312. 1208. *Bayle's Dictionary*. The *Dictionnaire Historique et Critique* of Pierre Bayle (1647-1706), a French philosopher and man of letters.
313. 1233. *Prospects*. "Views," scenery.
1319. *Canada is taken*. Wolfe's victory over Montcalm, on the Plains of Abraham, had taken place in 1759.
314. 1369. *His present Majesty*. Johnson's pension came from George III, against whom the Pretender, James Stuart, son of the exiled James II, had in 1745 organized an armed rebellion of Highlanders and English Jacobites. Johnson had been for a time a favorer of the Stuarts, a sort of sentimental Jacobite, though he had always been loyal to the existing government.
1399. *Victory at Culloden*, etc. Charles Stuart, son of the pretender James, was his father's personal representative in England and Scotland during the second Jacobite rebellion, "The Forty-five," which ended in 1746 at Culloden, where the Duke of Cumberland overwhelmed the Stuart forces.
315. 1455. *A negation of all principle*. "He used to tell, with great humor, from my relation to him, the following little story of my early years, which was literally true: 'Boswell, in the year 1745, was a fine boy, wore a white cockade, and prayed for King James, till one of his uncles (General Cochran) gave him a shilling on condition that he should pray for King George, which he accordingly did. So you see (says Boswell) that Whigs of all ages are made the same way.'" (Boswell.)
1483. *Hume*. David Hume (1711-1776), philosopher, historian, and, according to the judgment of his contemporaries, a sceptic.
317. 1720. *Those called Methodists*. The name was first applied contemptuously to Wesley and his friends, when, as students at Oxford, they met together for prayer and worship. By 1763 the sect had become numerous.
317. 1755. *Buchanan*. George Buchanan (1506-1582), a Scotch scholar, historian, and poet, practically all of whose work was written in Latin.
318. 1759. *Johnston*. Arthur Johnston (1587-1641), a Scotch physician and author of a large amount of Latin verse, including a metrical version of the Psalms and the complimentary epigrams to which Boswell alludes.
1769. *Formosam resonare*, etc. Thou teachest the forest to resound (with the name of) lovely Amaryllis.
322. 2233. *One of the most luminous minds*. Burke. The quotation is from Goldsmith's *Retaliation*; see p. 286.

## BURKE

## TO THE ELECTORS OF BRISTOL

23. *I was put in nomination after the poll was opened*. The election lasted for nearly a month.
323. 40. *The candidate*. Four persons were candidates, the two Whigs, Burke and Cruger, being elected. The defeated Tory, Brickdale, is the person here referred to. Brickdale tried unsuccessfully to have Burke's election annulled by the courts.
98. *I stood on the hustings*. "Hustings" meant both the actual platform from which nominations were made, and the entire election proceedings. "On the hustings" is not very different from the American idiom "on the stump."
324. 184. *The former part*. Brickdale had formerly urged the qualifications of the electors whom, after his defeat, he sought to have disfranchised.
237. *My colleague*. Cruger had told the electors that he would at all times vote in accordance with their desires and instructions. Burke's statement of his position on this question makes this address to the electors one of the significant documents in his history.

## THE IMPEACHMENT OF HASTINGS

326. *Warren Hastings* (1732-1818) was the first governor-general of India, being appointed in 1773 under the newly passed Regulating Act, and holding office till 1785. He was impeached by the House of Commons in 1786; his trial before the Lords began in 1788, and dragged on till 1795, when he was acquitted. Burke was charged with the prosecution, and although the verdict went against him, the ultimate result was a victory for Burke; for as a result of the disclosures made at the trial came a new and more equitable governmental policy for India.
15. *Their Dewan*. Financial agent.
328. 4. *Our long, long labors*. Burke concluded his charge on 19 February, 1788;

the peroration did not follow until 16 June, 1794. Burke had been interested in Indian affairs for fifteen years before the trial began.

328. 53. **Moral earthquake.** The French Revolution. At the time he was speaking, the Reign of Terror was at its height.
329. 106. **The Parliament of Paris.** The chief court of the old French monarchy, abolished by the Revolution.

#### REFLECTIONS ON THE REVOLUTION IN FRANCE

The French Revolution, during the period 1789-1792, found many supporters in England. Wordsworth and Coleridge, Charles James Fox, and liberal clergymen among whom Priestly and Price were the most prominent, openly gloried in the deeds that were being done in the name of Liberty. From these enthusiasts Burke was separated by a wide gulf. He did not comprehend the need for change in the French social and economic systems; he saw only the overthrow of an established civilization by hungry peasants and doctrinaire philosophers, and with impassioned earnestness he protested. The *Reflections* appeared in November, 1790.

330. 43. **The civil social man.** As distinguished from man in his aboriginal "state of nature," before the existence of society.
332. 233. **Liceat perire poetis.** Poets have the right to die.
236. **Ardentem frigidus,** etc. In cold blood he leaped into glowing Ætna. Empedocles, a Sicilian philosopher, is said to have died thus. A slipper, cast out in an eruption, was proof of his act.

#### THOMSON

##### THE SEASONS

334. 311. **In vain for him,** etc. Gray seems to have had the following three lines in mind when he composed the stanza of the *Elegy* beginning  
"For them no more the blazing hearth  
shall burn."

##### THE CASTLE OF INDOLENCE

335. 35. **A coil the grasshopper did keep.** "To keep a coil" is an Elizabethan expression meaning to make a noise.

#### BLAIR

##### THE GRAVE

337. It was in part, at least, from this poem that Bryant drew the inspiration for his *Thanatopsis*.
338. 34. **Night's foul bird.** The owl.

#### COLLINS

##### SONG FROM CYMBELINE

339. See *Cymbeline*, IV. ii. Shakespeare's spelling of the proper name is *Guiderius*.

##### ODE WRITTEN . . . IN THE YEAR 1746

The year 1745 saw the death of many English soldiers in battle, both in the war of the Austrian Succession, and in Scotland, during the second Jacobite rising.

##### ODE TO EVENING

1. **If aught of oaten stop.** If anything played upon the shepherd's *oat*, or pipe.
340. 21. **Folding-star.** The star which marked the time for putting sheep into the fold.

##### THE PASSIONS

341. 75. **Oak-crowned sisters.** Wood nymphs. **Chaste-eyed queen.** Diana.
86. **Tempe's vale.** A beautiful valley in Greece.
114. **Cecilia's mingled world of sound.** St. Cecilia is always represented as the inventress of the organ. See Dryden's two odes.

#### GRAY

##### ON A DISTANT PROSPECT OF ETON COLLEGE

342. The poem is characteristic of Gray's early work; conventional, and full of "poetic diction."
3. 4. **Grateful Science still adores,** etc. King Henry VI was the founder of Eton College.
5. **And ye,** etc. The towers of Windsor Castle.

##### ELEGY, WRITTEN IN A COUNTRY CHURCHYARD

344. 57. **Some village Hampden,** etc. Professor Phelps points out, in his *Athenæum* Press edition of Gray, p. xxv., that this stanza originally ran as follows:

"Some Village Cato with dauntless  
Breast

The little Tyrant of his Fields withstood;  
Some mute inglorious Tully here may rest;  
Some Cæsar, guiltless of his Country's  
Blood."

The changes are significant, in that they witness Gray's transition from the pseudo-classicism of his early poems, to the romanticism of the later.

93. **For thee.** For the poet, Gray himself.
345. 119. **Fair Science frowned not.** "The line means that Knowledge looked favorably upon him at his birth (a quasi-astrological figure)." (Phelps.)

## THE PROGRESS OF POESY

345. **A Pindaric Ode.** Gray is adopting the ode form of the Greek poet Pindar. Professor Phelps's note explains the structure of the poem succinctly: "As Hales pointed out, this Ode is really divided into 3 stanzas, with 41 lines in each stanza. Again, each stanza is divided into 3 parts—strophe, antistrophe, and epode—the turn, counter-turn, and after-song, Greek theatrical names. The three strophes, antistrophes, and epodes are similar in construction; hence the architecture of the poem is curiously symmetrical, though one could easily read it without any perception of this fact." (Athenæum Press Edition, p. 149.)
1. **Awake, Æolian lyre.** Gray is invoking the Æolian harp of Pindar.
- 3, 4. **From Helicon's harmonious springs,** etc. The different streams of the world's poetry all have their source in the sacred fountain of the Muses on Mount Helicon.
9. **Ceres' golden reign.** Fields of grain, in the care of Ceres, goddess of the harvest.
15. **Enchanting shell.** The lyre, to which the first three sections of the poem are addressed. Hermes, according to the legend, made the first lyre from a tortoise shell.
17. **On Thracia's hills the Lord of War.** Mars was supposed to spend much of his time in Thrace.
21. **The feathered king.** Jove's eagle.
25. **Thee.** The lyre.
27. **Idalia.** A town in Cyprus, sacred to Venus, or Cytherea (l. 28).
346. 36. **Their Queen.** Venus.
47. **Justify the ways of Jove.** An obvious echo of Milton's "Justify the ways of God to men."
48. **Has he given in vain the heavenly Muse?** Has poetry been of no value to mankind?
53. **Hyperion.** The sun.
66. **Delphi's steep.** Delphi's mountain, location of the famous oracle.
68. **Ilissus.** A river of Attica.
69. **Mæander.** A river of Asia Minor.
77. **The sad Nine.** The Muses.
- 77-82. Poetry left Greece for Rome, and from Rome sought England.
84. **Nature's Darling.** Shakespeare.
95. **Nor second he, that rode sublime.** Milton.
105. **Two coursers of ethereal race.** Dryden's favorite verse form was the iambic pentameter couplet.
347. 107. **His hands.** Dryden's.
112. **What daring spirit?** Gray himself.
115. **The Theban Eagle.** Gray's own note reads: "Pindar compares himself to that bird, and his enemies to ravens that croak and clamour in vain below, while it pursues its flight, regardless of their noise."

347. 121-123. Gray is here giving us an idea of his own poetical aspirations.

## THE BARD

The poem as first printed was prefaced by this "ADVERTISEMENT. The following Ode is founded on a Tradition current in Wales, that EDWARD THE FIRST, when he completed the conquest of that country, ordered all the Bards, that fell into his hands, to be put to death." When the poem opens, the last survivor of the Bards is speaking.

8. **Cambria.** Wales.

10. **The first Edward.** Edward I invaded Wales in 1282.

13, 14. **Glo'ster, Mortimer.** Chieftains in Edward's army.

27. **Fatal day.** The day on which the bards were executed.

28. **Hoel, Llewellyn;** 29, 31. **Cadwallo, Urien.** Welsh poets.

33. **Modred.** Gray uses the name of the Arthurian knight; no such Welsh poet is known.

34. **Plinlimmon.** A Welsh mountain.

35. **Arvon's shore.** "The shores of Caernarvonshire, opposite to the isle of Anglesey." (Gray.)

49. The whole band of murdered bards joins with the survivor in prophesying the future of Edward's race.

348. 54. **Severn.** A Welsh river.

56. **An agonizing king.** "Edward the Second, cruelly butchered in Berkley Castle." (Gray.)

59. **Who o'er thy country hangs.** "Triumphs of Edward the Third in France." (Gray.)

63. **Mighty Victor.** Edward III.

65. **No pitying heart.** "Death of that king, abandoned by his children, and even robbed in his last moments by his courtiers and his mistress." (Gray.)

67. **The sable warrior.** Edward III's son, the Black Prince, who died before his father.

70. **The rising morn.** "Magnificence of Richard the Second's reign." (Gray.)

77-82. "Richard the Second . . . was starved to death." (Gray.)

83-86. The wars of the Roses, between the houses of York and Lancaster, 1455-1485.

87. **Towers of Julius.** According to an old legend, Julius Cæsar is supposed to have begun the Tower of London.

89. **His Consort's faith.** "Margaret of Anjou (wife of Henry VI), a woman of heroic spirit, who struggled hard to save her husband and her crown." (Gray.)

**His father.** Henry V.

90. **The meek usurper.** "Henry the Sixth very near being canonized. The line of Lancaster had no right of inheritance to the crown." (Gray.)

91, 2. **The rose of snow,** etc. "The

- white and red roses, devices of York and Lancaster." (Gray.)
349. 93. **The bristled Boar.** "The silver boar was the badge of Richard the Third." (Gray.) **In infant gore.** A reference to Richard's murder of the two young princes.
99. **Half of thy heart.** "Eleanor of Castile (wife of Edward I), died a few years after the conquest of Wales." (Gray.)
109. **Long-lost Arthur.** "It was the common belief of the Welsh nation, that King Arthur was still alive in Fairy-Land, and should return again to reign over Britain." (Gray.)
110. **Ye genuine Kings.** "Both Merlin and Taliessin had prophesied, that the Welsh should regain their sovereignty over this island; which seemed to be accomplished in the House of Tudor." (Gray.)
115. **A form divine.** Queen Elizabeth.
349. 127. **Truth severe, by fairy Fiction drest.** The allusion is to the allegorical nature of Spenser's *Faerie Queene*.
128. **In buskined measures.** Shakespeare's tragedies.
131. **A voice.** Milton.
133. **Distant warblings.** "The succession of Poets after Milton's time." (Gray.)
135. **Impious man.** Edward I.

## THE FATAL SISTERS

One of Gray's notes, the Preface to the poem as it originally appeared, makes the situation clear: "In the Eleventh Century Sigurd, Earl of the Orkney Islands, went with a fleet of ships and a considerable body of troops into Ireland, to the assistance of Sictryg with the Silken Beard, who was then making war on his father-in-law, Brian, King of Dublin: the Earl and all his forces were cut to pieces, and Sictryg was in danger of a total defeat; but the enemy had a greater loss by the death of Brian, their King, who fell in action. On Christmas day, (the day of the battle), a Native of Caithness in Scotland saw at a distance a number of persons on horseback riding full speed towards a hill, and seeming to enter into it. Curiosity led him to follow them, till looking through an opening in the rocks he saw twelve gigantic figures resembling women: they were all employed about a loom; and as they wove, they sung the following dreadful Song; which when they had finished, they tore the web into twelve pieces, and (each taking her portion) galloped six to the North and as many to the South."

The "Fatal Sisters" are here represented as the goddesses of fate, and as the Valkyrie, or "choosers of the slain," who select heroes destined to die in battle, and conduct them to Valhalla.

32. **The youthful king.** Sictryg.

349. 37. **They, whom once.** The Norsemen.
41. **The Earl.** Probably Sigurd.
44. **A King.** Brian.
350. 50. **Younger King.** See note on l. 32.

## SKETCH OF HIS OWN CHARACTER

The poem was found in one of Gray's pocket-books, and was not printed till after his death.

6. **Charles Townshend.** Chancellor of the Exchequer, 1767. **Squire.** Dr. Samuel Squire, Bishop of St. David's.

## LETTERS

350. 1. **We set out.** Gray was making "the grand tour" with his college friend, Horace Walpole. His impressions of Alpine scenery may interestingly be compared with those of Addison, who wrote from Geneva, December 6, 1701, to Wortley Montagu: "I am just now arrived at Geneva by a very troublesome journey over the Alps, where I have been for some days together shivering among the eternal snows. My head is still giddy with mountains and precipices, and you cannot imagine how much I am pleased with the sight of a plain, that is as agreeable to me at present as a shore was about a year ago after one tempest at Genoa."
351. 19. **St. Bruno.** The founder of the Carthusian order of monks. He located the home of the order in the mountains near Grenoble, 1084 A. D.
21. **Dodsley.** Robert Dodsley (1703-1764), English bookseller and publisher, best known for his *Select Collection of Old Plays*, which he edited and published in 1744.
352. 3. **Sack and silver.** The poet laureate was usually given a money stipend and an annual allowance of wine. Gray had been informally offered the post at the time he wrote this letter to Mason.
24. **Rowe.** Nicholas Rowe (1674-1718), a dramatist.
26. **Settle.** Elkanah Settle (1648-1723).
28. **Eusden.** Lawrence Eusden (1688-1730).

## MACPHERSON

## CATH-LODA

352. Macpherson's "Ossianic" poems are important because of the influence they exerted in the development of romanticism during the eighteenth century. Some ancient Celtic fragments are probably embedded in them, but for the form and tone Macpherson alone is responsible. The poems were published between 1760 and 1765. See Dr. Johnson's letter, page 294.

## FERGUSON

353. Burns was so conscious of his literary debt to Fergusson that he erected a tombstone over Fergusson's grave.

## THE DAFT DAYS

363. Certain of the Christmas holidays were so called.  
 364. 48. **Tullochgorum.** A famous Scotch tune and song.

## CHATTERTON

In reading Chatterton's poetry, one should pay as little attention as possible to the antiquated spelling. Pronounce the words as in modern English; Chatterton seems to have composed his verse in modern English, before translating it into the pseudo-Middle English dialect in which it appeared.

## BRISTOWE TRAGEDIE

366. 141. **Goddelyke Henrie.** Henry VI, whom the Lancastrians held to have been illegally succeeded by Edward IV.  
 368. 276. **Bataunt.** The word is a participle meaning *hastening*; Chatterton misuses it here, and thinks of it as some sort of a musical instrument.

## COWPER

## ON THE LOSS OF THE ROYAL GEORGE

360. The English man-of-war *Royal George* capsized and sank off Spithead, August 29, 1782, after having been heeled over intentionally in order to expose a leaky section of her bottom. Admiral Kempenfelt was at the time under orders to go to the relief of Gibraltar.

## THE TASK

362. 390. **To hear that ye were fallen at last.** *The Task* was published in 1785, four years before the capture of the Bastille by the revolutionists.

## MY MOTHER'S PICTURE

364. 97. An incorrect quotation from Garth's *Dispensary*, iii. 226.  
 108. **My boast is not that I deduce my birth.** Cowper traced his descent from Henry III of England; the line means that although his descent is royal, he does not boast of it.

## SONNET TO MRS. UNWIN

Cowper's most intimate friends were the Reverend Morley Unwin, and his wife Mary. Cowper began to live with them as a boarder in 1765; following Mr. Unwin's death in 1767 Cowper and Mrs. Unwin continued together till her death in December, 1796.

## TO MARY

Written to Mrs. Mary Unwin.

## THE CASTAWAY

365. 52. **Anson's tear.** Cowper based his poem on an account which he found in Anson's *Voyage Around the World*.

## BURNS

## LINES TO JOHN LAPRAIK

366. The selection is from the first of Burns's three poetical epistles to Lapraik, a Scottish poet whose work, in part at least, Burns admired.

## THE HOLY FAIR

367. 66. **Black Bonnet.** "The elder who 'officiated' at the collecting-plate, which stood at the entrance, was accustomed to wear a black bonnet." (*Centenary Burns*, i. 331.)  
 102 ff. Moodie, Smith, Peebles, Miller, and Russell, were all parish ministers of considerable local importance or notoriety.  
 368. 226. **Clinkumbell.** The beadle, or bell-man.

## THE COTTER'S SATURDAY NIGHT

370. The editors of the *Centenary Burns* note (i. 362): "The piece as a whole is formed on English models. It is the most artificial and the most imitative of Burns's works. . . . 'These English songs,' he wrote long afterwards (1794) to Thomson, 'gravel me to death. I have not that command of the language that I have of my native tongue. In fact, I think my ideas are more barren in English than in Scottish.' . . . As it is, *The Cotter's Saturday Night* is supposed to paint an essentially Scottish phase of life; but the Scottish element in the diction,—to say nothing of the Scottish cast of the effect—is comparatively slight throughout, and in many stanzas is altogether wanting." Robert Aiken, to whom the poem is addressed, was an old friend of the Burns family who brought the poet some fame by reading his verses in public.  
 372. 111-113. **Dundee's, Martyr's, Elgin.** The names of tunes in the Scottish Presbyterian hymnal.  
 373. 138. **Hope "springs exulting,"** etc. Slightly misquoted from Pope's *Windsor Forest*.  
 166. **"An honest man,"** etc. Slightly misquoted from Pope's *Essay on Man*, iv. 297.  
 182. **Wallace.** William Wallace (c. 1270-1305), the Scottish patriot.

## TAM O' SHANTER

375. 102. **Kirk Alloway seemed in a bleeze.** The editors of the *Centenary Burns* note (i. 433): "Alloway Kirk was originally

the church of the *quoad civilia* parish of Alloway; but this parish having been annexed to that of Ayr in 1690, the church fell more or less to ruin, and when Burns wrote had been roofless for half a century. It stands some two hundred yards to the north of the picturesque Auld Brig of Doon . . . Burns's birthplace is about three-fourths of a mile to the north; so that the ground and its legends were familiar to him from the first."

A good many local traditions centered around the old church; some of them Burns has worked into the poem.

## SCOTS WHA HAE

377. The poem is often called "Bruce's Address to his Army."

## AULD LANG SYNE

378. A song of this name, of which various Scottish poets had written versions, was well known in Scotland before Burns composed his verses.

## OF A' THE AIRTS THE WIND CAN BLOW

"The song I composed out of compliment to Mrs. Burns." (Burns's note, quoted in *Centenary Burns*, iii. 345.)

## FLOW GENTLY, SWEET AFTON

380. 3. **My Mary.** If any definite person is referred to here,—and this is uncertain,—it is not Mary Campbell. See the *Centenary Burns*, iii. 395.

## HIGHLAND MARY

381. The poem is reminiscent of Burns's devotion to Mary Campbell. The editors of the *Centenary* tell what is known of her (iii. 308).

## BLAKE

## CRADLE SONG

384. 20. **While o'er thee thy mother weep.** The line (like 11-12 and 15-16) is ungrammatical, but the reading *thy* seems to have the weight of authority on its side; certain editions emend *thy* to *doth*.

## CRABBE

## THE VILLAGE

386. 9. **Smooth alternate verse.** See Spenser's *Shepherd's Calendar*, Eclogue second, for an example of "alternate verse," in which first Cuddie and then Thenot speaks.

18. **Mantuan song.** Virgil's poetry (here his pastorals).

27. **Honest Duck.** A minor poet of the first half of the 18th century.

387. 89. **The lawless merchant of the main.** The smuggler.

## THE BOROUGH

The story of Peter Grimes forms Letter xxii of the poem.

## WORDSWORTH

## PREFACE TO THE LYRICAL BALLADS

389. The first edition of the *Lyrical Ballads* appeared in 1798; the second edition, in December, 1800, carried a lengthy *Preface*, from which two passages are here reprinted.

## LINES WRITTEN IN EARLY SPRING

392. The poem is notable as an expression of Wordsworth's idea that Nature is a conscious, sentient spirit.

## TINTERN ABBEY

393. 22-49. In this passage Wordsworth states the effect that the recollection of the landscape he has just been describing has had on him. First, it has brought him mental restoration in hours of weariness; second, "feelings of unremembered pleasure" which have prompted him to "acts of kindness and of love"; and lastly, it has brought him the mystic's power of seeing beyond the superficial, the apparent, into "the life of things."
394. 72-111. This passage, with which one should compare lines 175-203 of the *Intimations of Immortality*, is the best statement of Wordsworth's changing attitude towards Nature. The panpsychism, almost the pantheism, of lines 93-102, is noteworthy.
116. **My dear, dear friend.** Wordsworth's sister Dorothy was the poet's most intimate companion during the years from 1795 to 1802. On their life together one can consult no better work than Dorothy Wordsworth's *Journals*.

## SHE DWELT AMONG THE UNTRODDEN WAYS

396. This and the two following poems are from a group of five which picture the poet's love for "Lucy." No one knows who Lucy was. It has been suggested that she is simply a creation of the poet's imagination, but this does not seem probable. It is significant that when Wordsworth commented on his own verses he remained silent concerning these five poems.

## THE PRELUDE

This poem, one of Wordsworth's two long autobiographical pieces, was written between 1799 and 1805, but was not published till after the poet's death in 1850.

It was intended to be the first of three poems to constitute his *magnum opus*, *The Recluse*. Of the three only this first and the second, *The Excursion*, were completed.

## BOOK IX

397. 35. **Journeying toward the snow-clad Alps.** Wordsworth had spent the summer of 1790 in a walking tour through France and Switzerland. This second journey to the continent began in the autumn of 1791.  
40. **A pleasant town.** Orleans.  
68. **Bastille.** The Bastille had been stormed and captured by the Revolutionists on the fourteenth of July, 1789.  
398. 132. **Save only one.** Beaupuis, a revolutionary officer, whom Wordsworth came to know intimately during the winter of 1791-92, which he spent at Orleans.

## BOOK X

48. **To Paris I returned.** He reached Paris in October, 1792.  
53. **The palace, lately stormed.** The mob sacked the Tuileries on the tenth of August. Louis XVI was a prisoner from this time until his execution.  
399. 73. **September massacres.** The massacres of the aristocrats in September, 1792, marked the beginning of the "Reign of Terror."

## MICHAEL

Wordsworth notes of this poem: "Written at Town-end, Grasmere. . . . The Sheepfold, on which so much of the poem turns, remains, or rather the ruins of it. The character and circumstances of Luke were taken from a family to whom had belonged, many years before, the house we live in at Town-end, along with some fields and woodlands on the eastern shore of Grasmere. The name of the Evening Star was not in fact given to this house, but to another on the same side of the valley, more to the north." Wordsworth lived at Grasmere from 1799 to 1813.

## MY HEART LEAPS UP

406. 9. **Natural piety.** Reverence, affection for Nature. Wordsworth chose the last three lines for the motto of his *Ode: Intimations of Immortality*.

## RESOLUTION AND INDEPENDENCE

407. 43. **I thought of Chatterton, the marvelous Boy.** Thomas Chatterton (1752-1770), who poisoned himself, in a fit of despondency, before he was eighteen years old.  
45. **Him who walked in glory.** Burns.  
97. **Grave Livers.** Persons of solemn deportment.

## AT THE GRAVE OF BURNS

409. 39, 40. **Criffel, Skiddaw.** Scottish mountains.  
50. **"Poor inhabitant below."** A quotation from Burns's *A Bard's Epitaph*.

## SHE WAS A PHANTOM OF DELIGHT

410. The poem characterizes Mrs. Wordsworth, whom, as Mary Hutchinson, Wordsworth had married in 1802.

## I WANDERED LONELY AS A CLOUD

411. 21-22. These lines, perhaps the most "Wordsworthian" in the entire poem, were written by the poet's wife.

## CHARACTER OF THE HAPPY WARRIOR

The portrait or character here sketched is not that of any single person, but is, as Wordsworth pointed out in his note, a sort of composite, based on Lord Nelson, and Wordsworth's brother John, master of the *Abergavenny*, East Indian. Nelson and John Wordsworth both died in 1805; the former at Trafalgar, the latter in the wreck of his vessel in the English Channel.

## ODE: INTIMATIONS OF IMMORTALITY

413. A part of Wordsworth's note on the poem runs as follows: "Nothing was more difficult for me in childhood than to admit the notion of death as a state applicable to my own being. . . . It was not so much from feelings of animal vivacity that my difficulty came as from a sense of the indomitableness of the Spirit within me. . . . To that dream-like vividness and splendor which invest objects of sight in childhood, everyone, I believe, if he would look back, could bear testimony, and I need not dwell upon it here: but having in the poem regarded it as presumptive evidence of a prior state of existence, I think it right to protest against a conclusion, which has given pain to some good and pious persons, that I meant to inculcate such a belief. It is far too shadowy a notion to be recommended to faith, as more than an element in our instincts of immortality."

The argument of the poems proceeds from stanza to stanza as follows:

1. I can no longer see the celestial beauty which once enfolded every object in nature.
2. Nature is the same, but the glory has passed away.
3. The utterance of this thought brought relief from the sadness it occasioned: "No more shall grief of mine the season wrong."
4. Despite the happiness of Nature on "this sweet May-morning," the "glory



and the dream " have gone; " whither is fled the visionary gleam? "

413. 5. The child brings with him into this world recollections of Heaven; the older we become the farther we journey from the celestial vision of childhood, till at length

" the Man perceives it die away,  
And fade into the light of common day."

6. The Earth, man's foster-mother, does all she can to make the child

" Forget the glories he hath known,  
And that imperial palace whence he came."

7. The child in his play imitates all the businesses of life.

8. Why should he do this, and hurry himself into the yoke of manhood?

9. Let us give thanks for the " shadowy recollections " which persist from childhood into maturity to uphold and cherish us.

10. Even though the celestial radiance has now departed from the world, I can still be joyful, finding strength in human sympathy, and

" In the faith that looks through death,  
In years that bring the philosophic mind."

11. And Nature still is beautiful, for the love I feel for her is strengthened and enriched by years of experience with the world, and by sympathetic association with men.

#### ON THE EXTINCTION OF THE VENETIAN REPUBLIC

415. Napoleon entered Venice on the 16th of May, 1797, and proclaimed the end of the republic.

#### ON THE SEA-SHORE NEAR CALAIS

416. 9. Dear Child! dear Girl! The poet's sister Dorothy.

#### TO TOUSSAINT L'OUVERTURE

417. Wordsworth celebrates in this sonnet the achievement and character of the African liberator of San Domingo, who, after leading a successful rebellion against the French, and ridding the island of slavery, was captured in 1801 and taken a prisoner to Paris.

#### COLERIDGE

##### FRANCE: AN ODE

The ode is perhaps the most notable expression, within the compass of a single poem, of the effect which the French Revolution had on the English republicans, and of the reasons for their subsequent defection from the cause.

30. The Monarchs marched, etc. War was declared by France against Austria, April 20, 1792; against England, Holland, and Spain, February 1, 1793.

418. 43. Blasphemy's loud scream. On the

tenth of November, 1793, the Goddess of Reason was enthroned in Notre Dame Cathedral.

418. 66. From bleak Helvetia's icy caverns. The ode was occasioned by the French invasion of Switzerland in 1798.

#### KUBLA KHAN

419. Coleridge writes, in his preface to the poem: " In consequence of a slight indisposition, an anodyne had been prescribed, from the effects of which he [Coleridge] fell asleep in his chair at the moment that he was reading the following sentence, or words of the same substance, in *Purchas's Pilgrimage*: ' Here the Khan Kubla commanded a palace to be built, and a stately garden thereunto. And thus ten miles of fertile ground were inclosed with a wall.' The author continued for about three hours in a profound sleep, at least of the external senses, during which time he has the most vivid confidence that he could not have composed less than from two to three hundred lines; if that indeed can be called composition in which all the images rose up before him as *things*, with a parallel production of the correspondent expressions, without any sensation or consciousness of effort. On awaking he appeared to himself to have a distinct recollection of the whole, and instantly and eagerly wrote down the lines that are here preserved. At this moment he was unfortunately called out by a person on business . . . and detained by him above an hour, and on his return to his room found . . . that . . . all the rest had passed away."

Professor William A. Neilson, in his recent *Essentials of Poetry*, writes: " In . . . Coleridge's *Kubla Khan* we have no wrestling with spiritual questions, no lofty solution of the problem of conduct found through brooding on the beauties of nature. Instead, a thousand impressions received from the senses, from records of Oriental travel, from numberless romantic tales, have been taken in by the author, dissolved as in a crucible by the fierce heat of his imagination, and are poured forth a molten stream of sensuous imagery, incalculable in its variety of suggestion, yet homogeneous, unified, and, despite its fragmentary character, the ultimate expression of a whole romantic world" (p. 43).

#### THE RIME OF THE ANCIENT MARINER

In Wordsworth's note on his own poem, *We Are Seven*, the following passage explains the origin of the *Ancient Mariner*: " In the spring of the year 1798 [Coleridge], my sister, and myself, started . . . to visit Linton. . . . In the course of this walk was planned the poem of the

*Ancient Mariner*, founded on a dream, as Mr. Coleridge said, of his friend, Mr. Cruikshank. Much the greatest part of the story was Mr. Coleridge's invention; but certain parts I myself suggested:—for example, some crime was to be committed which should bring upon the old Navigator, as Coleridge afterwards delighted to call him, the spectral persecution, as a consequence of that crime, and his own wanderings. I had been reading in Shelvocke's *Voyages* a day or two before that while doubling Cape Horn they frequently saw albatrosses. 'Suppose,' said I, 'you represent him as having killed one of these birds on entering the South Sea, and that the tutelary Spirits of those regions take upon them to avenge the crime!' The incident was thought fit for the purpose, and adopted accordingly. I also suggested the navigation of the ship by the dead men, but do not recollect that I had anything more to do with the scheme of the poem. . . . We began the composition together on that, to me, memorable evening. I furnished two or three lines at the beginning of the poem, in particular:—  
'And listened like a three years' child;  
The Mariner had his will.'"

The poem was first printed in the 1798 edition of the *Lyrical Ballads*. Many archaisms, intended to make it resemble the popular ballads, and a few stanzas, were afterwards removed. The marginal gloss was added when the poem appeared in the *Sybilline Leaves*, 1817.

#### FROST AT MIDNIGHT

430. The poem was written in February, 1798, while Coleridge was living in his cottage at Nether-Stowey.
7. **My cradled infant.** His son Hartley.
431. 25. **At school.** Coleridge entered Christ's Hospital when he was ten years old, and remained there till he went up to Cambridge University in 1791. Cf. Lamb's *Christ's Hospital Five and Thirty Years Ago*, p. 512.
27. **That fluttering stranger.** "A flake or film of soot hanging on the bar of a grate, supposed to foretell the advent of a stranger." (English Dialect Dictionary.)
38. **The stern preceptor.** Boyer, the famous "flogging master" of Christ's Hospital.
43. **Sister more beloved.** Between Coleridge and his sister Ann, who died in 1791, there was a strong attachment.
55. **Thou, my babe! shalt wander,** etc. The prophecy in these lines was fulfilled when in 1800 Coleridge moved to Greta Hall, Keswick, in the lake district.

#### DEJECTION: AN ODE

433. The poem was first printed on the fourth of October, 1802,—the day of Words-

worth's marriage—in the *Morning Post*. Although Wordsworth's name did not appear in this version, it was in fact addressed to him. Later, after an estrangement between the two poets, Coleridge revised and enlarged the ode. The first form is printed in the Globe edition of Coleridge's works, p. 522.

433. 25. **O Lady!** In the earlier version, here and throughout the poem, *O Edmund!* under which pseudonym Coleridge addressed Wordsworth.
40. **What can these avail.** What can these beauties of nature avail?
435. 120. **As Otway's self.** Originally "as Edmund's self."
138. **Friend devoutest of my choice.** The poem originally closed with these lines: "O simple spirit, guided from above, O lofty Poet, full of life and love, Brother and friend of my devoutest choice, Thus may'st thou ever, evermore rejoice!"

#### WORK WITHOUT HOPE

436. The poem was composed in February, 1827, long after Coleridge's best work had been done.
7. **Amaranth.** Legendary flowers symbolic of immortality.

#### BIOGRAPHIA LITERARIA

37. **The Lyrical Ballads.** The title given to the 1798 volume to which both Wordsworth and Coleridge contributed. It contained, among other poems, *Tintern Abbey*, and *The Ancient Mariner*.
437. 85. **A preface.** See the selections from this *Preface*, pp. 380 ff.
439. 207. **Præcipitandus**, etc. The free spirit must be urged forward.
354. **Laxis effortur habenis.** He is carried with loose reins.
371. **Sir John Davies.** Lawyer and poet (1560-1626), best known for his poems *Orchestra*, *Or a Poeme of Dancing*, and *Nosce Teipsum*, on the immortality of the soul; the quotation is from the latter.

#### SCOTT

##### BOAT SONG

442. 10. **Roderigh Vich Alpine dhu.** "Black Roderick, the descendant of Alpine." (Scott.)
12. **Beltane.** May-day.

#### CORONACH

443. "The Coronach of the Highlanders was a wild expression of lamentation, poured forth by the mourners over the body of a departed friend. When the words of it were articulate, they expressed the praises of the deceased, and the loss the clan would sustain by his death." (Scott.)
17. **Correi.** The side of a hill.
18. **Cumber.** Difficulty.

## HARP OF THE NORTH

443. This is a sort of epilogue to *The Lady of the Lake*.

## JOCK OF HAZELDEAN

444. The first stanza is traditional; see F. J. Child's *English and Scottish Popular Ballads*, v. 159, for the older *John of Hazelgreen* on which Scott modelled his song.

## BRIGNALL BANKS

From *Rokeby*.

## COUNTY GUY

445. From *Quentin Durward*.

## BONNY DUNDEE

From *The Doom of Devorgoil*.

1. **Claver'se.** John Graham of Claverhouse (1649?-1689), an ardent and successful partisan of Charles II, won the title "bloody Claver'se" by his persecution of the Scottish Dissenters during the last years of Charles's reign. In 1688 he was created first Viscount Dundee by James II. After James's flight, Claverhouse maintained a royal army in Scotland, and won the battle of Killiecrankie in July, 1689, but died of a wound the night of the victory. The incident referred to in the poem took place March 18, 1688, when Claverhouse rode out of Edinburgh at the head of some fifty dragoons, having bolted the Convention that was to determine Scotland's attitude towards James II.

13. **The Bow.** Bow Street, Edinburgh.

14. **Ilk carline was flying and shaking her pow.** Every old woman was scolding and wagging her head.

15. **The young plants of grace they looked couthie and slee.** The young men looked kindly and sly.

17. **The Grassmarket.** An open square in the center of the city, formerly used for public executions. See *The Heart of Midlothian*, Chapter ii.

21. **Cowls of Kilmarnock.** The Presbyterian Whigs, who were all anti-Stuart.

22. **Lang hafted gullies.** Long handled knives.

23. **Close-head.** The entrance to a blind alley. (Engl. Dialect Dictionary.)

25. **Castle rock.** Edinburgh Castle stands on a high rock above the city.

27. **Mons Meg and her marrows.** "Mons Meg" was a famous cannon of unusual size.

30. **Montrose.** James Graham (1612-1650), fifth Earl and first Marquis of Montrose, was Charles I's most successful lieutenant during the Civil War. He was captured and executed by the Earl of Argyre in 1650.

446. 35. **Duniewassals.** Highland gentlemen of somewhat inferior rank.

## BYRON

## KNOW YE THE LAND

3. **The turtle.** The turtle dove.  
8. **Gúl.** The rose.

## THE DESTRUCTION OF SENNACHERIB

447. See 2 *Kings*, xix: 35.

## MY BOAT IS ON THE SHORE

448. Tom Moore and Byron were for many years intimate friends.

## SONNET ON CHILLON; THE PRISONER OF CHILLON

François de Bonnivard (1493-1570), a patriotic citizen of Geneva, undertook to defend the city against the Duke of Savoy. In this he was unsuccessful, and after various adventures, was imprisoned in the castle of Chillon from 1530 to 1536. The castle stands on the shore of the Lake of Geneva.

449. 107. **Lake Leman.** The Lake of Geneva.

## CHILDE HAROLD'S PILGRIMAGE: CANTO III

452. 182. **Belgium's capital.** Brussels. See Thackeray's description of Brussels during Waterloo, in *Vanity Fair*.

200. **Brunswick's fated chieftain.** The Duke of Brunswick. His father had been killed at Jena, in 1806.

453. 226. **"Cameron's Gathering."** The *pi-broch*, or martial rallying song, played on the bagpipe. The clan Cameron had been "out" under Prince Charles Stuart in 1745, but was enthusiastically loyal in 1815.

227. **Albyn's.** Scotland's.

235. **Ardenness.** Byron notes: "The wood of Soignies is supposed to be a remnant of the 'forest of Ardenness,' famous in Boiardo's *Orlando*, and immortal in Shakespeare's *As You Like It*."

455. 848. **Cytherea's zone.** Venus's girdle, which inspired the beholder with love for the wearer.

## CANTO IV

456. 1. **The Bridge of Sighs.** The famous bridge leading from the Doge's Palace to the prison.

8. **The winged Lion.** The winged lion of St. Mark, the emblem of the Venetian republic.

10. **Cybele.** Daughter of Uranus, and mother of Zeus; sometimes known as Rhea, and represented as wearing a tiara of towers.

19. **Tasso.** Torquato Tasso (1544-1595), Italian poet, author of *Jerusalem Delivered*.

466. 703. **The Niobe of nations.** Niobe, all of whose children were slain by Apollo and Diana because of her pride, stands as a symbol of grief and suffering.
467. 732. **When Brutus, etc.** The reference is to the murder of Julius Cæsar by Brutus and the other conspirators. See North's translation of Plutarch, p. 91, this volume.
734. **Tully.** Marcus Tullius Cicero.
1252. **I see before me the gladiator lie.** Byron seems to have had in mind the statue of the "Dying Gaul," now known to have no connection with gladiatorial combats.
469. 1648. **I have loved thee, Ocean.** Byron was a swimmer of extraordinary ability.

## DON JUAN: DEDICATION

460. 1. **Bob Southey! You're a Poet.** The satiric dedication to Robert Southey was only one shot in the war between the two men. See the Introduction to Byron's *Vision of Judgment*.
3. **You turned out a Tory.** Southey, like Coleridge, was an enthusiastic republican in his young manhood; later he became strongly conservative.
5. **My Epic Renegade.** Byron probably has in mind Southey's early work, *Wat Tyler*, which was strongly republican, and was published contrary to Southey's wishes after he had given up his republicanism.
13. **Coleridge . . . explaining metaphysics to the nation.** During the latter part of his life Coleridge all but abandoned poetry in favor of philosophy. The *Biographia Literaria* was published in 1817.
25. **Wordsworth, in a rather long "Excursion."** Wordsworth's philosophical poem, *The Excursion*, was published in 1814.
132. **Buff and blue.** Here used, as often, as symbolic of republicanism.

## CANTO III

690. **Sappho.** The only woman among the world's great poets. She lived approximately 600 B. C.
692. **Delos.** A Greek island, the birthplace of Phœbus Apollo.
695. **The Scian and the Teian muse.** Homer and Anacreon, so called from their birthplaces, real or supposed, Scio and Teos, respectively.
701. **Marathon.** The battle of Marathon, fought in 490 B. C. between the Persians and the Greeks, resulted in an overwhelming victory for the latter. It took place on the plains of Marathon, overlooking the sea.
708. **Salamis.** In 480 B. C. the Greek fleet under Themistocles defeated the Persian fleet. The battle was fought in the strait between the island of Salamis and the mainland of Attica.

461. 730. **Thermopylæ.** The most famous battle at the pass of Thermopylæ was the contest in 480 B. C. between Leonidas and three hundred Spartans, and the Persian army of Xerxes.
743. **Pyrrhic dance.** A martial dance.
744. **Pyrrhic phalanx.** Pyrrhus (318?-272 B. C.), King of Epirus, achieved several military successes through his use of the closely massed phalanx.
747. **You have the letters Cadmus gave.** Cadmus, one of the world's "culture heroes," was supposed to have given the alphabet to men.
751. **Anacreon's song . . . Polycrates.** Anacreon, Greek eulogist of love and wine, lived at the court of Polycrates, Tyrant of Samos.
755. **Tyrant of the Chersonese.** Miltiades, who, as leader of the Greeks at Marathon, was "freedom's best and bravest friend."
762. **Suli's rock and Parga's shore.** The first a mountain district, the second a seaport, in Albania. Both were famous for their warlike inhabitants.
764. **Doric.** Spartan.
766. **Heracleidan.** Of Hercules.
779. **Sunium's marbled steep.** A ruined temple at Sunium, or Cape Colonna, served as a landmark for vessels approaching the southern extremity of Attica.
462. 813. **Troy owes to Homer what whist owes to Hoyle.** Edmund Hoyle (1672-1769), whose *Short Treatise on Whist* was published in 1742, was long the unquestioned authority on the game.
815. **The great Marlborough. . . Life by Archdeacon Coxe.** William Coxe (1747-1828), archdeacon of Wiltshire, published his *Memoirs of John, Duke of Marlborough* in the years 1818 and 1819. Marlborough is, of course, Queen Anne's great general.
819. **An independent being.** Probably a pun; during the latter part of his life Milton was a member of the religious sect known as "Independents."
821. **His life falling into Johnson's way.** Dr. Johnson's life of Milton, in his *Lives of the Poets*, is unsympathetic.
826. **Lord Bacon's bribes.** These are facts; the stories concerning Cæsar, Shakespeare, etc., may be apocryphal.
828. **Burns (whom Doctor Currie well describes).** Dr. James Currie (1756-1805) published an edition of Burns's works, with a memoir, in 1800.
833. **Southey . . . Pantisocracy.** Southey and Coleridge were the two leaders in an attempt, which came to naught, to found an ideal commonwealth on the banks of the Susquehanna River.
835. **Wordsworth unexcised, unhired.** In the year 1812 Wordsworth was appointed Distributor of Stamps for the county of Westmoreland. The office was worth £400 per year.

462. 838. **The Morning Post.** Coleridge first became a regular contributor to the *Post* in December, 1799.  
 839. **He and Southey . . . espoused two partners.** Coleridge and Southey married Sarah and Edith Fricker, of Bristol.  
 842. **Botany Bay.** An English penal settlement was established in 1787 at Botany Bay, New South Wales.  
 847. **The Excursion.** See note on the dedication to *Don Juan*, line 25, above.  
 864. **Ariosto.** An Italian poet (1474-1533), author of the *Orlando Furioso*.  
 871. **The épôpée.** The epic poem.  
 463. 876. **His dear "Waggoners."** Wordsworth's poem *The Waggoner*, written in 1805, was published in 1810. The poem is minutely descriptive of the lake country that Wordsworth knew so well.  
 877. **He wishes for "a boat."** See the Prelude to Wordsworth's *Peter Bell*.  
 883. **Charles's Wain.** Charles's Wagon; the constellation usually known as the Great Bear.  
 945. **O Hesperus! thou bringest all good things.** The stanza is an adaptation of one of the Sapphic fragments.  
 961. **When Nero perished.** Nero committed suicide in 68 A. D., to save himself from execution following the Senate's proclamation of Galba as emperor.  
 975. **We Cantabs.** Students or graduates of Cambridge University.  
 984. **Aristotle.** Aristotle's *Poetics* is one of the world's most famous discussions of the principles of poetry.

## CANTO IV

This canto, of which the greater part is here reprinted, recounts the culmination of the romance between Juan, hero of the epic, and Haidée, daughter of a wealthy pirate and slavedealer on the shores of whose island the sea had cast Juan, sole survivor of a shipwreck. Haidée finds him, loves him, and nurses him back to health. The episode of Haidée and Juan occupies cantos ii, iii, and iv.

464. 43. **Pulci was sire.** Luigi Pulci (1432-1487), Italian poet, author of a burlesque epic entitled *Il Morgante Maggiore*.  
 469. 456. **The Simoom.** A hot wind from the desert.  
 484-6. **Venus . . . Laocoön . . . Gladiator.** It is impossible to decide what statue of Venus Byron had in mind. The Laocoön group is a well-known piece of Roman statuary; the so-called "Dying Gladiator," equally famous, is not a representation of a gladiator, but of a dying Gaul.

## SHELLEY

## OZYMANDIAS

472. 8. **The hand that mocked them and the heart that fed.** The passions survive the

hand of the sculptor and the heart of the king.

## ODE TO THE WEST WIND

473. 21. **Mænad.** A priestess of Bacchus.  
 32. **Baïæ's bay.** Baïæ, near Naples, was a famous watering place during the Roman empire.  
 43. **If I were,** etc. The first stanza of the poem has to do chiefly with the effect of the West Wind on the leaves; the second, with its effect on the clouds; and the third, with its effect on the waves. In the first three lines of this stanza these three ideas are woven together.

## THE INDIAN SERENADE

474. 11. **Champak.** An Indian tree, somewhat like a magnolia.

## THE CLOUD

475. 81. **Cenotaph.** A monument built in honor of a person who is buried in some other place.

## PROMETHEUS UNBOUND: ACT IV

479. 1. **This is the day,** etc. Demogorgon's speech gives Shelley's idea of the reconstructed universe for which he was always longing.

## ADONAIS

Shelley's elegy, reminiscent of Milton's *Lycidas*, was written in memory of John Keats, who died at Rome, February 22, 1821.

12. **Urania.** The heavenly Muse, properly the patroness of Astronomy.  
 480. 30. **The Sire of an immortal strain.** John Milton.  
 55. **That high Capital.** Keats was buried in the Protestant cemetery at Rome.  
 481. 133. **She pined away.** Narcissus disdained the love of the nymph Echo; Echo died of grief.  
 482. 140. **To Phœbus was not Hyacinth so dear.** The youth Hyacinth, greatly beloved by Apollo, was turned into the flower that bears his name.  
 141. **Nor to himself Narcissus.** Narcissus fell in love with his own reflection in a pool, and was turned into a flower.  
 151, 2. **The curse of Cain Light on his head.** On the head of the critic who, according to the belief of the times, killed Keats with his brutal reviews.  
 483. 238. **The unpastured dragon.** The world.  
 244 ff. **The herded wolves, . . . ravens, . . . vultures.** Critics "to the conqueror's banner true," i. e., subservient to the political party in power. Keats's friendship with Leigh Hunt, a very advanced Liberal, brought many attacks upon him.  
 250. **The Pythian of the age one arrow**

sped. Byron, and his *English Bards and Scotch Reviewers*.

484. 264. **The Pilgrim of Eternity.** Byron. Shelley is thinking of *Childe Harold's Pilgrimage*.  
268, 9. **Ierne sent the sweetest lyrist,** etc. Ireland sent Tom Moore. As a matter of fact, neither Byron nor Moore was particularly affected by the death of Keats.  
271. **One frail Form.** Shelley himself.  
276. **Actæon-like.** Actæon, in punishment for having seen Diana in the bath, was turned into a stag and torn by his own dogs.  
307. **What softer voice.** Leigh Hunt.  
485. 325. **Live thou!** The author of an exceptionally brutal attack on Keats in the *Quarterly Review*. Compare Byron's two stanzas beginning "Who killed John Keats?"  
343. **Peace, peace! he is not dead.** With the conception of immortality set forth in the remaining stanzas one should compare *Lycidas*, ll. 165-185.  
486. 399. **Chatterton.** Cf. note to Wordsworth's *Resolution and Independence*, l. 43, p. 407.  
401. **Sidney.** Died at the age of thirty-two.  
404. **Lucan.** A Latin poet, forced by Nero to commit suicide at the age of twenty-six.  
487. 430. **Slope of green access.** The Protestant cemetery.

### KEATS

#### SLEEP AND POETRY

490. This poem appeared in Keats's 1817 volume. It is a somewhat formless collection of Keats's own ideas concerning poetry and its joys; the selection here reprinted shows Keats protesting against the formalism of the 18th century, and particularly against those critics who traced their ancestry back to Boileau.

#### ODE TO A NIGHTINGALE

492. 4. **Lethe.** One of the four rivers of Hades; whoever drank of its waters became oblivious of all the past.  
7. **Dryad.** A tree nymph.  
13. **Flora.** Goddess of the flowers.  
14. **Provençal song.** The lyrics of Provence.  
16. **Hippocrene.** The fountain of the Muses on Mt. Helicon.  
32. **Bacchus and his pards.** Leopards are often represented as drawing the car of Bacchus.

#### ODE ON A GRECIAN URN

493. 7. **Tempe, Arcady.** Here used simply to indicate places of beauty and carefree life. Tempe was a valley in Thessaly.

#### LINES ON THE MERMAID TAVERN

495. A mermaid was a favorite device for the sign-board of an old English tavern. The "Mermaid Tavern" to which Keats refers was the gathering place of the most famous Elizabethan wits and dramatists.

#### ROBIN HOOD

33. **Gone the merry morris din.** A "morris dance"—probably from "Moorish dance"—was an outdoor revel in which the performers wore grotesque costumes and bells.  
34. **The song of Gamelyn.** A pseudo-Chaucerian tale of outlawry is called "The Tale of Gamelyn." Keats uses the phrase as synonymous with the outdoor life of Robin Hood.  
36. **"Grenê shawe."** Green wood.

#### THE EVE OF ST. AGNES

496. The twenty-first of January is St. Agnes's Day; the evening of the twentieth is "the Eve of St. Agnes." The superstition around which the poem centers is made sufficiently clear in the course of the story.  
498. 115. **The holy loom,** etc. On St. Agnes's day, during the celebration of the mass, two lambs might be offered to the church (cf. l. 71). The nuns afterwards spun and wove the wool.  
499. 171. **Since Merlin paid his Demon,** etc. Merlin, the famous wizard and prophet of Arthurian romance, was the son of a demon, and became himself the victim of magic. See Tennyson's *Merlin and Vivien*.  
174. **Tambour frame.** An embroidery frame shaped like a tambour, or drum.  
500. 241. **Clasped like a missal,** etc. *Clasped* probably modifies *soul*; in the two following lines her soul is likened to a rose that is shut. The line means, then, that her soul was clasped as tightly in sleep as a prayer-book would be by a Christian in a land of Pagans.

#### HYPERION

502. Keats planned to write an epic dealing with the overthrow of Saturn by Jupiter. When the poem was published in 1820, however, only two books and a fragment of a third had been written.  
503. 23. **There came one.** Thea, sister of Hyperion.  
30. **Ixion's wheel.** Ixion was chained for all eternity to a revolving wheel.  
504. 147. **The rebel three.** Jupiter, Neptune, and Pluto.  
166. **Hyperion.** When the action of the poem commences, the victory of Jupiter is incomplete. Hyperion is still god of the sun.  
506. 246. **Tellus.** Goddess of the earth.  
307. **Cælus.** God of the heavens.

## ON FIRST LOOKING INTO CHAPMAN'S HOMER

507. George Chapman (1559?-1634) published his translation of Homer in 1598 and 1609. Keats first read it in 1816.  
 11. **Stout Cortez.** Historical accuracy would compel the substitution of Balboa for Cortez.

## BRIGHT STAR

508. Usually known as Keats's "last sonnet," written while he was en route to Italy.

## CAMPBELL

## YE MARINERS OF ENGLAND

15. **Blake.** Oliver Cromwell's most successful admiral. He died at sea in 1657.  
**Nelson.** The victor of Trafalgar.

## MOORE

## THE HARP THAT ONCE THROUGH TARA'S HALLS

509. Tara was formerly an Irish capital city.

## OH, BREATHE NOT HIS NAME

The famous Irish rebel was executed in 1803 because of treasonable correspondence with Napoleon, and armed rebellion against the crown.

## WOLFE

## THE BURIAL OF SIR JOHN MOORE

Sir John Moore, an English general in charge of an army in the Peninsular War, was shot at Corunna, Spain, in January, 1809. At his own request he was buried within the ramparts of the town.

## LAMB

## CHRIST'S HOSPITAL

512. The essay purports to be written by a student of Christ's Hospital who feels that Lamb's earlier essay, *Recollections*, etc., is too flattering an account of life at the institution.  
 37. **Banyan . . . days.** Days on which no meat was served.  
 39. **Double-refined.** Sugar.  
 44. **Caro equina.** Horseflesh.  
 513. 54. **Griskin.** Lean loin of pork.  
 62. **The Tishbite.** Elijah.  
 73. **I was a poor friendless boy.** True of Coleridge, for whom Lamb is speaking in the two paragraphs beginning here.  
 94. **Sweet Calne in Wiltshire.** Coleridge's house was really at Ottery St. Mary, Devonshire.  
 514. 187. **Upon the leads.** On the lead-covered roof.  
 191. **Caligula's minion.** A horse which Caligula named first consul.

514. 240. **He ate strange flesh.** See *Antony and Cleopatra*, I. iv. 67.  
 515. 316. **A hypochondriac lad.** True of Lamb himself.  
 353. **Auto da fe.** The name given to executions, usually by burning, under the Spanish Inquisition; literally, "act of faith."  
 355. **"Watchet weeds."** Blue uniform.  
 516. 378. **Ultima Supplicia.** Last punishments.  
 395. **San Benito.** A special robe worn by the condemned at the *auto da fe*.  
 419. **An accidente.** A primer containing the rudiments of grammar.  
 446. **Insolent Greece,** etc. From Ben Jonson's lines to Shakespeare.  
 461. **Rousseau.** Both Rousseau and Locke believed in letting a child follow his own natural impulses.  
 517. 487. **Helot . . . Spartans.** Spartan parents were accustomed to teach their children sobriety by calling their attention to drunken Helots, who were slaves.  
 496. **The Samite.** The Greek philosopher Pythagoras, whose pupils were obliged to listen in silence to his lectures for five years before they could ask questions.  
 497. **Goshen.** That rich and fertile part of Egypt inhabited by the Israelites before the captivity.  
 503. **Gideon's miracle.** The method by which Gideon tested God's promise to deliver the Midianites into his hand: a fleece left on the ground over night was drenched by the dew, while the ground about it was dry. See *Judges*, vi.  
 518. **Ululantes.** The howlers; e. g., in Tartarus, hell.  
 523. **Scrannel pipes.** Quoted from *Lycidas*, l. 124.  
 525. **Flaccus's quibble.** A pun in one of Horace's satires (I. vii) on *rex* as king, and as a surname.  
 526. **Tristis severitas in vultu.** Gloomy sternness in his face; applied to a rascal in Terence's *Andria*.  
 527. **Inspicere in patinas.** Look into your saucepans; the advice of a slave to scullions, parodying some serious counsel given by a father to his son, in Terence's *Adelphi*.  
 535. **Caxon.** Slang term for wig.  
 559. **Rabidus furor.** Rabid rage.  
 518. 585. **Literary life.** Coleridge's *Biographia Literaria*.  
 588. **The Country Spectator.** A magazine edited by T. F. Middleton in 1792-3; see below, l. 629.  
 600. **Grecian.** The two best scholars among the senior boys of Christ's Hospital were called Grecians, and received scholarships at Cambridge University.  
 617. **Fasces.** Bundles of rods, with axes in their centers, symbolic of the authority of Roman magistrates; here, the birch rod.

518. 636. **Regni novitas.** The newness of the kingdom.  
 639. **Jewel or Hooker.** English bishops and writers of the sixteenth century; Hooker was author of the *Laws of Ecclesiastical Polity*.  
 664. **Mirandula.** Pico della Mirandola, Italian philosopher of the fifteenth century, one of the leading scholars of the Renaissance.  
 666. **Jamblichus, Plotinus.** Neo-Platonic philosophers of the fourth and third centuries A. D.  
 674. **Fuller.** Thomas Fuller, author of *The Worthies of England*, 1662. Lamb adapts Fuller's description of the trials of wit between Shakespeare and Ben Jonson, substituting Coleridge for Jonson, and C. V. LeG. for Shakespeare.  
 519. 605. **Nireus formosus.** Handsome Nireus; Homer called Nireus the handsomest of all the Greek host before Troy.  
 709. **Sizars.** University students who received free board; formerly they performed certain menial duties in return for the financial assistance.

## DREAM CHILDREN

521. 221. **John L.** Lamb's brother John, who died shortly before this essay was written.

## THE PRAISE OF CHIMNEY SWEEPERS

5. **Nigritude.** Blackness.  
 9. **Professional notes.** Their call of "Sweep! Sweep!"  
 19. **Sport their cloth.** Wear a garb of black, like a clergyman.  
 28. **Fauces Averni.** The jaws of hell.  
 522. 53. **Kibed.** Chilblained.  
 56. **Tester.** Sixpence.  
 59. **'Yclept.** Called.  
 71. **The only Salopian house.** The only shop devoted to the sale of saloop, or sassafras tea.  
 88. **Fuliginous.** Sooty.  
 137. **Covent Garden.** The fruit and vegetable market of London.  
 523. 165. **Westward.** I. e., homeward from work, for Lamb lived in the Temple, west from Cheapside.  
 181. **Hogarth.** William Hogarth (1697-1764), the famous eighteenth century painter of London life. *The March to Finchley*, one of his most animated pieces of work, depicts a company of soldiers marching through a crowd in the utmost confusion; one of the figures in the foreground is that of a sweep, with just such a grin as Lamb describes, except that he is grinning not at the pie-man, but at a soldier who is stealing milk from a milkmaid.  
 208. **A sable cloud,** etc. Adapted from *Comus*, l. 221 f.  
 220. **The young Montagu.** Edward Wortley Montagu (1713-1770), son of the

- famous Lady Mary Wortley Montagu, who twice ran away from school, once turning chimney sweep.  
 523. 232. **Defiliations.** Instances of parents being deprived of their children.  
 242. **Ascanius.** Son of Æneas; in the first book of the *Æneid* (l. 695 ff.) we are told how on one occasion Venus lulled him to sleep.  
 524. 283. **Incunabula.** Cradle.  
 290. **Jem White.** A schoolfellow of Lamb's at Christ's Hospital.  
 290. **The fair of St. Bartholomew.** Held in Smithfield, one of the poorer districts of London, originally on St. Bartholomew's Day, August 24; later, when the calendar was revised, on September 3. It became the occasion of great disorder and scandal, and was abolished in 1855. Ben Jonson wrote a comedy of this title, dealing with the humors of the Fair, and severely satirizing the Puritans.  
 312. **Quoited.** Thrown, as a quoit would be.  
 335. **Rochester.** The Earl of Rochester (1647-1680), one of the courtiers of Charles II, noted for his riotous excesses.  
 341. **Old dame Ursula.** Lamb so names the woman after one of the characters in Jonson's *Bartholomew Fair*, mentioned above, a fat pig-woman,—i. e., woman who sold roast pig,—indescribably coarse of behavior.  
 345. **Whereat the universal host . . . brightness.** A paraphrase of *Paradise Lost*, l. 541-543; see p. 161.  
 360. **Kissing-crust.** The soft part of the crust of a loaf where it has touched another in baking.  
 525. 388. **Golden lads,** etc. From *Cymbeline*, IV. ii.  
 DISSERTATION UPON ROAST PIG  
 The Chinese manuscript, and the volume ascribed to Confucius, are inventions of Lamb, who, however, obtained the suggestion for the essay from his friend Thomas Manning, who had travelled in China.  
 527. 188. **Locke.** John Locke (1632-1704), author of the *Essay concerning Human Understanding*.  
 209. **Mundus edibilis.** World of edibles.  
 211. **Princeps obsoniorum.** Chief of tidbits.  
 217. **Amor immunditiæ.** Love of filth.  
 253. **Radiant jellies . . . shooting stars.** There was a popular superstition that if a shooting star could be found fallen on the ground it would turn out to be nothing but a mass of jelly.  
 262. **Conversation.** Behavior.  
 264. **Ere sin,** etc. One of Lamb's most exquisite touches of humor; the quotation is from Coleridge's *Epitaph on an Infant*.  
 273. **Sapors.** Flavors.



528. 312. **Villatic.** Of the village; the quotation is from *Samson Agonistes*.  
 378. **Intenerating and dulcifying.** Making tender and sweet. The use of such long, high-sounding words of Latin derivation, with reference to a subject so commonplace, has much to do with the flavor of the essay.  
 387. **St. Omer's.** A French Jesuit college, where, of course, Lamb never attended school.
529. 404. **Shalot.** A kind of onion.

## THE SUPERANNUATED MAN

One of the most autobiographically exact of Lamb's essays. Lamb was a clerk in the service of the East India Company for thirty-three years, resigning his post in March, 1825, on a pension of two-thirds his regular salary.

**Sera tamen,** etc. Quoted from Virgil's first eclogue: Liberty, though late, yet looked upon, or visited, me.

530. 162. **Boldero . . . Lacy.** Fictitious names under which Lamb conceals the directors of the East India Company.  
 164. **Esto perpetua.** Be thou eternal.
531. 241. **A Tragedy by Sir Robert Howard.** *The Vestal Virgin, or the Roman Ladies*; Howard was brother-in-law of Dryden, and did some dramatic work in collaboration with him.  
 286. **Gresham.** Sir Thomas Gresham (d. 1579), a wealthy London merchant who founded the Royal Exchange and became Lord Mayor. **Whittington.** Sir Richard, better known as Dick, Whittington, whose rise from poverty to the Lord Mayorship is familiar from nursery rhymes.  
 298. **Aquinas.** St. Thomas Aquinas, Italian philosopher of the thirteenth century; his writings filled seventeen volumes.
532. 310. **Carthusian.** The Carthusian order of monks was founded by St. Bruno c. 1084, at La Grande Chartreuse (Latin *Carthusia*); the Carthusian rule was strict.  
 333. **Elgin marbles.** Parts of the pediments and frieze of the Parthenon, brought to England by Lord Elgin and placed in the British Museum.  
 361. **Cantle.** Slice.  
 392. **Cum dignitate.** From Cicero's phrase, *otium cum dignitate*—ease with dignity.  
 397. **Opus operatum est.** The work has been done.  
 On the sixth of April, 1825, Lamb wrote to his friend Wordsworth, "Here I am then, after thirty-three years' slavery, sitting in my own room at eleven o'clock this finest of all April mornings, a freed man, with 441£ a year for the remainder of my life. . . ."  
 "I came home FOREVER on Tuesday in last week. The incomprehensibility of

my condition overwhelmed me. It was like passing from life into eternity. Every year to be as long as three, i. e., to have three times as much real time—time that is my own, in it! I wandered about thinking I was happy, but feeling I was not. But that tumultuousness is passing off, and I begin to understand the nature of the gift. Holidays, even the annual month, were always uneasy joys; their conscious fugitiveness; the craving after making the most of them. Now, when all is holiday, there are no holidays. I can sit at home, in rain or shine, without a restless impulse for walkings. I am daily steadying, and shall soon find it as natural to me to be my own master, as it has been irksome to have had a master. . . .

"I eat, drink, and sleep sound as ever. I lay no anxious schemes for going hither and thither, but take things as they occur. Yesterday I excursed twenty miles; to-day I write a few letters. Pleasuring was for fugitive playdays; mine are fugitive only in the sense that life is fugitive. Freedom and life coexistent!"

## HAZLITT

## THE FIGHT

533. 24. **The Fancy.** Sportsmen, especially prize-fighters.  
 78. **Alter idem.** A second self.  
 89. **Lines from Spenser.** From *Muio-polmos*, l. 209 ff.
534. 104. **One of the mails.** One of the mail coaches.  
 180. **The Brentford Jehu.** See 2 *Kings*, ix: 20: "The driving is like the driving of Jehu the son of Nimshi; for he driveth furiously."
535. 268. **Follows so the ever-running sun.**  
 "Follows so the ever-running year,  
 With profitable labor." *Henry V*, IV. i. 293.
536. 348. **The vein of Gilpin.** See Cowper's *John Gilpin's Ride*.  
 359. **Frank us.** Send us down on a pass.  
 388. **A lusty man.** *Canterbury Tales*. *Prologue*, l. 167; p. 3.  
 405. **Standing like gray-hounds.**  
 "I see you stand like gray-hounds in the slips,  
 Straining upon the start." *Henry V*, III. i. 31.  
 411. **Oaken towel.** Staff or club.  
 415. **A firebrand like Bardolph's.** Bardolph is one of the characters in *Henry IV* whom Falstaff is forever twitting about his red nose; e. g.: "O thou art a perpetual triumph, an everlasting bonfire-light. Thou hast saved me a thousand marks in links and torches, walking in the night betwixt tavern and tavern." (III. iii.)

537. 437. **Hogarth.** See note on *The Praise of Chimney Sweepers*, p. 523, l. 181.  
 443. **Cobbett.** William Cobbett (1766–1835), an English radical journalist, editor of *Cobbett's Weekly Political Register*, whose attacks on the government resulted from time to time in his being imprisoned and fined.  
 520. **Alas! the Bristol man**, etc. See Cowper's *The Task*, II. 322:  
 "Alas, Leviathan is not so tamed."  
 538. 551. **The Game Chicken.** The *nom de guerre* of Henry Pearce, a well-known English pugilist.  
 585. **Stone.** An English weight, legally fourteen pounds.  
 540. 826. **Sir Fopling Flutter.** A fashionable fop in Etherege's comedy, *The Man of Mode, or Sir Fopling Flutter*.  
 541. 889. **Procul este profani.** *Æneid*, VI. 258. Stay far off, unholy ones.  
 906. **New Eloise.** *La Nouvelle Héloïse*, by Rousseau; a sentimental romance published in 1760.

## ON GOING A JOURNEY

542. 30. **May plume her feathers**, etc. *Comus*, 378 ff.  
 36. **A Tilbury.** A two wheeled gig without a cover.  
 543. 97. **Sterne.** The Rev. Laurence Sterne (1713–1768), author of *A Sentimental Journey* and *Tristram Shandy*.  
 544. 170. **All-Foxden.** Near Nether-Stowey, Somersetshire, where Hazlitt visited his "old friend C——" (Samuel Taylor Coleridge) in 1798. "L——," l. 204, is Charles Lamb, a friend of both Hazlitt and Coleridge.  
 176. **Here be woods as green**, etc. Fletcher's *Faithful Shepherdess*, I. iii.  
 238. **Sancho.** Sancho Panza, Don Quixote's esquire and servant in Cervantes' burlesque romance *Don Quixote*.  
 244. **Procul este profani.** See *The Fight*, note on l. 889.  
 545. 312. **Gribelin's engravings.** Simon Gribelin (1661–1733), an engraver of some ability, published in 1707 seven plates of the cartoons of Raphael.  
 325. **Paul and Virginia**, . . . **Camilla.** The former a pastoral novel by Bernadin de St. Pierre, published 1788; the latter, a novel by Madame D'Arblay (Fanny Burney), published 1796, much inferior to her masterpiece *Evelina*.  
 331. **New Eloise.** See *The Fight*, note on l. 906.  
 546. 381. **Where is he now?** In 1822, when this essay was first published, Coleridge's creative power was in eclipse, and his whole constitution broken by ill health and the use of laudanum.  
 547. 472. **Stonehenge.** A prehistoric monument in the shape of a roughly circular group of huge monoliths, on Salisbury Plain, Wiltshire.

547. 400. **The Bodleian.** The University library at Oxford.

## ON FAMILIAR STYLE

549. 112. **Cum grano salis.** With a grain of salt.  
 176. **Mr. Cobbett.** See note on *The Fight*, l. 443.  
 550. 247. **A well of native English undefiled.** Adapted from Spenser's "Dan Chaucer, well of English undefyled," *Faerie Queene*, IV. ii. 32.  
 251. **Erasmus's Colloquies.** The *Colloquia* of Erasmus (1466–1536), appeared in 1519.  
 261. **What do you read?** etc. See *Hamlet*, II. ii.  
 272. **Florilegium.** Anthology; here rather a collection of big words. **Tulippomania.** Craze for tulips.  
 289. **Sermo humi obrepens.** Talk that creeps on the ground.  
 551. 314. **Fantoccini beings.** Puppets.  
 315. **That strut and fret**, etc. *Macbeth*, V. v.  
 320. **And on their pens**, etc. Adapted from *Paradise Lost*, IV. 988–9:  
 "And on his crest  
 Sat Horror plumed."  
 395. **Cowper's description.** *The Task*, V. 173 ff.

## DE QUINCEY

## CONFESSIONS OF AN OPIUM-EATER

- The text here used is the briefer and better known version which appeared in the *London Magazine* in 1821, and was reprinted in the first edition of 1822; an expanded version was published in *Selections from Graves and Gay*, 1856.  
 552. 108. **Archididascalus.** Head master.  
 553. 180. **I came to leave** —. The Manchester Grammar School.  
 216. **Towers of** —. Manchester Cathedral.  
 554. 293. **Lustrum.** Period of five years.  
 315. *νυχθημερον*. A day of twenty-four hours.  
 320. **That moveth altogether**, etc. From Wordsworth's *Resolution and Independence*, l. 77.  
 555. 414. **Anastasius.** A novel, published 1819, the hero of which was an opium-eating Greek.  
 416. **Mithridates.** The title of a dictionary of all languages, published by Johann Christoph Adelung in 1806. Mithridates was renowned as a linguist; hence the title.  
 557. 582. **The Scriptures speak of.** *Revelation*, xx: 12.  
 558. 646. **A certain day in August.** The Civil War may be said to have begun when Charles I raised the royal standard at Nottingham, August 22, 1642.

553. 649. **Marston Moor**, — **Newbury**, — **Naseby**. Battlefields of the war.  
 661. **Paludaments**. Robes.  
 662. **Paulus or Marius**. Both Roman Consuls.  
 664. **Tunic . . . on a spear**. Carried thus as a signal for battle.  
 665. **Alalagmos**. "A word expressing collectively the gathering of the Roman war-cries—Alála, Alála." (De Quincey.)  
 720. **Officina gentium**. Workshop, or laboratory of the peoples.  
 559. 764-7. **Brahma . . . Osiris**, etc. The first three Hindu deities, the last two Egyptian.

## SUSPIRIA DE PROFUNDIS

561. DeQuincey planned a series of approximately twenty papers, "Sighs from the Depths," of which that here reprinted is one of the earliest. The series was never completed, only six being published. DeQuincey had himself experienced the sorrows he writes of,—the death of father and sisters, social ostracism, and a subjection to opium which might easily have driven him mad.  
 562. 79. **On the foundation**. Holding a scholarship.  
 98. **The Parcæ**. The Fates.  
 563. 150. **Telegraphed**. DeQuincey means simply "signalled," or "communicated by signs."  
 195. **Keys more than papal**. The "papal keys" are the keys of St. Peter, symbolic of the Pope's power.  
 564. 257. **Pariah**. An outcast.  
 294. **The tents of Shem**. Shem, son of Noah, was supposed to be the ancestor of the Jews and wandering races.  
 307. **Cybele**. See note on *Childe Harold*, iv., l. 10.  
 330. **Eumenides**. The "benevolent" or "gracious ones," a euphemistic name for the Furies.  
 565. 380. **Accomplished**. Made perfect.

## LANDOR

## THE DEATH OF ARTEMIDORA

566. 11. **Iris**. Messenger of the gods, who liberated the souls of the dying by loosening their hair.

## IPHIGENEIA AND AGAMEMNON

567. Because Agamemnon had slain a stag sacred to Diana, the goddess held the Grecian fleet, gathered for the Trojan war, in port at Aulis. Calchas, the soothsayer, reported that according to the oracle the goddess's wrath would endure until Iphigeneia, daughter of Agamemnon, should be sacrificed to her. According to one form of the story, Diana did not allow the sacrifice to be consummated, but carried Iphigeneia to Tauris, where

she became priestess. Compare with Landor's treatment, stanzas 26-29 of Tennyson's *Dream of Fair Women*.

## TENNYSON

## CENONE

570. **Cenone** was a nymph of Mt. Ida near Troy, beloved by Paris, but deserted by him after Venus, as a reward for his decision that she was most beautiful of the goddesses, had promised him the fairest woman in the world, Helen, for his wife.  
 571. 39, 40. **As yonder walls**, etc. According to one form of the story Apollo raised the walls of Troy by playing on his lyre.  
 79. **Peleus**. It was at the marriage feast of Peleus and Thetis that the golden apple was thrown which caused the strife among the goddesses.  
 81. **Iris**. Messenger of the gods.  
 572. 102. **Peacock**. Juno's bird.  
 170, 171. **Idalian, Paphian**. At Idalia and Paphos, in Crete, were special shrines to Venus.  
 573. 220. **The Abominable**. Eris, goddess of strife.  
 574. 257. **The Greek woman**. Helen.  
 259. **Cassandra**. Daughter of Priam, gifted with a power of prophecy, but doomed never to be believed. She foretold the fall of Troy.

## THE LOTOS-EATERS

Based on Homer's account of how Ulysses and his mariners touched at the land of the lotos, the eating of whose flower produced forgetfulness of home.

## A DREAM OF FAIR WOMEN

575. 5. **Dan**. Don, Master, from Latin *dominus*.  
 27. **Tortoise**. Latin *testudo*; the name applied to the mode of defence used by the Roman legionaries in attacking a walled city, the holding and interlocking of their shields over their heads to form a solid protection against missiles hurled from the walls.  
 576. 85. **A lady**. Helen of Troy.  
 100. **One that stood beside**. Iphigeneia, daughter of Agamemnon, sacrificed to Artemis before the Greek fleet sailed for Troy. Cf. Landor's poem, p. 567.  
 127. **A queen**. Cleopatra.  
 577. 146. **Canopus**. One of the brightest stars of the southern sky.  
 155. **The other**. Octavius Cæsar.  
 578. 195. **Her that died**. Jephtha's daughter; cf. *Judges*, xi.  
 251. **Rosamond**. Rosamond Clifford, called Fair Rosamond, paramour of Henry II.  
 255. **Eleanor**. Wife of Henry II.  
 579. 250. **To Fulvia's waist**. "Cleopatra puts the name of the wife of her paramour

Antony for that of Eleanor, wife of Rosamond's paramour." (Rolfe.)

579. 263. **Captain of my dreams.** Venus, the morning star.  
266. **Her who clasped.** Margaret Roper, daughter of Sir Thomas More; after he was beheaded she took his head down from London Bridge where it was exposed, and when she died had it buried in her arms.  
269. **Her who knew.** Eleanor, wife of Edward I, who accompanied her husband on the First Crusade, and when he was stabbed with a poisoned dagger, sucked out the poison with her lips.

#### MORTE D'ARTHUR

Written in 1835, first published in 1842; afterwards incorporated, with additions, in *The Passing of Arthur in Idylls of the King*. Cf. Malory's account, pp. 47 ff.

4. **Lyonnesse.** A legendary country, including part of Cornwall, now supposed to be submerged beneath the sea.  
580. 21. **Camelot.** Arthur's capital.  
23. **Merlin.** Arthur's magician and chief adviser.  
31. **Samite.** A heavy silk, sometimes interwoven with gold thread.  
581. 139. **Northern morn.** Aurora Borealis.  
140. **Moving isles.** Icebergs.  
147. Cf. the metrical effect of this line with that of l. 65 and l. 112.  
582. 186-192. The contrast between the first five lines of this passage and the last two is one of the best examples in English verse of the fitting of sound to sense; for a similar effect cf. ll. 49-51.  
583. 242. **One good custom should corrupt the world.** "E. g., chivalry, by formation of habit or by any other means." (Tennyson's note.)  
259. **Avilion.** See Malory, p. 48.

#### ULYSSES

"The poem was written soon after Arthur Hallam's death, and it gives the feeling about the need of going forward and braving the struggle of life perhaps more simply than anything in *In Memoriam*." (Tennyson's note.)

10. **Rainy Hyades.** The constellation Hyades was associated by the ancients with stormy weather.  
584. 26. **Every hour is saved.** Every hour that is saved is something more.

#### IN MEMORIAM

590. Composed in memory of Arthur Henry Hallam, whose acquaintance Tennyson made at Cambridge, and who was later engaged to Tennyson's sister. He died at Vienna in 1833, and the lyrics composing the poem were written at various times between then and 1850, the date of their final arrangement and publication.  
5. **Orbs of light and shade.** Sun and

moon, not eyes, as has sometimes been suggested.

591. 1. **Wild bird.** The nightingale, whose song has always been celebrated for passionate mingling of joy and pain.  
2. **Quicks.** Quickset; slips, especially of hawthorn, set to form a hedge.

#### THE CHARGE OF THE LIGHT BRIGADE

594. Written to commemorate a fatal charge at Balaclava in the Crimean War, 1854; the poem was based on a phrase in the London *Times's* account of the battle: "Some one had blundered."

#### NORTHERN FARMER

Written in the Lincolnshire dialect. "It is a vivid piece out of the great comedy of man, not of its mere mirth, but of that elemental humorousness of things which belongs to the lives of the brutes as well as to ourselves, that steady quaintness of the ancient earth and all who are born of her . . . continually met in the peasant and farmer class." (Stopford Brooke: *Tennyson, His Art and Relation to Modern Life*).

#### THE REVENGE

597. Tennyson found the story in Raleigh's spirited account; see p. 103.

#### RIZPAH

599. Based on an incident read by Tennyson in a magazine. For significance of title see 2 *Samuel*, xxi.  
600. 73. **Election and Reprobation.** Calvinistic doctrines; all men were supposed to be damned for original sin, except a chosen few whom God elected for salvation.

#### MERLIN AND THE GLEAM

601. An allegory of Tennyson's literary life. For commentary see the preface to the present Lord Tennyson's *Memoir of his father*.

#### CROSSING THE BAR

603. Tennyson directed that this poem should be placed at the end of all collected editions of his works.

#### BROWNING

##### CAVALIER TUNES

In these three dashing lyrics Browning reflects the spirit of reckless loyalty to the King, and contempt for the Puritans, which animated the supporters of Charles I.

##### MARCHING ALONG

2. **Crop-headed.** The Puritans wore their hair cut short in contrast with the

Cavaliers, whose long curls fell upon their shoulders. "Roundheads," the name frequently applied to the Puritans, has the same implication. **Parliament.** The Long Parliament, controlled by the Puritan party.

603. 7. **Pym.** One of the Puritan leaders in the Long Parliament, as were Hampden, Hazlrig, Fiennes, and Sir Henry Vane the Younger (ll. 13-14).  
15. **Rupert.** Prince Rupert, nephew of Charles I, and leader of the Royalist cavalry.  
22. **Nottingham.** Where Charles raised his standard at the opening of the Civil War in 1642.

## THE LOST LEADER

604. Suggested by Wordsworth's change from Liberalism to Conservatism in politics, though Browning expressly denied that he was in any way attempting a portrait of Wordsworth.

## HOW THEY BROUGHT THE GOOD NEWS

605. Browning wrote: "There is no sort of historical foundation about 'Good News from Ghent.' I wrote it under the bulwark of a vessel off the African coast, after I had been at sea long enough to appreciate even the fancy of a gallop on the back of a certain good horse 'York,' then in my stable at home."

## PARTING AT MORNING

606. Companion piece to *Meeting at Night*; the speaker is, in each case, a man.  
3. **Him.** The sun.  
4. **Need of a world of men for me.** This may mean either the need I have for the world, or, the need the world has for me, my duty in society.

## SOLILOQUY OF THE SPANISH CLOISTER

606. 39. **Arian.** The Arian heresy held that Christ was created by God, and was inferior to God in nature and dignity.  
56. **Manichee.** Manicheans were a sect in the early Christian centuries who combined Persian and Christian beliefs.

## HOME-THOUGHTS, FROM THE SEA

The speaker is on shipboard, off the northwest coast of Africa.

1. **Cape St. Vincent.** On the southwest coast of Spain, where Nelson defeated a Spanish fleet in 1797.  
3. **Trafalgar.** The scene of Nelson's victory in 1805.  
5. **Say.** Imperative; "let him say."

## SAUL

For the situation see 1 *Samuel*, xvi: 14-23.

## MEMORABILIA

615. The speaker, in contrast with the person he addresses, is so intense an admirer of Shelley that it seems to him that if he could once have seen and spoken with the poet the meeting would have dwarfed in importance all the other events of his life. Browning in his youth admired Shelley greatly.

## MY LAST DUCHESS

The dramatic monologue, Browning's favorite poetic form, and one which he uses with the utmost skill, presents some difficulty to the reader on account of its directness and compression. It differs from the soliloquy, e. g., of Shakespeare, in that the presence of a second person, a listener, is to be inferred; oftentimes the speaker responds to a question or gesture, implied only in the answer, on the part of this silent listener. Cf. *My Last Duchess*, ll. 53-54. It is a good plan for the student to read the poem through once or twice in an effort to get the situation and some conception of the speaker's character before trying to discover the meaning of each line. The poem may then be studied in detail; it should be noted that no break in the thought, no interjection, is without its significance.

The speaker is Duke of Ferrara, one of the oldest and proudest of the Italian communes. There could be no greater contrast in character than that between the Duke—of impeccable manners and exquisite artistic taste, but selfish to the core and absolutely heartless—and the young Duchess—naïve, filled with the joy of life, whose graciousness springs from a heart pure and generous.

3. **Frà.** Brother. Pandolf, an imaginary character, is a monk, like so many of the painters of the Italian Renaissance.  
616. 9. **Since none puts by,** etc. The parenthesis gives a hint of the Duke's esteem for the picture: he values it not at all as a reminder of his Duchess, but simply as a work of art, and as such, is careful to protect it from possible harm.  
45. 6. **I gave commands; Then all smiles stopped together.** Generally interpreted to mean that the Duke gave orders for the lady's death. In reply to a question by Corson, Browning himself said, "Yes, I meant that the commands were that she be put to death," adding after a pause, "Or he might have had her shut up in a convent."  
53. 4. **Nay, we'll go Together down, sir.** The envoy, in deference to the Duke's birth, has dropped back, but the Duke, with perfect condescension, calls him forward to a position of equality.  
56. **Claus of Innsbruck.** Another imaginary artist.

## IN A GONDOLA

617. 22. **The Three.** Enemies of the man, unidentified; one seems to be closely related to the woman: cf. l. 107.
618. 127. **Giudecca.** One of the canals of Venice.
619. 186-192. The pictures seem to be imaginary, though the artists are well known. **Haste-thee-Luke.** A nickname for Luca Giordano, a Neapolitan.

## A GRAMMARIAN'S FUNERAL

As *My Last Duchess* illustrates the artistic taste of the Renaissance period, and *The Bishop Orders His Tomb* the love of luxury, so this poem exemplifies the devotion to pure learning which characterized some of the Renaissance scholars. *Grammarians* should be taken in a rather wide sense; it is equivalent to philologist, one who loves learning. Certain of the Grammarian's disciples are carrying the body of their master for burial in one of the Italian hill towns.

26. **'Ware the beholders!** An adjuration to the pall-bearers to make a good appearance before spectators: "There are people watching us—put your best foot forward!"
620. 33, 34. Apollo was god of song and poetry, and patron of manly beauty; the implication is, therefore, that the Grammarian was not only a handsome man in his youth, but that, if he had chosen, he might have written lyric poetry.
- 45, 46. **The world Bent on escaping.** The masterpieces of classical literature which had for centuries lain mouldering in libraries.
50. **Gowned.** Put on the scholar's gown.
621. 120-131. **Hoti, Oun, De.** Greek particles. Though to some these might have seemed subjects so minute as to be ridiculous, the Grammarian had said the last word on them.

## THE BISHOP ORDERS HIS TOMB

"The Bishop embodies certain tendencies of the Renaissance. No one who studies that marvellous period, whether in its history, its literature, or its plastic art, can fail to be profoundly struck by the way in which Paganism and Christianity, philosophic scepticism and gross superstition, the antique and the modern, enthusiastic love of the beautiful and vile immorality, were all mingled together without much, if any, consciousness of incompatibility or inconsistency." (W. J. Alexander: *Introduction to the Poetry of Robert Browning*.) Ruskin says, in *Modern Painters*: "I know no other piece of modern English, prose or poetry, in which there is so much told, as in these lines, of the Renaissance spirit—its world-

liness, inconsistency, pride, hypocrisy, ignorance of itself, love of art, of luxury, and of good Latin."

621. 5. **Gandolf.** A fellow churchman of the Bishop's, and a rival in matters ecclesiastic and secular.
8. **And as she died so must we die ourselves.** Here, as in lines 51 and 101, the dying Bishop assumes for an instant the manner of the professional preacher. Such lapses are, however, brief.
21. **The epistle-side.** The right-hand side, as one faces the altar, from which the epistle was read in the service.
26. **Tabernacle.** The Bishop's effigy was to recline upon a basalt slab covering the sarcophagus, and over it was to be a stone roof, borne upon nine columns.
622. 20. **Peach-blossom marble.** Particularly fine marble of a pinkish hue.
31. **Onion-stone.** Italian *cipollino* (little onion), an inferior greenish marble, readily splitting into thin layers, like the coats of an onion.
46. **Frascati.** A wealthy summer resort near Rome.
49. **Jesu Church.** *Il Gesu*, the church of the Jesuits, in which is an image of God, bearing a representation of the earth, made of lapis lazuli.
- 51, 2. *Job*, vii: 6, 9. "My days are swifter than a weaver's shuttle. . . . So he that goeth down to the grave shall come up no more."
55. **My frieze.** Running around the sarcophagus, beneath the slab of basalt.
58. **Tripod, thyrsus.** Both Pagan symbols: the former connected with the worship of Apollo, whose priestess at Delphi sat upon a tripod when receiving the divine inspiration; the latter the vine-wreathed staff carried by the followers of Bacchus.
74. **Brown.** I. e., with age.
77. **Tully's.** Cicero's, whose Latin style is the model of good use and elegance.
79. **Ulpian.** A Roman jurist of the second century A. D., whose Latin has not the classic perfection of Cicero's. **His.** Gandolf's.
82. **God made and eaten.** I. e., in the sacrament of the mass.
87. **Crook.** Symbol of the Bishop's authority as shepherd of his people.
623. 95. **Saint Praxed at his sermon on the mount.** The dying man's mind confuses the two elements of his bas-relief mentioned in 59-60. Praxed was a female saint.
99. **Elucescebat.** The correct form is *elucebat*; this is presumably an example of Gandolf's "gaudy ware," l. 78.
101. Cf. *Genesis*, xlvii: 9: "And Jacob said unto Pharaoh, The days of the years of my pilgrimage are an hundred and thirty years: few and evil have the days of the years of my life been."

623. 108. **Visor.** A mask, like those worn by ancient actors. **Term.** A bust terminating in a square pedestal, like the representations of Terminus, god of boundaries.
109. **Lynx.** An animal which figures largely in representations of the Bacchic orgies. All the objects mentioned in ll. 107-110 are commonly found on ancient sarcophagi.
116. **Gritstone.** A coarse sandstone.

## ANDREA DEL SARTO

"This poem was suggested by a portrait of Andrea and his wife, painted by himself and now hanging in the Pitti Gallery at Florence. Andrea is a painter who ranks high among the contemporaries of Raphael and Michel Angelo, especially by reason of his technical execution, which was so perfect as to win for him the surname of 'The Faultless Painter.' Early in life he enjoyed the favor of Francis I, at whose court he for a time resided; but having received a large sum of money from Francis for the purchase of works of art in Italy, he, under the influence of his wife, a beautiful but unprincipled woman, embezzled it, applying it to the erection of a house for himself at Florence." (W. J. Alexander: *Introduction to the Poetry of Robert Browning.*)

15. **Fiesole.** A hill town near Florence.
26. **Serpentining.** Suggesting a certain sinuous, undulant type of beauty.
- 35-40. The key-note of the poem.
624. 57. **Cartoon.** A preliminary sketch, or working design.
82. **Low-pulsed forthright craftsman's hand.** Mechanically facile and accurate, but uninspired.
93. **Morello.** A spur of the Apennines, north of Florence.
105. **The Urbinate.** Raphael, born in Urbino, died 1520.
106. **Vasari.** Italian painter and writer of the 16th century, author of *Lives of the Painters*; he includes a life of Andrea, to which Browning is indebted for material in this poem.
625. 130. **Agnolo.** Michel Angelo.
146. **The Paris lords.** Courtiers of Francis I, who would have reproached Andrea for his embezzlement.
150. **Fontainebleau.** A royal palace near Paris.
153. **Humane.** Francis was a great patron of arts and letters, of the *humanities*.
155. **Mouth's good mark that made the smile.** Apparently means no more than *smiling mouth*.
626. 210. **Cue-owls.** So-called from the sound of their call; the Italian form is *chiù*.
220. **Cousin.** Lucrezia's gallant, who whistles for her to come to him.

626. 241. **Scudi.** Plural of *scudo*, a coin worth about a dollar; *scudo* means shield, and the coin bore on the obverse the shield of the prince who issued it.
627. 263. **Leonard.** Leonardo da Vinci.

## PROSPICE

Written in the autumn following Mrs. Browning's death. The title means "Look forward."

## ABT VOGLER

Abt (Abbé) Vogler (1749-1814), a German Catholic priest, and famous musician. He invented a new form of the organ, called the orchestron, upon which he gave performances all over Europe, his improvisations being especially remarkable.

3. **Solomon.** According to Mohammedan legends, Solomon, thanks to a ring on which was engraved the name of God (l. 7), had control over the demons and genii of the underworld.
628. 23. **Rome's dome.** The dome of St. Peter's.
34. **Protoplast.** "The first-formed," the original, the model; the figures of those not yet born, to be born in a happier future, are lured by the power of the music to appear before their time.
- 43-52. A comparison of the process of composition in three arts—painting, poetry, music: in the first two the process is subject to certain well understood laws; with music, on the other hand, the result appears to be produced by no tangible means, to be in subjection to no natural law. Hence the composer, in the freedom of his creation, approaches God, who creates by merely willing.
629. 91. **Common chord.** The chord produced by the combination of any note with its third and fifth.
93. **A ninth.** An interval exceeding an octave by a tone (major), or by a semitone (minor).
96. **C Major.** The "natural" scale, having neither sharps nor flats. The last six lines of the poem give symbolic expression to the idea that from his supernal visions the musician descends gradually to the realities of every day.

## RABBI BEN EZRA

Ben Ezra was a distinguished Jewish scholar of the twelfth century, noted especially for his commentaries on the Old Testament. The ideas expressed in the poem were to some extent suggested to the poet by Ben Ezra's writings, but Browning develops them in his own way, and makes the poem one of the best expressions of his philosophy of life.

17. **Low kinds.** The lower animals, living

but for the day, untroubled by doubt, uninspired by hope.

629. 24. The awkward inversions are characteristic of Browning: does care irk, etc.? does doubt fret, etc.?
630. 48. *Its lone way*. In Ben Ezra's commentary on the Psalms we find this sentence: "The soul of man is called lonely because it is separated, during its union with the body, from the Universal Soul into which it is again received when it departs from its earthly companion."
- 49-72. Browning here argues against the ascetic ideal, so popular during the Middle Ages, which proclaimed that spiritual advancement was to be gained through mortification of the flesh.
74. *Youth's heritage*. The heritage of experience given to age by youth.
87. *Leave the fire*. If the fire leave.
631. 124, 125. Supply *whom* after *I* and *they*.
151. *Potter's wheel*. Cf. *Isaiah*, lxiv: 8: "We are the clay, and Thou our potter; and we are all the work of Thy hand." The metaphor is effectively used by Fitzgerald in his translation of the *Rubáiyát* of Omar Khayyám. See page 643, l. 325 ff.

#### EPILOGUE TO ASOLANDO

632. This is Browning's final cheery word on the problem of life and death; it is the epilogue to his last volume of poems, entitled *Asolando*, published in London on the day Browning died in Venice.
5. *Pity me?* Will you pity me, dead?
17. *The unseen*. The dead; the author himself.

#### ELIZABETH BARRETT BROWNING

##### SONNETS FROM THE PORTUGUESE

This title serves to veil the fact that the sonnets are addressed to Robert Browning, and express with perfect sincerity Mrs. Browning's feeling about the love and marriage of the two poets. For an account of their origin see the *Letters of Elizabeth Barrett Browning* (Smith, Elder & Co., 1898), vol. I., pp. 316-17.

##### THE CRY OF THE CHILDREN

633. Occasioned by an official report on the employment of children in mines and factories. Mrs. Browning said of the rhythm: "The first stanza came into my head in a hurricane, and I was obliged to make the other stanzas like it." *Letters*, I. 156.

#### FITZGERALD

##### RUBÁIYÁT OF OMAR KHAYYÁM

636. Omar Khayyám (Omar the Tent-Maker), a Persian astronomer and poet, wrote

his *Rubáiyát* (a plural form; the singular *rubáiy* means quatrain) in the twelfth century. Fitzgerald describes them, and his own verses, as follows:

"The original *Rubáiyát* are independent Stanzas, consisting each of four Lines of equal, though varied, Prosody; sometimes all rhyming, but oftener (as here imitated) the third line a blank, sometimes as in the Greek *Alcaic*, where the penultimate line seems to lift and suspend the Wave that falls over in the last. As usual with such kind of Oriental Verse, the *Rubáiyát* follow one another according to Alphabetic Rhyme—a strange succession of Grave and Gay. Those here selected are strung into something of an Eclogue, with perhaps a less than equal proportion of the "Drink and make-merry," which (genuine or not) occurs over frequently in the Original. Either way, the Result is sad enough; saddest perhaps when most ostentatiously merry: more apt to move Sorrow than Anger toward the old Tent-maker, who, after vainly endeavoring to unshackle his Steps from Destiny, and to catch some authentic Glimpse of *Tomorrow*, fell back upon *Today* (which has outlasted so many *Tomorrows*!) as the only Ground he got to stand upon, however momentarily slipping from under his Feet."

Fitzgerald's method was not so much one of literal translation as of combination and paraphrase; the first edition of 1859 contained 75 quatrains, the second 110, the third and fourth (here reprinted) 101. Most of the changes were in the nature of improvement; it is generally felt, however, that the first stanza was finest in its original form, where it ran as follows: "Awake! for Morning in the Bowl of

Night

Has flung the Stone that puts the Stars to Flight:

And Lo! the Hunter of the East has caught

The Sultan's Turret in a Noose of Light." The wonderful success of the stanza form invented by Fitzgerald, the successive stanzas rolling on in subdued splendor one after another with the stateliness of a pageant, needs no comment.

In the text Fitzgerald's usage with regard to capitals and apostrophes has been preserved. The notes that follow are based upon Fitzgerald's own.

637. 5. *The phantom of False morning*. A transient light on the horizon about an hour before the true dawn.
15. *White Hand of Moses*. Moses brought his hand forth from his bosom "leprous as snow," *Exodus*, iv: 6; the metaphor is applied to the blooming of the flowers.
16. *Jesus . . . suspires*. "According to the Persians, the healing power of Jesus resided in his breath."



637. 17. **Iram.** An ancient Persian garden, now sunk in the sands of Arabia.  
 18. **Jamshyd's Seven-ring'd Cup.** Jamshyd was a legendary King of Persia; his cup was symbolical of the seven heavens, seven planets, seven seas, etc.  
 22. **Pehlevi.** The old literary language of Persia.  
 36-40. **Kaikobád . . . Hátim.** The proper names are those of Persian heroes; for Zal and Rostum see Arnold's *Sohrab and Rostum*.  
 44. **Mahmúd.** The Sultan.  
 638. 90. **Muezzín.** The crier who calls the faithful to prayer in Mohammedan countries.  
 639. 122. **Saturn.** Lord of the seventh heaven.  
 127. **Me and Thee.** Some dividual existence or personality distinct from the whole.  
 131. **Signs.** Signs of the zodiac.  
 641. 225. **My computations.** Omar was a profound mathematician, and helped to reform the calendar.  
 237. **Allah-breathing.** Allah-worshipping.  
 642. 271. **Lantern.** Fitzgerald's note describes a "Magic-Lantern still used in India; the cylindrical Interior being painted with various Figures, and so lightly poised and ventilated as to revolve round the lighted Candle within."  
 277. **The ball,** etc. The reference is to the game of polo, of ancient Persian origin.  
 302. **Dervish.** A Mohammedan devotee.  
 643. 326. **Ramazán.** The Mohammedan month of fasting, when no food is eaten between sunrise and sunset.  
 327 ff. With this use of the metaphor of the potter and the clay compare Browning's in *Rabbi Ben Ezra*, page 631, l. 150.  
 346. **Sufi.** An adherent of a Persian sect whose belief was pantheistic.  
 358. **The little Moon . . . that all were seeking.** The new moon marking the end of the fasting month.  
 360. **Shoulder-knot a-creaking.** With the burden of the jars of wine.

## CARLYLE

## SARTOR RESARTUS

644. This, the most influential of Carlyle's works, appeared as a serial in *Fraser's Magazine* during the years 1833-4. It is an attack upon the materialistic self-satisfaction of England; an attempt to show that the only ultimate reality is spirit, is God, and that everything material is merely clothing for the Divine Idea, visible manifestation of God. In form the book is somewhat grotesque. It purports to be a long review of a work on clothing, the *magnum opus* of Diogenes Teufelsdröckh, a German philosopher. Carlyle speaks through the mouth of Teufelsdröckh; the views ex-

pressed in the chapter here printed are Carlyle's own. At the same time he comments, in his own person, on the ideas propounded by the German, forestalling criticism, and occasionally explaining oracular utterances. The chapter on *Natural Supernaturalism* is really the culmination of the whole work.

644. 6. **The Clothes-Philosophy.** The idea that all appearances are merely the *clothing* of the Divine Idea which alone has ultimate reality.  
 645. 34. **Miracles.** Carlyle objected to science because it tended, so he thought, to remove wonder and worship from human life. It tried to "explain" the phenomena of life which Carlyle considered divinely miraculous.  
 47. **Schlagbaum.** Carlyle sprinkles German words and phrases through *Sartor Resartus* as proof of the fact that he is merely reviewing Teufelsdröckh's book.  
 646. 153. **Fortunatus.** The hero of Thomas Dekker's play *Old Fortunatus*, well known in popular legend, possessed such a hat.  
 160. **Wahngasse of Weissnichtwo.** The city in which Teufelsdröckh is supposed to live Carlyle calls "Weissnichtwo"; "I know not where." **Wahngasse;** dream-lane.  
 168. **Groschen.** Small German coin.  
 647. 264. **Thaumaturgy.** The art of performing miracles.  
 275. **Stein-bruch.** Stone-quarry.  
 278. **Ashlar houses.** Houses of hewn or squared stone.  
 321. **Johnson . . . went to Cock Lane.** See Boswell's *Life of Johnson*, p. 308.  
 648. 397. **Cimmerian Night.** See note on *L'Allegro*, l. 10.  
 420. "We are such stuff," etc. From *The Tempest*, IV. i. 156 ff.

## PAST AND PRESENT: LABOR

649. 60. **Ezekiel.** There is no reference to a potter's wheel in *Ezekiel*. Carlyle has probably confused the "Vision of the Wheels," *Ezekiel*, i: 15-21, and the reference to the potter's wheel in *Jeremiah*, xviii: 1-6.  
 121. **Sir Christopher.** Sir Christopher Wren (1632-1723), was the architect entrusted with the rebuilding of St. Paul's Cathedral, destroyed in the London fire of 1666. Nell Gwyn was a favorite of Charles II, whose title included the phrase "Defender of the Faith."

## REWARD

651. 4. **Brahmins, Antinomians, Spinning Dervishes.** Brahmins are members of the highest social order, or caste, among the Hindoos; Antinomians, a sect of heretics originating in Germany about 1535; Spinning Dervishes, Mohammedan fanatics whose chief claim to sanctity is based

- on their ability to whirl round like human tops.
651. 37. **Shovel-hat.** A particular sort of hat worn by the English clergy. **Talfourd-Mahon Copyrights.** A bill passed in 1842 guaranteeing the author's copyright for forty-two years.
68. **Kepler calculations, Newton meditations.** Johann Kepler (1571-1630), was a famous German astronomer; Sir Isaac Newton (1642-1727), the author of the *Principia*, was one of the world's greatest mathematicians.
652. 106. **Mayfair.** A fashionable residence district in London.
124. **The sad and true old Samuel.** Perhaps Carlyle has in mind Samuel Johnson's statement: "I have been an idle fellow all my life." See line 1970, selections from Boswell's *Life*, this volume.
133. **My Corn-Law friends.** The "Corn-Laws" imposed high duties on grains imported into England. They were abolished in 1846.
140. **St. Stephen's.** The Parliament houses.
159. **Owen's Labor-bank.** Robert Owen (1771-1858), a British social reformer, undertook to improve the condition of English laborers, through the establishment of small "ideal communities," including co-operative banks and stores.
168. **Downing Street.** Many of the offices of the British government are in Downing street.
653. 261. **Manes.** The souls of the dead, considered as gods of the lower world.
268. **Acheron.** One of the four rivers of the classical Hades.
270. **Dante.** The greatest of all Italian poets (1265-1321). The quotations are from his *Divine Comedy*.
278. **Se tu segui, etc.** "If thou followest thy star."
287. **Eccovi l'uom, etc.** "Behold the man who has stood in Hell."
288. **As poet Dryden says.** See *Absalom and Achitophel*, ll. 79-80.
295. **Eurydice from Tartarus.** See note on *L'Allegro*, l. 150.
654. 313. **Lath-and-plaster hats.** A method of advertising then practiced in London.
318. **Law-wards.** Carlylese for Lords, etymologically incorrect. Anglo-Saxon *hlafweard* means guardian of the loaf, the bread, not of the law.
334. **In a Great Taskmaster's eye.** An adaptation from the last line of Milton's sonnet *On His Having Arrived at the Age of Twenty-three*. See p. 152.
341. **Galvanism.** Electricity.
344. **Midas-eared.** King Midas, whose touch converted any object into gold, had the ears of an ass.
352. **Plugson of Undershot.** The typical British manufacturer, to whom Carlyle had devoted a previous chapter in *Past and Present*. **Taillefer of Normandy.**

One of William the Conqueror's minstrels, who is supposed to have struck the first blow at Hastings.

654. 366. **Antæus.** The giant whose strength was renewed whenever he came in contact with the earth.
397. **No Civil-List or . . . Budget.** No government funds.

#### CROMWELL'S LETTERS AND SPEECHES: THE BATTLE OF DUNBAR

655. The battle was fought September 3 (13), 1650. Cromwell's army was suffering from want of food; had Leslie and the Scots remained on Doon Hill, it is probable that Cromwell would have withdrawn by sea.
9. **Lambert.** John Lambert (1619-1683), Cromwell's second-in-command; one of the most successful of the Parliamentary major-generals.
11. **Lesley.** David Leslie, afterwards Lord Newark (d. 1682), commander of the Scottish forces. He had previously fought with Cromwell against Charles I.
27. **Committee of Estates.** The governing committee, in charge of the whole campaign.
31. **Bishop Burnet.** Gilbert Burnet (1643-1715), Bishop of Salisbury; best known for his *History of His Own Time*.
656. 79. **Monk.** George Monk, first Duke of Albermarle (1608-1670), Parliamentary commander during the Civil War, commander of a brigade at Dunbar; later influential in securing the restoration of Charles II.
123. **Major Hodgson.** John Hodgson (d. 1684), serving in Lambert's regiment. His *Memoirs* give the best contemporary account of the battle of Dunbar.
124. **A Cornet.** The lowest grade of commissioned officer in the British cavalry; the grade is now extinct.

#### RUSKIN

##### MODERN PAINTERS: SUNRISE AND SUNSET

- From chapter 4, "Of Truth of Clouds," (Part II, section 3, of entire work). Ruskin is arguing that Turner has been more true in his representations of nature than others with whom he is compared; the omitted portions, indicated in the text, are repetitions of the question "Has Claude given this?"
657. 14. **Atlantis.** A mythical city lost beneath the waves of the Atlantic.
658. 126. **Who has best delivered this His message?** Ruskin's answer is, of course, Turner.

##### THE TWO BOYHOODS

Part IX, chapter 9; the entire chapter is reprinted.

5. **Giorgione.** Italian painter (1477-1510), born at Castel-franco.

659. 103. *Bello ovile*, etc. "Beautiful fold where, as a lamb, I slept."  
121. *Great ships go to pieces*. The sentence refers to two of Turner's paintings: "The Garden of the Hesperides," and "The Meuse."
661. 255. *Once . . . twice . . . thrice*. Turner painted three pictures commemorative of Trafalgar: "The Death of Nelson"; "The Battle of Trafalgar"; "The Fighting Téméraire."
361. *Our Lady of Safety*. "Santa Maria della Salute"; a church on the Grand Canal.
662. 394. *Chiaroscuro*. Technically the disposition of lights and shadows in a picture; here used for picturesqueness.  
456. *Among the Yorkshire hills*. "I do not mean that this is his first acquaintance with the country, but the first impressive and touching one, after his mind was formed. The earliest sketches I found in the National Collection are at Clifton and Bristol; the next, at Oxford." (Ruskin.)
663. 517. *Whitby Hill . . . Bolton Brook*. The ruins of Whitby and Bolton Abbeys are the "traces of other handiwork."  
562. *Her breathless first-born . . . her last sons slain*. "The Tenth Plague of Egypt"; "Rizpah, the Daughter of Aiah"; two of Turner's paintings.  
576. *Salvator . . . Dürer*. *Salvator Rosa* (1615-1673), an Italian painter; *Albrecht Dürer* (1471-1528), a German painter and engraver.
664. 600. *Between Arcola and Waterloo*. At Arcola Napoleon gained his reputation as a general by defeating the Austrians, September, 1796; his final defeat at Waterloo, June, 1815, ended his military career.  
664. *Put ye in the sickle*. *Joel*, iii: 13.

## STONES OF VENICE: ST. MARK'S

- From the first part of chapter iv, vol. II. Following the paragraph with which this selection closes, comes Ruskin's description of the interior of the building.
665. 8. *Unworthy thenceforth*, etc. *Acts*, xiii: 13; xv: 38, 39. (Ruskin.)  
40. *Vite de Santi*, etc. Lives of the patron saints of the Venetian Churches.  
56. *Una stupenda*, etc. A wonderful city, never seen before.  
73. *Cloister-like and quiet*. St. Mark's Place, "partly covered by turf, and planted with a few trees; and on account of its pleasant aspect called *Brollo* or *Broglio*, that is to say, Garden." The canal passed through it, over which is built the bridge of the *Malpassi*. (Ruskin.)
667. 283. *Cortile*. An enclosed court-yard in a large house.  
320. *Vendita Fritttole*, etc. A fritter and liquor shop.

668. 408. *Their bluest veins to kiss*. *Antony and Cleopatra*, II. v. 20.  
669. 462. *Of them that sell doves*. *Matthew*, xxi: 12.

## TIME AND TIDE

Under this title appeared twenty-five letters written ostensibly to Thomas Dixon, of Sunderland, but in fact addressed to the workingmen of England who in 1867, the year the letters appeared, were agitating reform. In them Ruskin appears not as the critic of art, but as the sociologist.

## THE RELATION OF ART TO MORALS

671. A selection from the third of Ruskin's *Lectures on Art*, delivered while he was Slade Professor at Oxford. The portion reprinted comprises paragraphs 71-81 of the *Lectures*.
672. 122. *My three years*. As Slade Professor of Art at Oxford.
673. 164. *The contest of Apelles and Protogenes*. The two men were rivals, and attempted to outdo one another in drawing lines of remarkable fineness.  
167. *The circle of Giotto*. Giotto (1267?-1337) sent as a sample of his work, and proof of his powers, a perfect circle.
675. 382. *Miranda . . . Caliban*. Characters in Shakespeare's *Tempest*; Caliban is a creature more brute than man; Miranda is the most spotlessly pure of all Shakespeare's heroines.

## MACAULAY

## OLIVER GOLDSMITH

- The life of Goldsmith illustrates the vigor and picturesqueness of Macaulay's style; it is not, however, a thoroughly accurate biography. In particular it should be noted that Macaulay inherited from Boswell the condescending attitude which appears in this essay; more recent critics feel less of this, and are inclined to treat Goldsmith more seriously, both as a man and a thinker.
676. 75. *Glorious and Immortal Memory*. The memory of William III.  
79. *The banished dynasty*. The Stuarts.  
679. 386. *The Dunciad*. Pope's greatest satire.  
479. *Bayes in the Rehearsal*. *The Rehearsal* was a burlesque attack on heroic tragedy, written by the Duke of Buckingham and his friends. *John Bayes* was a satirical portrait of Dryden.
680. 553. *Kelly and Cumberland*. Hugh Kelly (1739-1777), whose sentimental comedy *False Delicacy* was brought out with great success at Drury Lane six days before the first performance of *The Good-Natured Man* at Covent Garden; Richard Cumberland

(1732-1811), a dramatist whose sentimental comedies Goldsmith ridiculed.

681. 601. **Maupertuis.** Pierre Louis de Maupertuis (1698-1759), a French astronomer.  
 683. 830. **A little poem.** *The Retaliation.* See p. 286.

### CLOUGH

#### QUA CURSUM VENTUS

The title means "As the wind, so the course."

#### ITE DOMUM SATURÆ

684. The title is taken from a line in the tenth of Virgil's eclogues, where a goatherd is addressing his herd: "Go home, full-fed; evening comes." Clough makes the speaker a peasant girl, driving home her cows.  
 2. **Rose, Provence, La Palie.** Names of the cows.

### ARNOLD

#### PHILOMELA

687. Philomela, daughter of Pandion, King of Attica, was dishonored by her brother-in-law, Tereus, King of Daulis, in Phocis, a country in northern Greece. Tereus cut out Philomela's tongue that she might not bear witness against him, but she made her secret known to her sister Procne, wife of Tereus, by words woven into a robe. Procne killed her son Itys, served him up as food to his father, and fled with Philomela. On being pursued by Tereus, the sisters prayed for deliverance, and were changed into birds by the gods, Philomela becoming a nightingale. Arnold has reversed the positions of Philomela and Procne.  
 688. 21. **The too clear web.** The woven robe which only too clearly revealed the story of the crime.  
 27. **Cephissian vale.** The valley of the Cephissus, the chief river of Phocis.

#### THE SCHOLAR-GIPSY

The poem is based on the following passage from Glanvil's *Vanity of Dogmatizing*, 1661; cf. ll. 11, 31, 133, 159.  
 "There was very lately a lad in the University of Oxford, who was by his poverty forced to leave his studies there; and at last to join himself to a company of vagabond gipsies. Among these extravagant people, by the insinuating subtilty of his carriage, he quickly got so much of their love and esteem as that they discovered to him their mystery. After he had been a pretty while exercised in the trade, there chanced to ride by a couple of scholars, who had formerly been of his acquaintance. They quickly spied out

their old friend among the gipsies; and he gave them an account of the necessity which drove him to that kind of life, and told them that the people he went with were not such impostors as they were taken for, but that they had a traditional kind of learning among them, and could do wonders by the power of imagination, their fancy binding that of others; that himself had learned much of their art, and when he had compassed the whole secret, he intended, he said, to leave their company, and give the world an account of what he had learned."

690. 95. **Lasher.** Originally the turbulent water running through an opening in a weir; then applied to the weir itself, or, as here, to the pool below the weir into which the lasher empties.  
 129. **Christ-Church hall.** The dining-hall in Christ-Church College, Oxford.  
 692. 208. **Averse, as Dido.** Æneas, on his journey through Hades, met the shade of Dido, queen of Carthage, who had slain herself when deserted by him; the shade turned away from Æneas with a gesture of aversion.  
 245. **The Syrtes.** The ancient name for the modern Gulfs of Sidra and Cabes, on the northern coast of Africa.  
 249. **Iberians.** Iberia was the ancient name for the Spanish peninsula.

#### SOHRAB AND RUSTUM

The incident was taken by Arnold from Persian history.

706. 861. **Persepolis.** Capital city of ancient Persia, of which Jemshid, or Jamschid, was a mythical king.

#### THE AUSTERITY OF POETRY

1. **Son of Italy.** Jacopone da Todi, an Italian poet of the thirteenth century.

#### RUGBY CHAPEL

In memory of Arnold's father, Dr. Thomas Arnold, Master of Rugby; "the Doctor" of *Tom Brown's School Days*.

#### LITERATURE AND SCIENCE

709. One of Arnold's *Discourses in America*, written for his lecture trip of 1883-4.  
 711. 185. **To know the best,** etc. Quoted from Arnold's essay *The Function of Criticism at the Present Time*.  
 714. 511. **The powers.** The component parts.  
 540. **The desire to relate these pieces of knowledge to our sense for conduct.** We acquire knowledge, and then try to answer the questions, "What difference does it make? What bearing has it upon my life? How does this new fact fit into my own schedule of facts and values?"  
 715. 630. **Professor Sylvester.** James Sylvester (1814-1897), an English mathematician.

tician, who held chairs at Johns Hopkins and Oxford Universities.

715. 636. **Cambridge.** The study of mathematics has long been an important part of the curriculum at Cambridge University.
662. **Mr. Darwin's famous proposition.** The proposition occurs in Part IV, chapter 21, of *The Descent of Man*, and is really a summing up of the whole book.
716. 741. **A Sandemanian.** A member of the religious sect founded in Scotland by Robert Sandeman, about 1725.
718. 952. **A school report.** Arnold was for many years a government inspector of schools.
719. 1005. **Letters will call out, etc.** In this sentence Arnold sums up his entire argument.

### HUXLEY

#### IMPROVING NATURAL KNOWLEDGE

720. This essay was delivered as a lecture in London, January 7, 1866, and is included in Volume I, *Methods and Results*, of Huxley's collected works.
721. 89. **Laud.** William Laud (1573-1645), Archbishop of Canterbury. He was the head of the established English Church, and a violent enemy of the anti-Stuart parties, who accomplished his execution in 1645. The Earl of Rochester and Sir Charles Sedley were court wits and poets in the time of Charles II.
722. 187. **Principia.** Sir Isaac Newton (1642-1727) published the *Philosophiæ Naturalis Principia Mathematica*, setting forth his theories about gravitation, in 1689.
208. **Inquisitorial cardinals.** Galileo (1564-1642) was persecuted by the Inquisition because of his acceptance of Copernicus's theories concerning the solar system.
214. **Vesalius and Harvey.** Vesalius was a Belgian anatomist of the 16th century; William Harvey (1578-1657) was an English physician who published in 1628 a treatise *De Motu Cordis et Sanguinis* in which he set forth the theory of the circulation of the blood.
239. **Writ in water.** Keats suggested as his epitaph: "Here lies one whose name was writ in water."
723. 266. **Revenant.** Ghost.
309. **Boyle, . . . Evelyn.** Robert Boyle (1627-1691), an English chemist; and John Evelyn (1620-1706), the diarist.
726. 653. **Count Rumford.** Benjamin Thompson (1753-1814), a scientist of international reputation.

### NEWMAN

#### THE IDEA OF A UNIVERSITY

728. 33. **On an occasion like this.** The *Discourses on University Subjects* were delivered in 1852 before the Catholics of Dublin.

731. 361. "The world is all before it." An adaptation of *Paradise Lost*, xii: 646-7: "The world was all before them, where to choose  
Their place of rest, and Providence their guide."
375. **The judgment-stricken king.** Pentheus, in Euripides's *Bacchæ*, in his madness sees two suns.
732. 446. **St. Thomas.** Thomas Aquinas (1227?-1274), canonized in 1323; one of the greatest of the scholastic philosophers.
733. 524. **Pompey's Pillar.** A column erected at Alexandria in honor of Diocletian.
734. 627 ff. **τετράγωνος.** Four square. **Nil admirari.** To wonder at nothing. **Felix qui, etc.** Happy is he who has come to know the relationships of things, and has placed beneath his feet all fear, and inexorable fate, and the roar of greedy Acheron. Virgil's *Georgics*, ii. 490 ff.
735. 704. **The learning of a Salmasius or a Burman.** Claude Saumaise (1588-1653) was a French classical scholar. Pieter Burmann the Elder (1688-1741) and his nephew Pieter Burmann the younger (1714-1778) were both Dutch scholars.
706. **Imperat aut servit.** It is either master or servant.
710. **Vis consili, etc.** Brute force without intelligence falls by its own weight.
712. **Tarpeia.** A woman of Roman legend, crushed to death by the shields of Sabine warriors, when she asked for what they wore on their arms (bracelets) as a reward for betraying Rome.
738. 1031. **Genius loci.** Genius of the place.
739. 1153. **The exiled prince.** See *As You Like It*, II. i. 16.
1156. **The poor boy in the poem.** "Crabbe's *Tales of the Hall*. This poem, let me say, I read on its first publication, above thirty years ago, with extreme delight, and have never lost my love of it; and on taking it up lately, found I was even more touched by it than heretofore." (Newman's note.)

#### APOLOGIA PRO VITA SUA

Early editions of the *Apologia* contained the correspondence between Newman and Charles Kingsley, author of *Westward Ho!* The correspondence as a whole, and Newman's summary which is here reprinted, had been given to the public by Newman before the *Apologia* was published; they were omitted from later editions of the *Apologia*.

### ROSSETTI

#### THE BLESSED DAMOZEL

740. The pictorial quality of this poem is characteristic of the work of Rossetti, famous as painter as well as poet; his painting of

the same name corresponds exactly to the poem.

## SISTER HELEN

741. Founded on the old superstition that a woman deserted by her lover, could obtain the power of life and death over his body by making a waxen image of him, and laying it in the heat of the fire; as the wax melted the man's life ebbed away. There are three speakers,—the wronged woman, her small brother, who does not understand what is going on, and a spectator, whose comments, slightly varied from verse to verse, keep pace with the progress of the story.

## THE HOUSE OF LIFE

745. The name given by Rossetti to a sequence of one hundred and one sonnets; this and Mrs. Browning's *Sonnets from the Portuguese* are generally conceded to be the finest collections of sonnets since Shakespeare's.

## THE SONNET

Similar sonnets on the sonnet-form are Wordsworth's *Scorn not the Sonnet*, and Richard Watson Gilder's *Sonnet on the Sonnet*: "What is a sonnet?"

13. **Dark wharf's.** Compare  
"the fat weed  
That roots itself in ease on Lethe wharf,"  
*Hamlet*, I. v. 32-33.

14. **Charon's palm.** Charon ferried the souls of the dead over the river Styx to Hades; a piece of money was buried with the body to serve as fee for the passage.

## MORRIS

## THE EARTHLY PARADISE: AN APOLOGY

746. *The Earthly Paradise* is a collection of twenty-four tales in verse, commonly considered the best body of narrative verse that has been given to English poetry since Chaucer's time. In the *Prologue* Morris tells how "certain gentlemen and mariners of Norway, having considered all that they had heard of the Earthly Paradise, set sail to find it, and after many troubles and the lapse of many years came old men to some Western land, of which they had never before heard"; the inhabitants of this land are of Greek descent. For the entertainment of the wanderers, the dwellers in the western land give semi-monthly feasts, at each of which a story is told. The duty of telling a story alternates between the two peoples; half the tales are, accordingly, from the Greek mythology, half of Scandinavian or Romance origin.
25. **The ivory gate.** The house of Morpheus, god of sleep, had two gates, through which dreams issued: if true, the

dream passed through a gate of horn; if false, through one of ivory.

## PROLOGUE

746. 7. **Below bridge.** Navigation stopped at London Bridge.
747. 15. **Bills of lading.** Chaucer was for a time a clerk of the customs.

## ATALANTA'S RACE

748. 63. **Fleet-foot One.** Ordinarily the epithet would indicate Hermes; in this connection it may mean Artemis.
750. 177. **Saffron gown.** Saffron was the color used at marriages by the Greeks and Romans; cf. *L'Allegro*:  
"There let Hymen oft appear  
In saffron robe, with taper clear."  
184. **Sea-born one.** Venus.
751. 208. **Adonis' bane.** The wild boar.
752. 275. **Three-formed goddess.** Artemis, or Diana, so called because she was worshipped as Diana on earth, as Luna in heaven, as Hecate in hell.
279. **Her.** Diana.
282. **Sea-born framer.** See note on l. 184.
755. 516. **Damascus.** Astarte, the Phœnician goddess of love, was identified with Venus.
756. 535. **Saturn's clime.** Saturn ruled the world before his place was usurped by Zeus, or Jupiter; Saturn's reign was identified with the golden age, a time of peace, plenty, and happiness.
758. 663. **Mighty Lord.** Zeus.
664. **Her.** Venus.

## PATER

## STYLE

760. 22. **Efforts to limit art a priori.** By argument from hypotheses concerning material, etc.
92. **Absence or presence of metrical beauty.** Wordsworth's views are expressed in the *Preface to the Lyrical Ballads*.
761. 96. **Dichotomy.** A division into two classes.
109. **I propose here to point out.** Pater here states the purpose of the essay. He is to discuss not prose or poetry, but both, finding in both certain identical characteristics, the qualities of "literature as a fine art."
165. **Livy, Tacitus, Michelet.** Jules Michelet (1798-1874), like the two Romans, was a historian.
762. 253. At this point Pater notes: "Mr. Saintsbury, in his *Specimens of English Prose, from Malory to Macaulay*, has succeeded in tracing, through successive English prose-writers, the tradition of that severer beauty in them, of which this admirable scholar of our literature is known to be a lover. *English Prose, from Mandeville to Thackeray* more re-

- cently 'chosen and edited' by a younger scholar, Mr. Arthur Galton, of New College, Oxford, a lover of our literature at once enthusiastic and discreet, aims at a more various illustration of the eloquent powers of English prose, and is a delightful companion."
763. 338. **Le cuistre.** The academic pedant.  
358. **Well!** Pater is fond of this interjectional use of *well*. It suggests the French *eh bien!*  
364. **Dictionary other than Johnson's.** Johnson's Dictionary, though comparatively slight in extent, contains few words to which exception may be taken on the score of utility, and is equipped with illustrative quotations which make it still valuable.
764. 417. **"Its" which ought to have been in Shakespeare.** Shakespeare uses "his," in conformity with regular Elizabethan usage, for the neuter possessive.  
453. **Ascēsis.** The Greek word from which the English *ascetic* and *asceticism* are derived.
765. 540. **Michelangelo.** For a discussion of one phase of the work of this great Italian artist, see Pater's essay in *The Renaissance*.  
609. **Dean Mansel.** Henry L. Mansel (1820-1871), Dean of St. Paul's from 1868 to his death.
767. 769. **Swedenborg.** Emanuel Swedenborg (1688-1772), founder of the New Church, or Swedenborgians. The *Tracts for the Times* were written and published by John Henry Newman and his associates in the so-called "Oxford Movement," during the years 1833-1841. The last of the tracts, No. 90, was condemned by the University because of its Romanism.
768. 952. **Blake's rapturous design.** One of the illustrations made by Blake for Blair's *Grave* represents "Soul and Body Reunited."
769. 1057. **Buffon.** Le Comte de Buffon (1707-1788), a famous French naturalist.

## WORDSWORTH

772. 36. **Most serious critical efforts.** See the selections from the *Preface to the Lyrical Ballads*.  
38. **The excesses of 1795.** The culmination of the Reign of Terror.
773. 117. **Disciplina arcani.** Discipline, or learning, of the mystery.  
158. **Senancour.** *Obermann*, by Etienne de Senancour (1770-1846), is characteristic of this interest in nature. Gautier (1811-1872) was an enthusiastic Romanticist, a dramatist, poet, and playwright.  
161. **Rousseau.** The importance of Rousseau's *La Nouvelle Héloïse* in awakening people to the influence of nature upon the soul, and the influence of Rousseau's theories concerning the "state of nature," have been often pointed out. Chateau-

briand (1768-1848) and Victor Hugo (1802-1885) were both significant in the development of French romanticism.

773. 173. **Reynolds or Gainsborough.** The two greatest English portrait painters: Sir Joshua Reynolds (1723-1792), and Thomas Gainsborough (1727-1788).  
211 ff. The first three quotations are from *The Prelude*; the fourth is from *The Pet Lamb*.
775. 411. **A selection of language really used by men.** See the *Preface to the Lyrical Ballads*, p. 389.
776. 452. **George Sand.** Her most famous novel, *La Petite Fadette*, is known in English translation as *Fanchon the Cricket*. The author's real name was Mme. Amandine Dudevant.  
457. **Meinhold.** Johannes Meinhold (1797-1851) was a little-known novelist whom Pater considered significant in the history of German romanticism.
777. 588. **Anima mundi.** Soul of the universe.
778. 703. **The Ode . . . had its anticipator.** See Henry Vaughan's *The Retreat*, p. 123.
779. 747. **Grandet, Javert.** Characters in Balzac's *Eugenie Grandet* and Victor Hugo's *Les Misérables*, respectively.  
785. **Antique Rachel.** In Dante's *Purgatorio*, xxvii, Rachel is a type of the contemplative life.  
797. **One who had meditated.** Lord Morley.

## STEVENSON

## ÆS TRIPLEX

780. 24. **Dule tree.** A tree used as a gallows.
781. 104. **The blue-peter.** A blue flag indicating that a ship was about to sail.  
141. **The valley at Balaclava.** The scene of the famous charge of the "Light Brigade" in the Crimean War.  
145. **Curtius.** A hero of Roman legend who leaped into a chasm in the Forum, and sacrificed his life that the gulf might be closed.  
159. **Caligula.** The third emperor of Rome, who proclaimed himself a god.
782. 187. **The sheet.** The rope by which the position of a sail is controlled. If it be tied, or "made fast," a sudden gust of wind may upset a small boat before the sailor has an opportunity to loosen the sheet.  
206. **Omar Khayyām . . . Walt Whitman.** Omar Khayyām was a Persian poet who died c. 1123. Walt Whitman, an American poet famous for his wholesale violations of the conventions of poetry, died in 1892.  
214. **The same stuff with dreams.** See Shakespeare's *Tempest*, IV. i. 156:  
"We are such stuff  
As dreams are made on, and our little life  
Is rounded with a sleep."
783. 303. **As the French say.** A *cul-de-sac*.

783. 312. **A Bath-chair.** An invalid's chair, much used at Bath, the health resort.  
 320. **Our respected lexicographer.** Samuel Johnson.  
 327. **Bound with triple brass.** The title of the essay, "*Æs Triplex*," meaning "triple brass," is from Horace, *Odes*, I. iii.  
 394. **Nelson.** Before the battle of the Nile, Nelson made the remark to his officers. See Southey's *Life of Nelson*, chapter v.: "Before this time tomorrow, I shall have gained a peerage, or Westminster Abbey."  
 784. 416. The last paragraph might almost have been written by Stevenson as prophetic of the close of his own life.

## SWINBURNE

## ATALANTA IN CALYDON

785. The poem is a drama in the Greek form. 5-8. There is reference here to two stories of the nightingale, both accounting for the melancholy in its song. According to one, *Ædon* killed her son *Itylus* by error, and was changed by Zeus into a nightingale. *The tongueless vigil* refers

to the better known story of *Philomela*, ravished by her brother-in-law, *Tereus*, who cut out her tongue that she might not bear witness against him; she was afterward changed to a nightingale. Cf. Arnold's poem *Philomela*, p. 687.

785. 10. **Maiden . . . lady.** *Artemis*, the moon-goddess, patroness of chastity.  
 786. 38. **The oat.** The shepherd's pipe of oaten straw, contrasted with the lyre, symbolic of a more elaborate, sophisticated society.  
 44. **Mænad, Bassarid.** Names equivalent to *Bacchanal* (l. 49), one of the *Bacchantes*, female followers of *Bacchus*, who engaged in wild orgies in the god's honor.

## TO WALT WHITMAN IN AMERICA

787. Whitman seemed to Swinburne, as to many others, to be the prophet and poet of the new democracy which America was to offer to the Old World.

## CHRISTOPHER MARLOWE

790. 9. **If all the pens, etc.** A quotation from Marlowe's *Tamburlaine*, Part I, V. i.



# INDEX OF AUTHORS

	PAGE
Addison, Joseph.....	239
Arnold, Matthew.....	685
Bacon, Francis.....	107
<i>Ballads, English and Scottish Popular</i> .....	32
<i>Ballads, Loyalist Stall</i> .....	191
Beaumont, Francis.....	90
Blair, Robert.....	337
Blake, William.....	383
Boswell, James.....	301
Bowles, William Lisle.....	387
Browne, Sir Thomas.....	128
Browne, William.....	91
Browning, Elizabeth Barrett.....	632
Browning, Robert.....	603
Burke, Edmund.....	322
Burns, Robert.....	366
Byron, George Gordon, Lord.....	446
Campbell, Thomas.....	508
Campion, Thomas.....	83
Carew, Thomas.....	115
Carlyle, Thomas.....	644
Chatterton, Thomas.....	354
Chaucer, Geoffrey.....	1
Clough, Arthur Hugh.....	683
Coleridge, Samuel Taylor.....	417
Collins, William.....	339
Cowley, Abraham.....	126
Cowper, William.....	360
Crabbe, George.....	385
Crashaw, Richard.....	121
Daniel, Samuel.....	72
Defoe, Daniel.....	214
Dekker, Thomas.....	84
DeQuincey, Thomas.....	551
Donne, John.....	88
Drayton, Michael.....	72, 85
Dryden, John.....	105
Dyer, Sir Edward.....	76
Fergusson, Robert.....	353
Fitzgerald, Edward.....	636
Fletcher, John.....	90
Fuller, Thomas.....	132
Goldsmith, Oliver.....	279
Gray, Thomas.....	342
Greene, Robert.....	77
Hazlitt, William.....	533
Herbert, George.....	120
Herrick, Robert.....	117
Hood, Thomas.....	510
Howard, Henry, Earl of Surrey.....	69
Huxley, Thomas Henry.....	720
Johnson, Samuel.....	200
Jonson, Ben.....	86
Keats, John.....	490

	PAGE
Lamb, Charles.....	512
Landor, Walter Savage.....	566
Lodge, Thomas.....	78
Lovelace, Richard.....	116
Lyly, John.....	77, 97
Macaulay, Thomas Babington, Lord.....	675
Macpherson, James.....	352
Malory, Sir Thomas.....	44
Marlowe, Christopher.....	78
Marvell, Andrew.....	124
Meredith, George.....	790
Milton, John.....	145
Moore, Thomas.....	508
Morris, William.....	746
Nash, Thomas.....	79
Newman, John Henry, Cardinal.....	728
<i>Noah's Flood</i> .....	27
North, Sir Thomas.....	91
Pater, Walter Horatio.....	760
Peele, George.....	77
Pepys, Samuel.....	187
<i>Piers the Plowman</i> .....	26
Pope, Alexander.....	260
Raleigh, Sir Walter.....	79, 103
Ramsay, Allan.....	332
Rossetti, Dante Gabriel.....	740
Ruskin, John.....	657
Sackville, Charles, Earl of Dorset.....	127
Scott, Sir Walter.....	441
Shakespeare, William.....	72, 80
Shelley, Percy Bysshe.....	471
Shirley, James.....	117
Sidney, Sir Philip.....	69, 76, 100
Southey, Robert.....	440
Southwell, Robert.....	80
Spenser, Edmund.....	49, 71
Steele, Sir Richard.....	240
Stevenson, Robert Louis.....	780
Suckling, Sir John.....	116
Swift, Jonathan.....	226
Swinburne, Algernon Charles.....	784
Taylor, Jeremy.....	142
Tennyson, Alfred, Lord.....	568
Thomson, James.....	333
Vaughan, Henry.....	123
Waller, Edmund.....	124
Walton, Izaak.....	137
Webster, John.....	91
Wither, George.....	115
Wolfe, Charles.....	500
Wordsworth, William.....	389
Wyatt, Sir Thomas.....	69
Young, Edward.....	336



# INDEX OF TITLES

	PAGE		PAGE
Absalom and Achitophel.....	195	Carthon.....	353
Abt Vogler.....	627	Castaway, The.....	305
Addison (Johnson's Life of).....	298	Castle of Indolence, The.....	335
Address to the Unco Guid.....	373	Cath-Loda.....	352
Adonais.....	479	Cavalier Tunes	
Æ Fond Kiss.....	381	Marching Along.....	603
Æs Triplex.....	780	Give a Rouse.....	603
" After long storms and tempests' sad assay".....	71	Boot and Saddle.....	604
After Sunset.....	789	Chance and Change.....	84
Agincourt.....	85	Change, The.....	126
Alexander's Feast.....	209	Character of a Roundhead, The.....	192
All Is Well.....	684	Character of the Happy Warrior.....	411
Amoretti.....	71	Charge of the Light Brigade, The.....	594
Andrea del Sarto.....	623	Cherry-Ripe.....	84
Apologia pro Vita Sua.....	739	Childe Harold's Pilgrimage	
Apparition of Mrs. Veal, The.....	221	Canto iii.....	452
Areopagitica.....	181	Canto iv.....	450
Argument of His Book, The.....	117	Christopher Marlowe.....	789
Ask Me no More Where Jove Bestows.....	115	Christ's Hospital Five and Thirty Years Ago.....	512
Astrophel and Stella.....	69	Citizen of the World, Essays from The	
Atalanta in Calydon: Choruses.....	785	Beau Tibbs at Home.....	287
Atalanta's Race.....	747	A Visit to a Silk Merchant.....	289
At the Grave of Burns.....	409	Clod and the Pebble, The.....	384
Auguries of Innocence.....	385	Cloud, The.....	474
Auld Lang Syne.....	378	Club, The (Spectator).....	248
Austerity of Poetry, The.....	706	Collar, The.....	120
Back and Side Go Bare, Go Bare.....	75	Come, Cheerful Day.....	83
Balade de Bon Conseyl.....	25	Come, Drawer, Some Wine.....	192
Bamborough Castle.....	388	"Come, Sleep, O Sleep, the certain knot of peace".....	70
Bard, The.....	347	Come, Thou Monarch of the Vine.....	82
Beau Tibbs at Home (Citizen of the World).....	287	Come unto These Yellow Sands.....	82
Ben Jonson.....	790	Complaint of Chaucer to his Empty Purse, The.....	25
Biographia Literaria.....	436	Complete Angler, The.....	137
Bishop Orders His Tomb at Saint Praxed's Church, The.....	621	Composed upon Westminster Bridge, Sep- tember 3, 1802.....	416
Blessed Damozel, The.....	740	Conclusion, The.....	80
Blow, Blow, Thou Winter Wind.....	81	Confessions of an English Opium-Eater.....	551
Boat Song.....	442	Constancy.....	116
Bonie Doon.....	380	Contented wi' Little and Cantie wi' Mair.....	382
Bonnie George Campbell.....	43	Coquette's Heart, A (Spectator).....	258
Bonny Dundee.....	445	Corinna's Going A-Maying.....	117
Borough, The.....	387	Coronach.....	443
Break, Break, Break.....	589	Cotter's Saturday Night, The.....	379
Bridge of Sighs, The.....	510	County Guy.....	445
Bright Star! Would I Were Steadfast as Thou Art.....	508	Cradle Song.....	384
Brignall Banks.....	444	Cromwell's Letters and Speeches.....	655
Bristowe Tragedie.....	354	Crossing the Bar.....	603
Bugle Song.....	589	Cry of the Children, The.....	633
Burial of Sir John Moore, The.....	509	Cupid and Campaspe.....	77
Burning Babe, The.....	80	Cupid's Curse.....	77
By an Evolutionist.....	601	Daft Days, The.....	353
Campaign, The.....	239	Death.....	90
Canterbury Tales, The		Death of Artemidora, The.....	566
The Prologue.....	1	Death of Cæsar, The.....	91
The Nun's Priest's Tale.....	11	Defense of Poesy, The.....	100
The Pardoner's Tale.....	19	Dejection: an Ode.....	433
Care-Charmer Sleep.....	72	Description of Spring.....	69
Care-Charming Sleep.....	91		

	PAGE		PAGE
Deserted Village, The . . . . .	279	Grammarian's Funeral, A . . . . .	619
Destruction of Sennacherib, The . . . . .	447	Grave, The . . . . .	337
Diary: Samuel Pepys . . . . .	187	Gray (Johnson's Life of) . . . . .	300
Dirge, A ("Call for the robin-redbreast") . . . . .	91	Green Grow the Rashes . . . . .	377
Dirge, A ("The glories of our blood and state") . . . . .	117	Hark, Hark! the Lark . . . . .	82
Dissertation upon Roast Pig, A . . . . .	525	Hark, Now Everything Is Still . . . . .	91
Don Juan . . . . .		Harp of the North . . . . .	443
Dedication . . . . .	460	Harp That Once through Tara's Halls, The . . . . .	509
Canto iii . . . . .	460	"Having this day my horse, my hand, my lance" . . . . .	70
Canto iv . . . . .	463	Haystack in the Floods, The . . . . .	758
Dover Beach . . . . .	709	Hellas, Final Chorus from . . . . .	488
Dream-Children: A Reverie . . . . .	519	He That Loves a Rosy Cheek . . . . .	115
Dream of Fair Women, A . . . . .	575	Hey Nonny No! . . . . .	83
Dryden (Johnson's Life of) . . . . .	297	Higher Pantheism, The . . . . .	596
Duelling (Tatler) . . . . .	241	Highland Mary . . . . .	381
Duncan Gray . . . . .	381	Hind and the Panther, The . . . . .	207
Eagle, The . . . . .	592	His Pilgrimage . . . . .	79
Earthly Paradise, The . . . . .		Holy Dying . . . . .	142
An Apology . . . . .	746	Holy Fair, The . . . . .	366
Prologue . . . . .	746	Home They Brought Her Warrior Dead . . . . .	590
Atalanta's Race . . . . .	747	Home-Thoughts, from Abroad . . . . .	607
Edward . . . . .	32	Home-Thoughts, from the Sea . . . . .	607
Elegy Written in a Country Churchyard . . . . .	343	Hope . . . . .	388
Endymion . . . . .	409	Horatian Ode upon Cromwell's Return from Ireland, An . . . . .	124
Epilogue to Asolando . . . . .	632	House of Life, The . . . . .	
Epistle to Dr. Arbuthnot, The . . . . .	278	The Sonnet . . . . .	745
Epitaph on Salathiel Pavy, An . . . . .	88	Lovesight . . . . .	745
Essays: Bacon . . . . .		Silent Noon . . . . .	745
Of Truth . . . . .	107	A Superscription . . . . .	745
Of Adversity . . . . .	108	How Roses Came Red . . . . .	118
Of Marriage and Single Life . . . . .	109	How They Brought the Good News from Ghent to Aix . . . . .	605
Of Great Place . . . . .	109	Humble Petition of the House of Commons, The . . . . .	192
Of Wisdom for a Man's Self . . . . .	111	Hunting of the Cheviot, The . . . . .	39
Of Youth and Age . . . . .	112	Hydriotaphia, or Urn Burial . . . . .	128
Of Gardens . . . . .	112	Hymn before Sunrise in the Vale of Chamouni . . . . .	431
Of Studies . . . . .	114	Hymn ("The spacious firmament on high") . . . . .	240
Essay of Dramatic Poesy, An . . . . .	211	Hymn to Diana . . . . .	86
Essay on Criticism, An . . . . .	262	Hymn to Intellectual Beauty . . . . .	471
Essay on Man, An . . . . .	276	Hyperion . . . . .	502
Even Such Is Man . . . . .	90	Idea of a University, The . . . . .	728
Eve of St. Agnes, The . . . . .	496	Il Penseroso . . . . .	147
Expostulation and Reply . . . . .	392	Impeachment of Warren Hastings, The . . . . .	326
Faerie Queene, The . . . . .		In a Gondola . . . . .	616
Letter to Raleigh . . . . .	49	Inchcape Rock, The . . . . .	440
Book I, Canto i . . . . .	51	Indian Serenade, The . . . . .	474
Canto iii . . . . .	56	In Memoriam . . . . .	590
Canto xi . . . . .	57	In the Holy Nativity of Our Lord God . . . . .	121
Fatal Sisters, The . . . . .	349	Intimations of Immortality . . . . .	413
Fear no More the Heat o' the Sun . . . . .	82	Introduction to Songs of Innocence . . . . .	383
Fight, The . . . . .	533	Iphigenia and Agamemnon . . . . .	567
Flower in the Crannied Wall . . . . .	596	Ite Domum Satire . . . . .	684
Flow Gently, Sweet Afton . . . . .	380	It was a Lover and His Lass . . . . .	82
Forsaken Merman, The . . . . .	686	I Wandered Lonely as a Cloud . . . . .	411
France: an Ode . . . . .	417	Jock of Hazeldean . . . . .	444
"Fresh Spring, the herald of love's mighty king" . . . . .	71	John Anderson My Jo . . . . .	379
"From you have I been absent in the spring" . . . . .	74	Jolly Beggars, The . . . . .	382
Frost at Midnight . . . . .	430	Journal to Stella, The . . . . .	236
Frozen Words (Tatler) . . . . .	244	Juggling Jerry . . . . .	794
Full Fathom Five Thy Father Lies . . . . .	83	Kemp Owyne . . . . .	33
"Full many a glorious morning have I seen" . . . . .	73	Know Ye the Land? . . . . .	446
Garden of Proserpine, The . . . . .	784	Kubla Khan . . . . .	419
Go and Catch a Falling Star . . . . .	88	La Belle Dame sans Merci . . . . .	491
Go Fetch to Me a Pint o' Wine . . . . .	379	Lady of Shalott, The . . . . .	568
Go, Lovely Rose! . . . . .	124		
Good Schoolmaster, The . . . . .	132		
Grace for a Child . . . . .	119		

	PAGE
L'Allegro . . . . .	145
Lamb, The . . . . .	383
Lass with a Lump of Land, The . . . . .	332
Last Fight of the Revenge, The . . . . .	103
Last Word, The . . . . .	700
Lawyers' Lamentation, The . . . . .	193
"Let me not to the marriage of true minds" . . . . .	75
Letter to James Macpherson . . . . .	294
Letter to the Earl of Chesterfield . . . . .	293
Letters (Gray) . . . . .	350
Levana and Our Ladies of Sorrow . . . . .	561
Life Is Struggle . . . . .	684
Life of Queen Elizabeth, The . . . . .	134
Life of Samuel Johnson, The . . . . .	301
"Like as a ship, that through the ocean wide" . . . . .	71
Lines Composed a Few Miles above Tintern Abbey . . . . .	393
Lines on the Mermaid Tavern . . . . .	495
Lines Printed under the Engraved Portrait of Milton . . . . .	211
Lines to John Lapraik . . . . .	366
Lines Written in Early Spring . . . . .	392
Litany in Time of Plague . . . . .	79
Literature and Science . . . . .	700
Little Black Boy, The . . . . .	384
Lives of the English Poets, The	
Milton . . . . .	294
Dryden . . . . .	297
Addison . . . . .	298
Pope . . . . .	299
Gray . . . . .	300
Lochinvar . . . . .	441
Locksley Hall . . . . .	584
London, 1802 . . . . .	416
Lost Leader, The . . . . .	604
Lotos-Eaters, The . . . . .	574
Love among the Ruins . . . . .	614
Love in the Valley . . . . .	790
Love Is Dead . . . . .	76
Lover Compareth His State to a Ship, The . . . . .	69
Love's Deity . . . . .	89
Lovesight . . . . .	745
"Loving in truth, and fain in verse my love to show" . . . . .	69
Lucifer in Starlight . . . . .	795
Lucy Gray . . . . .	395
Lullaby . . . . .	85
Lycidas . . . . .	148
Lyrical Ballads, Preface to the . . . . .	389
Mac Flecknoe . . . . .	204
Man's a Man For A' That, A . . . . .	382
Mary Morison . . . . .	377
Match, A . . . . .	787
Maud . . . . .	502
Meeting at Night . . . . .	606
Memorabilia . . . . .	615
Merlin and the Gleam . . . . .	601
"Men call you fair, and you do credit it" . . . . .	72
Michael . . . . .	399
Milton (Blake) . . . . .	385
Milton (Johnson's Life of) . . . . .	294
Modern Painters . . . . .	657
Modest Proposal, A . . . . .	231
Morte D'Arthur . . . . .	579
Morte Darthur, Le	
Preface of William Caxton . . . . .	44
Book xxi . . . . .	45

	PAGE
Mr. Spectator (Spectator) . . . . .	246
Musical Instrument, A . . . . .	636
My Boat Is on the Shore . . . . .	448
My Days among the Dead Are Passed . . . . .	441
My Heart Leaps Up When I Behold . . . . .	406
My Heart's in the Highlands . . . . .	379
My Last Duchess . . . . .	615
My Mind to Me a Kingdom Is . . . . .	76
Mynstrelle's Songe . . . . .	359
Ned Softly (Tatler) . . . . .	242
Night-Piece, to Julia . . . . .	119
Night Thoughts . . . . .	336
"No longer mourn for me when I am dead" . . . . .	74
Noah's Flood . . . . .	27
Northern Farmer—Old Style, The . . . . .	594
Now Winter Nights Enlarge . . . . .	84
Nun's Priest's Tale, The . . . . .	11
Ode ("How Sleep the Brave") . . . . .	339
Ode for Ben Jonson, An . . . . .	119
Ode on a Distant Prospect of Eton College . . . . .	342
Ode on a Grecian Urn . . . . .	493
Ode on Melancholy . . . . .	494
Ode to a Nightingale . . . . .	492
Ode to Duty . . . . .	411
Ode to Evening . . . . .	339
Ode to the West Wind . . . . .	472
Ænone . . . . .	570
Of A' the Airts the Wind Can Blow . . . . .	378
Of Adversity . . . . .	108
Of Corinna's Singing . . . . .	83
Of Gardens . . . . .	112
Of Great Place . . . . .	109
Of Marriage and Single Life . . . . .	109
Of Studies . . . . .	114
Of Truth . . . . .	107
Of Wisdom for a Man's Self . . . . .	111
Of Youth and Age . . . . .	112
Of in the Stilly Night . . . . .	509
Oh, Breathe not His Name . . . . .	509
Oliver Goldsmith . . . . .	675
O Mistress Mine, Where Are You Roaming? . . . . .	82
On a Girdle . . . . .	124
"One day I wrote her name upon the strand" . . . . .	71
One Year Ago . . . . .	566
On Familiar Style . . . . .	548
On First Looking into Chapman's Homer . . . . .	507
On Going a Journey . . . . .	542
On His Blindness . . . . .	152
On His Deceased Wife . . . . .	153
On His Having Arrived at the Age of Twenty-Three . . . . .	151
On His Seventy-Fifth Birthday . . . . .	568
On Shakespeare . . . . .	152
On the Advisableness of Improving Natural Knowledge . . . . .	720
On the Countess Dowager of Pembroke . . . . .	91
On the Deaths of Thomas Carlyle and George Eliot . . . . .	789
On the Extinction of the Venetian Republic . . . . .	415
On the Hellenies . . . . .	567
On the Knocking at the Gate in Macbeth . . . . .	559
On the Late Massacre in Piedmont . . . . .	152
On the Loss of the Royal George . . . . .	360
On the Receipt of My Mother's Picture . . . . .	362
On the Sea-Shore near Calais . . . . .	416
On the Tombs in Westminster Abbey . . . . .	90
O Sweet Content . . . . .	84

	PAGE		PAGE
Over Hill, over Dale.....	81	She Dwelt among the Untrodden Ways.....	396
O, Wert Thou in the Cauld Blast.....	383	She Walks in Beauty.....	447
Ozymandias.....	472	She Was a Phantom of Delight.....	410
Paradise Lost		Shortest Way with the Dissenters, The.....	216
Book i.....	153	Sick Rose, The.....	385
Book ii.....	165	Silent Noon.....	745
Book xii.....	180	“Since brass, nor stone, nor earth, nor bound- less sea”.....	73
Pardoner's Tale, The.....	19	Since There's no Help.....	72
Parting at Morning.....	606	Sir Patrick Spens.....	34
Passionate Shepherd to His Love, The.....	78	Sir Roger at Church (Spectator).....	253
Passions, The.....	340	Sir Roger at the Assizes (Spectator).....	254
Past and Present.....	648	Sister Helen.....	741
Peace.....	123	Sketch of His Own Character (Gray).....	350
Peggy.....	332	Sleep and Poetry.....	490
Philomela.....	687	Slumber Did My Spirit Seal, A.....	396
Piers the Plowman.....	26	Sohrab and Rustum.....	692
Pindaric Ode, A.....	88	Soldier, Rest.....	442
“Poor soul, the center of my sinful earth”.....	75	Soliloquy of the Spanish Cloister.....	606
Pope (Johnson's Life of).....	299	Solitary Reaper, The.....	409
Praise of Chimney Sweepers, The.....	521	Song for St. Cecilia's Day, A.....	208
Preface to the Fables (Dryden).....	213	Song from Pippa Passes.....	603
Preface to the Lyrical Ballads, The.....	389	Song from Shakespeare's Cymbeline, A.....	339
Prelude, The.....	396	Song of the Shirt, The.....	511
Princess, Songs from the.....	589	Songs from Shakespeare's Plays.....	80
Prisoner of Chillon, The.....	448	Songs of Selma, The.....	353
Progress of Poesy, The.....	345	Song: (To All You Ladies now at Land).....	127
Prologue to the Canterbury Tales, The.....	1	Song to Bacchus.....	91
Prometheus Unbound.....	478	Song to Celia.....	86
Prospectus (Tatler).....	240	Sonnet, The.....	745
Prospect.....	627	Sonnet on Chillon.....	448
Protecting Brewer, The.....	193	Sonnet to Mrs. Unwin.....	364
Prothalamion.....	66	Sonnets from the Portuguese.....	632
Pulley, The.....	121	Sonnets: Milton.....	151
Qua Cursum Ventus.....	683	Sonnets: Shakespeare.....	72
Queen Elizabeth.....	97	So We'll Go no More A-Roving.....	448
Quip, The.....	120	Spectator, Essays from The	
Rabbi Ben Ezra.....	629	Mr. Spectator.....	246
Rambler, The.....	290	The Club.....	248
Rape of the Lock, The.....	264	Westminster Abbey.....	251
Reflections on the Revolution in France.....	329	Sir Roger at Church.....	253
Relation of Art to Morals, The.....	671	Sir Roger at the Assizes.....	254
Requiescat.....	688	The Vision of Mirza.....	256
Resolution and Independence.....	406	A Coquette's Heart.....	258
Retaliation, The.....	286	Spring's Welcome.....	77
Retreat, The.....	123	Stanzas for Music.....	447
Revenge, The.....	597	Stanzas Written in Dejection.....	476
Rime of the Ancient Mariner, The.....	419	Stones of Venice, The.....	664
Rizpah.....	599	Style.....	760
Robin Hood.....	495	Sunflower, The.....	385
Robin Hood and Guy of Gisborne.....	35	Superannuated Man, The.....	529
Robin Hood's Death and Burial.....	38	Superscription, A.....	745
Rosalind's Madrigal.....	78	Swallow, The.....	127
Rose Aylmer.....	566	Sweet Are the Thoughts.....	77
Rubāiyāt of Omar Khayyām.....	636	Sweetest Love, I Do not Go.....	89
Rugby Chapel.....	706	Sweetest Melancholy.....	90
Rule, Britannia.....	336	Tables Turned, The.....	392
Sappho to Hesperus.....	566	Take, O, Take Those Lips Away.....	82
Sartor Resartus.....	644	Tale of a Tub, The.....	226
Saul.....	607	Tam Glen.....	378
Say Not the Struggle Nought Availeth.....	685	Tam O'Shanter.....	374
Scholar-Gipsy, The.....	688	Task, The.....	361
Scots Wha Hae.....	377	Tatler, Essays from The	
Seasons, The.....	333	Prospectus.....	240
Sephestia's Song to her Child.....	78	Duelling.....	241
Shakespeare.....	685	Ned Softly.....	242
“Shall I compare thee to a summer's day?”.....	72	Frozen Words.....	244
Shall I, Wasting in Despair.....	115		

	PAGE
Tears, Idle Tears.....	589
Tell Me Where Is Fancy Bred.....	81
"That time of year thou mayest in me behold".....	74
Thief, The.....	127
Three Years She Grew.....	396
Tiger, The.....	385
Time ("O Time! who knowest a lenient hand to lay").....	387
Time ("Unfathomable Sea! whose waves are years").....	477
Time and Tide.....	669
Time I've Lost in Wooing, The.....	508
"Tired with all these, for restful death I cry" To —— ("Music, when soft voices die").....	74
To —— ("One word is too often pro- faned").....	476
To Age.....	478
To All You Ladies now at Land.....	568
To Althea, from Prison.....	127
To a Mountain Daisy.....	116
To a Mouse.....	369
To a Sky-Lark ("Ethereal minstrel, pilgrim of the sky").....	369
To a Skylark ("Hail to thee, blithe spirit").....	415
To Autumn.....	475
To Cyriack Skinner.....	494
To Daffodils.....	153
To Keep a True Lent.....	119
To Lucasta, on Going to the Wars.....	119
To Make Charles a Great King.....	116
To Mary.....	191
To My Ninth Decade.....	364
To Night.....	568
To Robert Browning.....	477
To the Cuckoo.....	566
To the Electors of Bristol.....	410
To the Lord General Cromwell.....	322
To the Memory of my Beloved, Master William Shakespeare.....	152
To the River Tweed.....	87
To the Virgins, to Make Much of Time.....	388
To Toussaint l'Ouverture.....	118
To Walt Whitman in America.....	417
To Youth.....	787
Triumph of Charis, The.....	568
True-Born Englishman, The.....	87
	214

	PAGE
Ulysses.....	583
Under the Greenwood Tree.....	81
Universal Prayer, The.....	279
Upon Julia's Clothes.....	119
Upon the Loss of his Mistresses.....	117
Village, The.....	385
Virtue.....	120
Visit to a Silk-Merchant, A (Citizen of the World).....	289
Vision of Mirza, The (Spectator).....	256
Walking with God.....	360
Westminster Abbey (Spectator).....	251
"When I behold that beauty's wonderment" When I Have Fears That I May Cease to Be.....	71
"When I have seen by Time's fell hand defaced".....	507
When Icicles Hang by the Wall.....	73
"When, in disgrace with fortune and men's eyes".....	80
"When in the chronicle of wasted time".....	73
When the Lamp Is Shattered.....	75
When Thou Must Home.....	488
"When to the sessions of sweet silent thought".....	83
When We Two Parted.....	73
Where Lies the Land.....	446
Where the Bee Sucks, There Suck I.....	684
Who Is Silvia?.....	83
Why So Pale and Wan, Fond Lover?.....	81
Wife of Usher's Well, The.....	116
Willie Brewed a Peck o' Maut.....	34
Windsor Forest.....	379
Wish, The.....	260
With a Guitar, to Jane.....	126
"With how sad steps, O Moon, thou climb'st the skies".....	489
Wordsworth.....	70
Work without Hope.....	772
World, The.....	436
World Is Too Much with Us, The.....	123
World's Wanderers, The.....	416
Written at Tynemouth after a Tempestuous Voyage.....	477
Ye Mariners of England.....	388
Yew Trees.....	508
You Ask Me Why, Though Ill at Ease.....	408
Youth and Age.....	579
	435











14 DAY USE

RETURN TO DESK FROM WHICH BORROWED

UNIVERSITY OF CALIFORNIA LIBRARY

THIS BOOK IS LOANED TO YOU BY THE  
LIBRARY OF THE UNIVERSITY OF CALIFORNIA  
LIBRARY OF THE UNIVERSITY OF CALIFORNIA  
LIBRARY OF THE UNIVERSITY OF CALIFORNIA

7

RECEIVED

AN

NOV 13 '63 10 AM

LOAN DEPT.

MA

REC'D LD NOV 14 '63 -S AM

15 Mar '56 H.

15th

LD 21-100m-9.

**LIBRARY USE**  
RETURN TO DESK FROM WHICH BORROWED  
**LOAN DEPT.**

THIS BOOK IS DUE BEFORE CLOSING TIME  
ON LAST DATE STAMPED BELOW

[illegible]

LD 62A-20m-9,'63  
(E709s10)9412A

General Library  
University of California  
Berkeley

